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N THIS ISSUE: Publix Backs Local Movies in National Publicity Campaign
F. B. O. Sounds Death Knell of Stock Company System

MOVING PICTURE WORLD

VOLUME 88
NUMBER 1

—The Showman's Business Paper—

SEPTEMBER 3, 1927
PRICE 25 CENTS

hits now playing

CHANG
BEAU GESTE
HULA (Bow)
METROPOLIS
UNDERWORLD
WAY OF ALL FLESH (Jannings All-Star)
FIREMEN, SAVE MY CHILD (Beery-Hatton)
THE ROUGH RIDERS
STARK LOVE
BARBED WIRE (Negri All-Star)
SOFT CUSHIONS (MacLean)
RUNNING WILD (Fields)
MME. POMPADOUR (Gish-Moreno)
SERVICE FOR LADIES (Menjou)
NEVADA (Zane Grey)

best pictures in the business *delivered on release dates*– that's why PARAMOUNT is so far ahead this season!

coming before Nov. 1st

SHANGHAI BOUND (Dix)
TELL IT TO SWEENEY (Conklin-Bancroft)
WE'RE ALL GAMBLERS (Meighan)
A GENTLEMAN OF PARIS (Menjou)
JESSE JAMES (Fred Thomson)
SWIM, GIRL, SWIM (Daniels)
FIGURES DON'T LIE (Ralston)
SHOOTIN' IRONS (All Star)
ONE WOMAN TO ANOTHER (Vidor)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY
Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year

"IS IT AN EARTHQUAKE?" "NO, IT'S THE BIG PARADE!"

(Read wires below and remember Nation-wide release September 10th!)

SEND REPRESENTATIVE!

"Big Parade" greatest picture I have ever seen. Broke all house records. Audience came from miles around. Send representative at once relative to booking for my smaller towns. Congratulations on a wonderful picture.

A. N. SANBORN
Wolfsboro, N. H.

TURNED THEM AWAY!

Opened with "The Big Parade" last night. In less than one hour we were completely sold out. Several plate glass frames in front were broken by crowd trying to buy tickets. Hundreds of people turned away.

I. HIRSCHBLOND,
TRACO THEATRE
Toms River, N. J.

FROM 9 A. M.!

"Big Parade" broke all opening week records in history of McVicker's Theatre. Lines of people from nine o'clock in morning until closing with no let-up. Second week's business looks big as first.

MAX BALABAN,
Balaban & Katz,
Chicago, Ill.

LINE BLOCK LONG!

"Big Parade" opened Criterion shattering all box-office records of this theatre. A line block long formed before box-office opened and maintained throughout day right up to last performance.

CRITERION,
Los Angeles, Cal.

NEW PATRONS!

Just completed three-day showing of "Big Parade." Played to more people than during any other full week and smashed all box-office records. Attracted people to theatre who have not been there in years. Admit that business exceeded my highest expectations.

M. GRELDER,
ATLANTIC THEATRE,
Atlantic Highlands, N. J.

RECORDS BLOOIE!

Holding "Big Parade" over. Broke all house records at Elkhorn and Lake Geneva three days. Pleased 100 per cent. Best picture in years.

D. F. KELLIHER,
Elkhorn, Wis.

DOUBLED HOUSE RECORD!

Opened "Big Parade" last Friday and in spite of terrific rain and hail storm and Chatauqua, "Big Parade" opened to the largest single day business since I have been here. "Big Parade" broke all house records in Estherville for the engagement. In checking over my records for the past five years "Big Parade" did as much total business as any two pictures that ever played here. Congratulations to M-G-M on this production and am looking forward to a much larger business on "Ben-Hur."

CHAS. H. GURNEY,
GRAND THEATRE,
Estherville, Iowa

Played "Big Parade" four days to best business I have enjoyed. One of finest productions that I have had pleasure of showing.

A. E. McCAULEY,
McCAULEY THEATRE,
Glenwood, Minn.

M-G-M IS THE LIFE OF THE PARTY!

a solid week of "new era" pictures

Now comes the big week of the year for movie fans—10th Annual Paramount Week when the best theatres everywhere show one solid week of Paramount Pictures *only*. Greatest Paramount Week of all—because Paramount Pictures were never better. Come—see all the new ones, catch up on the good ones you missed.

YOUR TOWN joins in the Paramount Week Celebration!

FIRST RUN THEATRE

Sept. 4, 5, 6, 7
CLARA BOW in "HULA"

Sept. 8, 9, 10
ADOLPHE MENJOU in "SERVICE FOR LADIES"

PLAZA—85 E. BROADWAY

Sept. 4-5—Clara Bow & Esther Ralston in "Children of Divorce."
Sept. 6-7—Eddie Cantor in "Special Delivery."
Sept. 8-9—Raymond Griffith in "Time to Love."
Sept. 10—Zane Grey's "The Mysterious Rider" with Jack Holt.

NORTHVILLE—CAPITOL

Sept. 4—Bebe Daniels in "Senorita."
Sept. 5—Florence Vidor in "The World at Her Feet."
Sept. 6—Ed Wynn in "Rubber Heels."
Sept. 7—Richard Dix in "Knockout Reilly."
Sept. 8—Zane Grey's "Drums of the Desert" with Warner Baxter.
Sept. 9—Lois Moran in "The Whirlwind of Youth."
Sept. 10—Gilda Gray in "Cabaret."

"If it's a Paramount Picture, it's the Best Show in Town"

¶ this ad free in your local or key city newspaper if you book Paramount Week solid. Already set for 2000 newspapers reaching a combined circulation of over Fifteen Million!

¶ Tie up your theatre to the nation-wide celebration of the New Era in Motion Pictures during Paramount Week, September 4th to 10th. The only special "week" in the business that means anything to exhibitors. Because it's the only "week" that means anything to the public the exhibitor serves. ¶ You get free newspaper advertising, free ad sales items, mats, one-sheets, etc. You get the accumulated prestige of ten years' national advertising of Paramount Week. And you get those great 100% Paramount Pictures in the modern manner, the talk of a nation. ¶ See the Paramount salesman today and celebrate with a solid week of "new era" pictures.

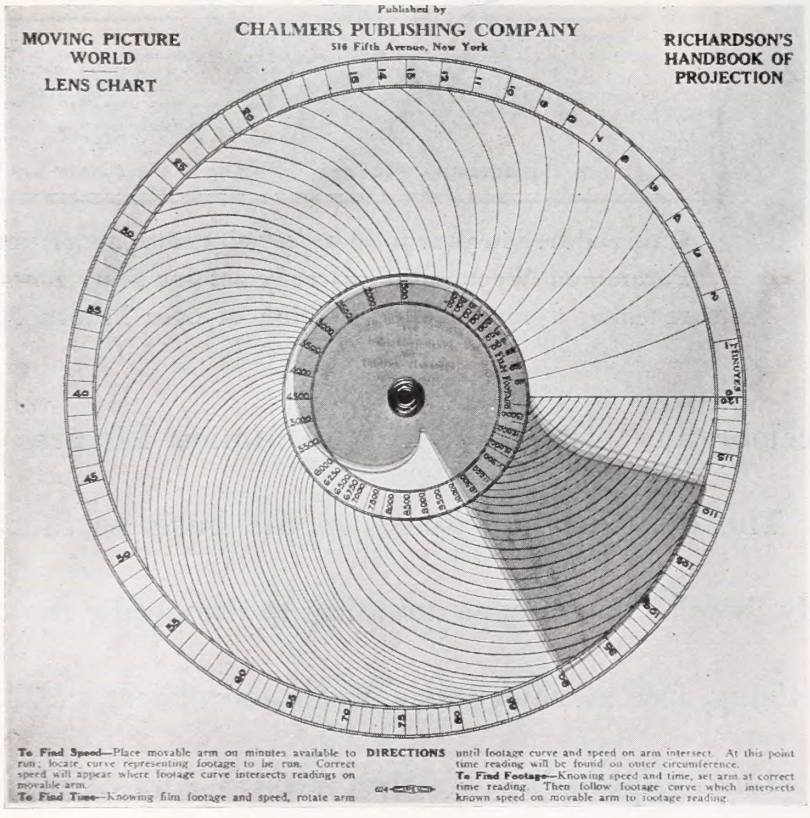
10th annual paramount week september 4th to 10th

Don't Stop To Figure It Out

USE

LITTLETON'S

Speed, Film Footage and Time Scale


Published by
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York
MOVING PICTURE WORLD
LENS CHART
RICHARDSON'S HANDBOOK OF PROJECTION
DIRECTIONS
To Find Speed—Place movable arm on minutes available to run; locate curve representing footage to be run. Correct speed will appear where footage curve intersects readings on movable arm.
To Find Time—Knowing film footage and speed, rotate arm until footage curve and speed on arm intersect. At this point time reading will be found on outer circumference.
To Find Footage—Knowing speed and time, set arm at correct time reading. Then follow footage curve which intersects known speed on movable arm to footage reading.

This Chart Answers These Questions For You Instantly

1. Correct speed to run projector to complete a given length of film in a given time?

2. Number of feet of film which can be run in a given time at a given speed?

3. Time required to run a given length of film at a given speed?

Theatre Managers and Projectionists

This clever device belongs in every projection room and theatre in the country. It will save projectionists time as well as mistakes.

It will help managers in planning their programs to maintain an accurate schedule.

The chart measures eight and one-half inches square. It is printed in three colors on strong celluloid for strength and durability.

Order Yours Today **Price $2.00** (Add Ten Cents for Postage)

AT YOUR DEALER OR DIRECT FROM

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK

Tiffany booked 100%

BY THE FAY CIRCUIT and MILES OF DETROIT

MR. ED. FAY HEAD OF THE FAY CIRCUIT OF THEATRES HAS BOOKED TIFFANY PICTURES 100% FOR 1927-1928 TO BE SHOWN AS FIRST RUNS FOR ALL OF HIS THEATRES.

TIFFANY PRODUCTIONS INC
The Better Entertainment

MR. CHAS. E. MILES OF DETROIT HAS BOOKED TIFFANY PICTURES 100% FOR 1927-1928 TO BE PRESENTED AS FIRST RUNS IN HIS NEW ORIENTAL THEATRE, DETROIT.

TIFFANY---*The Better Entertainment*
for 1927-1928

"The Girl From Gay Paree"
"Their Hour"
"Once and Forever"
"Lingerie"
"Grass Widows"
"Women's Wares"
"Streets of Shanghai"
"The Grain of Dust"
"Bachelor Apartments"
"The Albany Night Boat"
"The Tragedy of Youth"
"Tia Juana Rose"
"Ladies of the Night Club"
"The House of Scandal"
"Beautiful But Dumb"
"The Scarlet Dove"
"Domestic Relations"
"Night Life"
"A Woman of the World"
"Clothes Make The Woman"

FOUR JACK LONDON SEA STORIES

24 TIFFANY COLOR CLASSICS
(Short Reel Gems)

THIRD DIMENSION PICTURES — TIFFANY CONTROLS THEM

TIFFANY PRODUCTIONS, INC

M. H. HOFFMAN, VICE. PRES.

1540 BROADWAY NEW YORK CITY

EXCHANGES EVERYWHERE

Brick And

THE hardest knocked paper of all. That's us. WE MAKE NO BONES ABOUT SAY advertising page in this sheet represents hard work, real sales effort, irrefutable carry, the advertiser receives full value in return.

There must be a reason for all the criticism directed against this paper. You bet t "WHAT WE PRINT IS ALL WRONG." "WE HAVE NO EDITOR." "WE HAVE N NO PERSONALITY." "CIRCULATION DOESN'T MEAN ANYTHING IN THIS BU WE MUST BE SLIPPING.

But admitting all this bunk is true (just for the hell of it), you must arrive at th

THAT OUR PAPER IS SO TERRIBLE THAT IT HAS THE BIGGEST EXHIBITO

The real low-down is that this goshawful showman's business paper, judging by ex no premium pressure) has the MOST PERSONALITY IN THIS BUSINESS. You ma don't it's your fault—not his—but over 7,619 EXHIBITORS TESTIFY LOUDLY WITH TO THE KIND OF JOB HE'S DOING.

And if you don't think circulation means anything, ask your sales department t 1,356 ACCOUNTS WEEKLY. This here now 1,356 represents the clear lead in thea over its nearest competitor.

YES SIR! This paper is such a journalistic outrage that it reaches a 21 PER CENT any other paper—and a 30 PER CENT. BIGGER MARKET THAN THE AVERAG PICTURE PLAYS.

That's why—admitting this paper to be as bad as some would have it—you'll SEL MORE PICTURES and SELL THEM EASIER by concentrating your advertising whe exhibitors concentrate their reading—right in this much-maligned sheet that's DOIN ITS DAILY DOZEN FOR THE PAST TWENTY YEARS.

OH, YES! THE NAME OF THIS PAPER WE'VE BEEN TALKING ABOUT IS —

Motion Facts

G SO. WE'RE PROUD OF IT. Every
les argument. And for every page we

e is. They tell you "WE'RE DEAD."
DITORIAL POLICY." "WE HAVE
ESS." ERGO (there's a word for you)

onclusion:—

OLLOWING IN THE COUNTRY.

tor subscriptions and renewals (with
ot know who the editor is—and if you
HEIR SHEKELS EACH WEEK AS

ke this one on the chin—A LOSS OF
held by this so-called misfit paper

IGGER EXHIBITOR MARKET than

MOVING PICTURE WORLD

With apologies to Robert E. Welsh and Universal Advertising

WOW!

Look at the Circuit Subscribers—

Can't mention them all—haven't got the space—but look at the high spots!

WEST COAST THEATERS
STANLEY COMPANY—Philadelphia
COSTON BOOKING CIRCUIT—Chicago
HOSTETTLER CIRCUIT—Omaha
CAPITAL SEERS ENTERPRISES—Kansas City
AZTEC THEATER—San Antonio
LIBERTY—Ok'ahoma City
BRUIN CIRCUIT—Seattle
MILWAUKEE THEATER CIRCUIT—Milwaukee
AMERICAN THEATER—Salt Lake
SCHOENSTADT CIRCUIT—Chicago
ORPHEUM THEATER CIRCUIT
B. & K. MIDWEST (BURFORD—L. & T.)
COONEY BROS.—Chicago
EASTMAN THEATER—Rochester
MIKE GLYNN—New York
S. SAXE—Milwaukee
F. & R.—Minneapolis
J. KUNSKY—Detroit
BUTTERFIELD—Battle Creek, Mich.
FITZPATRICK McELROY—Chicago, Ill.
BLINDERMAN-STEINER—New York City
SMALL-STRAUSBERG—Brooklyn
COMERFORD—Scranton
GUMBINER—Chicago
SKOURAS BROS.—St. Louis
SHINE CIRCUIT—New York State
ALEXANDER FRANK AMUSEMENT CO.—Iowa
WHITEHURST CIRCUIT—Baltimore
BRODY CIRCUIT—C'eveland
KEITH'S THEATER—Rochester
AMERICAN THEATER—Salt Lake City
GREAT LAKES THEATER—Buffalo
ROGERS SHERMAN THEATER—New Haven
ODEON, STRAND and MOZART THEATERS—Canton
WOODWARD THEATER CO.—Detroit
AUDITORIUM THEATER—Quebec
LYCEUM and COLLEGE THEATRES—Winnipeg
U. B. O. CIRCUIT—New York
KEITH'S CIRCUIT—New York and Ohio
WILMER and VINCENT CIRCUIT—New York City
HARRY BRANDT CIRCUIT—New York
SPRINGER CIRCUIT—New York
SAENGER—New Orleans
YOST—New York City
YAMIUS—Fall River

—and More—And More—And More

-and now Balaban and Katz!

UNIVERSAL'S

sensational cartoon novelty "Oswald"—the Lucky Rabbit ran away with the program at West Coast's

CRITERION
Los Angeles

caused tumults of laughter and applause at the world's greatest theatre—the

ROXY
New York

and now Balaban & Katz book him for their beautiful

CHICAGO
Theatre

—that's UNIVERSAL'S SUPER SHORTS fit for the finest theatres in the land!

Winkler Productions
created by Walt Disney
26 of them—One reel each

Oswald

The Lucky Rabbit
Cartoon *Sensation*

HOW MUCH MONEY DO YOU EXPECT TO MAKE NEXT YEAR?

Whatever it is, it will be more than you figured!

M-G-M exhibitors are making the money this year!
PICTURES like "Tell it to the Marines," "Slide, Kelly, Slide"
"TWELVE Miles Out"
"ROOKIES," "After Midnight" and the rest
ARE cleaning up, no mistake.
HOW about next year?
WE'RE in a position to state that
M-G-M exhibitors will have
THEIR Biggest Year in '27-'28.
A Star name on every picture you show!
WE'VE got that for next season.
AND our budget for stories and production is
PLENTY!

(continued)

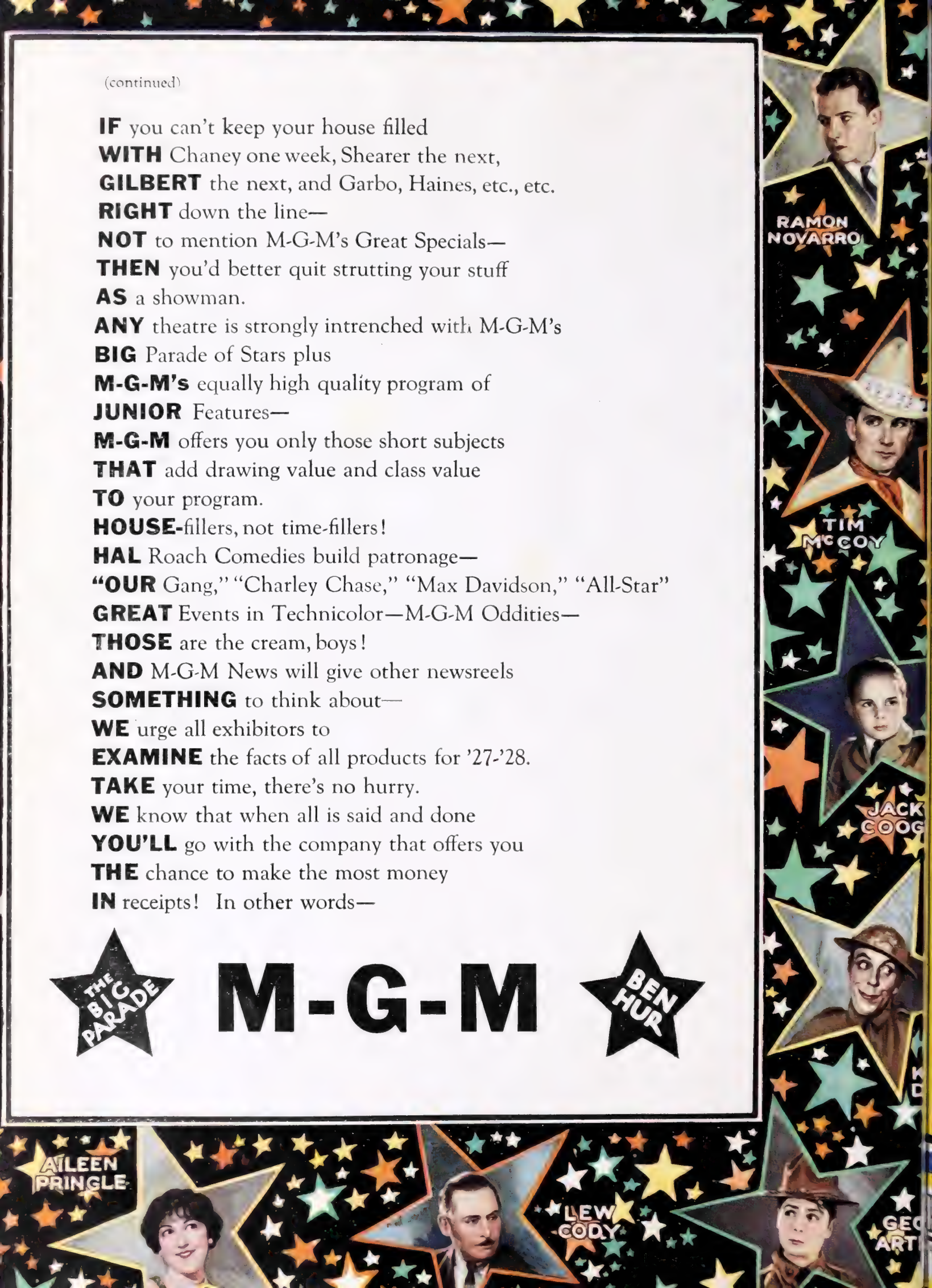
(continued)

IF you can't keep your house filled
WITH Chaney one week, Shearer the next,
GILBERT the next, and Garbo, Haines, etc., etc.
RIGHT down the line—
NOT to mention M-G-M's Great Specials—
THEN you'd better quit strutting your stuff
AS a showman.
ANY theatre is strongly intrenched with M-G-M's
BIG Parade of Stars plus
M-G-M's equally high quality program of
JUNIOR Features—
M-G-M offers you only those short subjects
THAT add drawing value and class value
TO your program.
HOUSE-fillers, not time-fillers!
HAL Roach Comedies build patronage—
"OUR Gang," "Charley Chase," "Max Davidson," "All-Star"
GREAT Events in Technicolor—M-G-M Oddities—
THOSE are the cream, boys!
AND M-G-M News will give other newsreels
SOMETHING to think about—
WE urge all exhibitors to
EXAMINE the facts of all products for '27-'28.
TAKE your time, there's no hurry.
WE know that when all is said and done
YOU'LL go with the company that offers you
THE chance to make the most money
IN receipts! In other words—

THE BIG PARADE

M-G-M

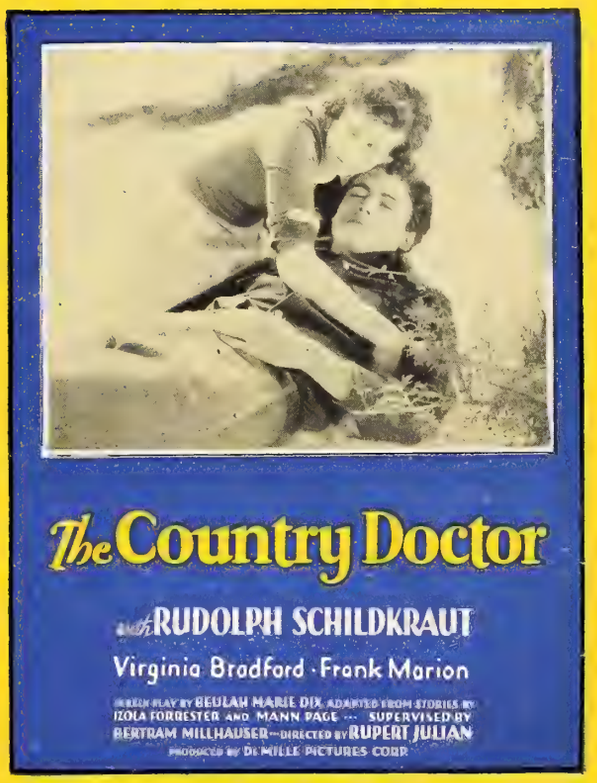
BEN HUR



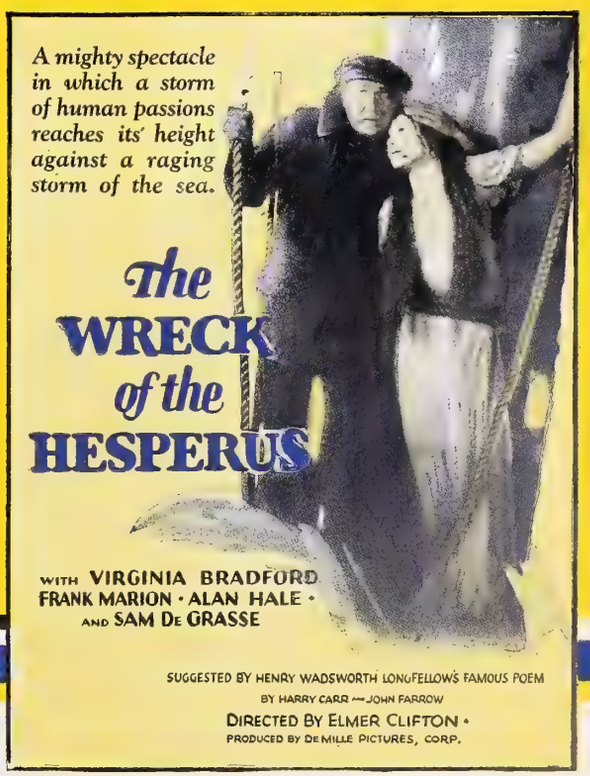
VIRGINIA BRADFORD

A new, bright personality in the PATHE-DE MILLE galaxy of featured players ∿ ∿ ∿ ∿

A sensational hit in


The Country Doctor
with RUDOLPH SCHILDKRAUT
Virginia Bradford · Frank Marion
SCREEN PLAY BY BEULAH MARIE DIX ADAPTED FROM STORIES BY IZOLA FORRESTER AND MANN PAGE — SUPERVISED BY BERTRAM MILLHAUSER — DIRECTED BY RUPERT JULIAN
PRODUCED BY DE MILLE PICTURES CORP.

Her next


A mighty spectacle in which a storm of human passions reaches its height against a raging storm of the sea.
The WRECK of the HESPERUS
WITH VIRGINIA BRADFORD FRANK MARION · ALAN HALE · AND SAM DE GRASSE
SUGGESTED BY HENRY WADSWORTH LONGFELLOW'S FAMOUS POEM
BY HARRY CARR — JOHN FARROW
DIRECTED BY ELMER CLIFTON
PRODUCED BY DE MILLE PICTURES, CORP.

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHÉ NEWS – PATHÉ WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES

TRADE MARK

Foreign Distributors Producers International Corporation, 130 West 46th Street, N. Y.
WILLIAM M. VOGEL, General Manager

PATHE SHOWMANSHIP SERVICE

is not just a slogan— it represents the highest type of advertising and exploitation help, designed by skilled advertisers, showmen and artists. Pathe advertising produces maximum results at a minimum of cost to you. *IT PAYS TO ADVERTISE*, and wise showmen will make liberal use of PATHE'S high-powered lithographs, lobbies, cuts, mats, slides, banners, press sheets and other accessories.

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES — PATHE NEWS — PATHE WESTERNS — PATHÉSERIALS — PATHÉCOMEDIES

Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

Last Minute News From Everywhere

MOVING PICTURE WORLD

The Motion Picture Business Paper

Vol. 88 | New York, September 3, 1927 | No. 1

THERE'S A REASON!

Every producer says he is booked way ahead of last season and yet most of them look worried. Wonder why?

THREE WEEKS

Frank R. Wilson, M. P. Capital Corp., caustically arraigned film producers for inefficiency and worse, but to date none has replied. How kum?

Stock Companies Gradually Pass Out of Picture

FBO's Move Reflects Others' Sentiments

Stock companies gradually are becoming institutions of the past, it was suggested this week in New York when it became known that F B O is abolishing its stock company. Hereafter, that company, according to William Le Baron, vice-president in charge of production, will have only stars and a small group of players being groomed for stardom under long term contracts.

Mr. Le Baron holds that stock companies are economically unsound, involving salaries for idle time and often the casting of players in parts unsuited to them.

Attempts to learn of similar retrenchment by other companies were not productive of much result. Charles McCarthy, in charge of Paramount publicity, said he had heard nothing about such retrenchment at the West Coast. Howard Dietz, M-G-M publicity and advertising director, echoed the same belief.

However, men directly connected with M-G-M and Paramount distribution thought that there is a tendency on the part of both companies to drop players as contracts

(Continued on next page)

Rossuck Off to Orient To Sell for Hoffberg

Sidney W. Rossuck is sailing on the S.S. President Madison, leaving September 3 from San Francisco for China, on a selling trip for J. H. Hoffberg Co., Inc.

Rossuck will cover China and Japan on this trip J. H. Hoffberg Co., Inc., handle First Division Pictures, Gotham, Chadwick, Christie Comedies and other independent product in these territories.

Coming to U. S.

Max Reinhardt, famous Austrian regisseur, who comes to America in November to make a United Artists picture.

Fogarty, Mistaken for Another, Knocked Down

Frank Fogarty, Big Three salesman, would like a disguise that would resemble no one else in the world. Standing in front of 729 Seventh avenue the other day, he was suddenly felled by a blow to the face from a man he had never seen before. Two bones in his cheek and his jaw were broken.

Men on the curb expostulated with the assailant, said to have been recognized as employed by strikebreakers, and told him Fogarty's identity.

"I guess I made a mistake. I apologize," the thug replied and vanished. He is being sought by the district attorney. Jersey City labor troubles are held responsible.

Sign M-G-M Contract

Ralph Forbes, who was placed under contract a year ago by Metro-Goldwyn-Mayer, has been given a new contract by M-G-M. From a small role in an all-star picture Forbes has risen in a year to one of the most prominently featured leading men.

Publix Is After Wide Publicity By Making Community Pictures

Berkoven Signed for a Series Starring Local Talent in Many Cities and Towns

By Sumner Smith

A NOVEL stunt that, undertaken in a small way, has proved successful, will now be gone into by Publix in a big way. Contracts have been signed with Berkoven Productions, with offices in Chicago and Minneapolis, for the production of pictures starring local talent in communities that have Publix motion picture theatres, it became known this week. The length of the contract is not definitely known, but it is said that it runs for over six months, with an option for renewal.

Berkoven Productions is not a brand new company. It has had considerable experience, working most successfully under Finkelstein & Ruben and Lubliner & Trinz auspices in the Middle West. Earlier reports put one week's business with a local picture in Minneapolis theatre at $17,000, and in Chicago Berkoven local pictures are said to have been "wows."

This traveling movie outfit operates independently. It has a staff of fourteen experts who travel

(Continued on next page)

Warners to Produce Commercial Pictures

The formation of a new department to produce commercial pictures for outside organizations of every kind was announced this week by Warner Bros. This new branch will function in New York and will be under the supervision of Herbert B. Fogel, who has had diversified and long experience in the making of short subjects.

Educational, industrial, commercial and professional films of all descriptions will come under the scope of the department, which has perfect facilities not only for the filming of black and white subjects but also for the production of motion pictures in natural colors.

Eckman to Go Abroad

Samuel Eckman, Jr., district manager of Metro-Goldwyn-Mayer for New York, Albany, Buffalo, New Haven and Boston, will leave for England in the near future to do special work for Jury Metro-Goldwyn, Ltd., as designated by Arthur M. Loew, head of M-G-M's foreign department.

Herron Back Oct. 1

Major Herron, head of foreign affairs for Will H. Hays, is expected to return from abroad about October 1.

London Cable

(Moving Picture World Bureau, London, August 30)

Movietone and Vitaphone figure in successful demonstrations. Pauline Frederick may play Nurse Cavell in a new war picture. "The Chinese Parrot" sets the trade talking. "Ben Hur" at the Tivoli passes the millionth visitor mark. Nettlefold signs Fairbanks' niece. The Bernstein contest result: Betty Balfour winner. Mosjoukine is returning early in September and visiting London. The Warsaw exhibition has been postponed. Paris proposes an exhibition in November. A two million dollar cinema combine is forming in Barcelona, Spain. The Phoebus Kontingent dispute is settled. Max Reinhardt is proceeding to Hollywood in January.

MOVING PICTURE WORLD

The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 190

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Managing Editor—Epes W. Sargent; Associate Editors—Sumner Smith and Merritt Crawford; Advertising Department—Gus Fausel. Circulation Manager—Dennis J. Shea.

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world Spanish and English books.

Vol 88 No. 1

Novarro to Be King Instead of a Monk

Theatre owners impressed by the news that Ramon Novarro would shortly enter a monastery can take hope. M-G-M, which holds his contract, declares that Novarro will appear as Louis the Fourteenth in his next starring vehicle, "Le Grande Monarque de France," and quotes the star as having "no idea of ever taking holy vows."

The monastery story had every appearance of authenticity, except to skeptical members of the film industry, and gained wide circulation in the newspapers. Who originated the press stunt is not revealed.

More Exhibitor Meets

M. P. T. O. A. headquarters will announce further organization meetings in certain zones in the near future, M. J. O'Toole, business manager, said this week. The New England meeting, which was attended by National President R. F. Woodhull, was a great success, he said.

Ontario House Reopens

Ottawa, Ont.—The Grand Theatre at London, Ont., is being reopened in September by J. R. Minhinnick, who continues as manager of the house after being in charge of the theatre for many years. The theatre has undergone many changes.

M-G-M Players Hurt

Minor injuries were suffered by William Haines and Joan Crawford, M-G M players, in an automobile accident while making a picture at West Point.

Lloyd Starts Work On N. Y. Exteriors

Stops Traffic Cruising in Taxi Cab

At the wheel of a vividly painted taxicab, cruising in the vicinity of the Women's Hospital in the Harlem Section of New York City, Harold Lloyd finally started work on Tuesday last on exteriors scenes for the comedy which brought him and his entire company across the continent from Hollywood last week.

For ten days the company has been idle, awaiting favorable weather conditions, and when the sun scattered the early Tuesday morning fog, Lloyd and his company started shooting the first scenes they have taken in New York, with the exception of an afternoon's work in Coney Island.

Lloyd as the president, chairman of the Board of Directors and ace driver of the Only One Taxicab Company was a sensation in Harlem. The crowds grew to such proportions that a squad of police from the West One Hundreth Street station was called out to keep the curious from invading the range of the cameras.

Sunday morning Lloyd will work around the Pennsylvania station and that afternoon resume shooting the amusement park scene at Luna Park, Coney Island, where he will also spend one or two nights in the week, filming the "after dark" sequences.

Boylan to Do Fiction

Through an arrangement with Sol M. Wurtzel, general superintendent of Fox Films West Coast Studios, James R. Quirk, editor of Photoplay Magazine, has signed Malcolm Stuart Boylan, title writer of the Fox company, to do a series of fiction stories and articles. Boylan's first contribution is "Funny Old Fool," a fiction story.

Mrs. Calderon Gassed

Mrs. Anna-Calderon, wife of Dr. Frank Calderon, assistant director of the Calderon Theatre Circuit, was found unconscious from gas this week in her apartment over the Rivoli Theatre, Main street, Hempstead, L. I. She was revived by her physician.

Extend Globe Lease

The lease of the Globe Theatre, where "The Patent Leather Kid" has been playing since its opening, August 15, has been extended to January 1.

Canadian Legislation To Aid Home Films

Ottawa, Ont.—Arrangements are shaping up for the placing of a request before the Canadian House of Commons at the next regular session in January at Ottawa for legislation providing for encouragement for motion pictures produced within the British Empire. This declaration is made, following the tour through Canada of Sir Henry Cowan, a member of the British House of Commons who was actively identified with the film quota debate in the British House last spring. Lady Cowan, who accompanied him, was largely responsible for the film quota legislation in Australia.

The movement in Canada is being organized by the Imperial Order of the Daughters of the Empire, national officers of which have already held a conference on the subject.

N. Y. Incorporations

Albany, Aug. 29.—Motion picture companies and theatres continue to incorporate in New York State at the rate of about one a day, the past week witnessing the incorporation of seven such companies. These companies included the Orman Productions, Inc., capitalized at $20,000, with Orman P. and Bernard Goodman, of Hollywood, Calif.; Nathan Saland, New York City; Balfin Amusement Corp., $20,000, Paul Orszag, Isidore Goldman, Isidor H. Lutzker, New York City; Greater Queensboro Exhibitors, Inc., $3,000, Robert J. Setchanove, Douglaston; Alexander T. Wells, Jackson Heights; James J. Thornton, Flushing; Webster Operating Corp., Gloversville, capitalization not specified, Belle and Max Fogel, Dorothy Toshkoff, Rochester; Sorr Producing Co., Inc., Inc., $1,000, Jacob I. Wiener, Joseph Melcer, Nathan Sugarman, New York City; G-C Theatre Corp., Gloversville, capitalization not specified, E. Pratt Keiner, J. Guy Selmser, George V. Lynch, Gloversville; the Varsity Girl Corp., $100,000, Robert Campbell, Edward Royce, Adama Dingwall, New York City.

Miss O'Shea in Berlin

Word has been received at the Fox New York offices from Berlin that Beth O'Shea, of the publicity staff, now globe-trotting, was a recent caller at the F. W. Murnau studios in the German capital. Miss O'Shea is writing a series of articles on the motion picture situation in England, Germany and France. After a walking trip through Ireland, the land of her ancestry, she will return to New York early in October.

Tiffany Secures Many Contracts

Tiffany Productions announces the consummation of many important contracts secured for the complete line-up of 20 features, 4 Jack London sea stories and 24 Color Classics planned for production this season.

Besides the Fay Circuit of Providence, R. I., and the Miles Circuit of Detroit, Mich., other first-run accounts are rapidly mounting the Tiffany band wagon. Some of the leading circuits now contracted for Tiffany productions are: the Consolidated Circuit, consisting of 20 theatres in New York City, the Harris Circuit of theatres, also in New York, Stanley Fabian in New Jersey, the Modern and Beacon theatres in Boston, the Strand Theatre in Battle Creek, the Isis Theatre in Denver, the American Theatre in Salt Lake City and the Playhouse in Chicago—all first-run accounts.

The Tiffany Color Classics have been contracted in the New York territory by the Paramount Theatre and all of their Class A houses throughout the United States. Also the Walter Reade Circuit and the Peerless Circuit.

Publix Publicity

(Continued from preceding page) with all paraphernalia in motor truck. The outfit even manufactures its own electricity and carries its own cosmetics.

The method of operation under Publix auspices will be to have some local writer do the scenario. Just how the acting talent will be chosen is not announced, but probably it will be by popularity contest, thus affording Publix wide publicity.

At the present time Berkoven Productions is under Keith-Albee contract. This will expire in about a month. Under K-A it stars Clara Kimball Young in each local picture and surrounds her with local talent. Under Publix auspices, it is said, the entire cast will be recruited from local talent.

Stock Companies

(Continued from preceding page) expire. Gertrude Olmstead, just became a free-lance, is pointed to as proof.

F B O now has three western stars, Tom Tyler, Bob Steele and Buzz Barton; the comedy team of Al Cooke and Kit Guard, Frankie Darro, the child star, and three directors, Leo Meehan, Ralph Ince and Robert De Lacy, under long term contracts. All other players and directors will be hired for the picture only.

Lichtman Changes U.A. Sales Plan, Creates New Jobs

Lazarus, Smith and Hill Set for Promotion

Al Lichtman, United Artists' vice-president and general manager of distribution in the United States and Canada, has made several major changes in positions and personnel of United Artists, sales organization.

The position of divisional sales manager has been discontinued. The eastern, western and southern and midwestern sales divisions have been merged into one national unit, and the three executives who had hitherto occupied those posts have been advanced to other and newly created duties, provided for in the expanded sales department, embracing volume distribution.

The position of sales promotion manager has been created, and Paul N. Lazarus, hitherto western and southern divisional sales manager, has been promoted to that post. In connection with that work, Mr. Lichtman announced the official appearance early in September of "United Action," a publication to be devoted to articles of interest to the sales organization as a whole. As part of his sales promotion work Mr. Lazarus will edit "United Action."

Cresson E. Smith, hitherto mid-

(Continued on page 16)

Defrenne in Liberty Co.

St. Louis.—W. F. Defrenne, city salesman in St. Louis for Paramount, has purchased a controlling interest in the Liberty Theatre Company at Mexico, Mo., and on September 1 will remove to that city to take active charge of the management of its two houses, the Liberty and the Orpheum. William Wandell, booker for Paramount, has been promoted to salesman to fill the vacancy caused by Defrenne's resignation.

Films Held Over

The feature at the Paramount the week of September 3 will be "Swim, Girl, Swim!" starring Bebe Daniels. "Underworld" will continue at the Rivoli. "The Way of All Flesh" continues at the Rialto.

St. Louis Elects Hays

St. Louis.—Everett Hays, manager of the St. Louis Theatre, has been named president of the St. Louis Theatre Managers' Association.

Scare Away Mashers

Louisville, Ky., Aug. 29.—Louisville theatre owners have done a very good job in breaking up the practices of the men who annoy girls in the theatres, especially at the afternoon shows. For a time there were a good many complaints, and no one knows how many women failed to register complaints, because they did not desire publicity.

Some of the houses individually or jointly secured detective service, one agency patrolling several houses. Ushers and employes kept a close scrutiny on the crowds. The theatres made it hot for the mashers, and the courts also.

England Eyes Poland

Berlin—According to the German press, Great Britain seems to be taking an active interest in the coming Warsaw Film Exposition. British film circles, apparently, are booking forward to exporting their pictures to Poland, and intend to use the Exposition, as a means of introducing them on the Polish market.

Films and Lawsuits

Louisville, Ky.—A recent item in one of the rural town newspapers, coming in from Cynthiana, Ky., told of a boy being painfully burned when some old film in his pocket ("exploded.") This brings out the thought that exhibitors may lay themselves liable to a lawsuit, where they give film to boys.

New Kentucky Theatre

Louisville, Ky.—Christian County and the City of Hopkinsville, Ky., have completed plans for an armory building, which will also have a theatre seating 1,200.

Strike Epidemic Threatens Many Cities—Chicago Dark

Exhibitors Back Up Opheum by Closing All But Ten Houses—Expect Philadelphia Trouble

THE chief topic on the lips of the industry this week as *Moving Picture World* went to press was the strike of union employees in some cities and the threatened strike in other cities. Reports are meager this (Thursday) afternoon, except as regards Chicago, where the strike entered its fourth day.

Negotiations in other cities were proceeding right up to the time of opening, and no authentic reports will be forthcoming until tomorrow. In most localities, it is hoped, settlements will be effected. Most authorities feel that the Chicago trouble will not be repeated elsewhere.

Chicago.—The strike shuts 350 Chicago movies. All were dark Monday night but 10. Fifteen thousand lost their jobs over two projectionists. It is a war to the finish between the union and the theatres. Owners lose $200,000 a day. When four projectionists who had been reporting for work at the Belmont Theatre called for their pay envelopes, only two were handed out. The union then called a strike on all Orpheum houses.

The Chicago Exhibitors Association expected this and they issued an order for closing all houses in support of the Orpheum. More trouble is predicted because the agreements between the theatres and the musicians' and stage hands' union expire on Sunday. Until then they must be paid according to contract. After that

(Continued on page 14)

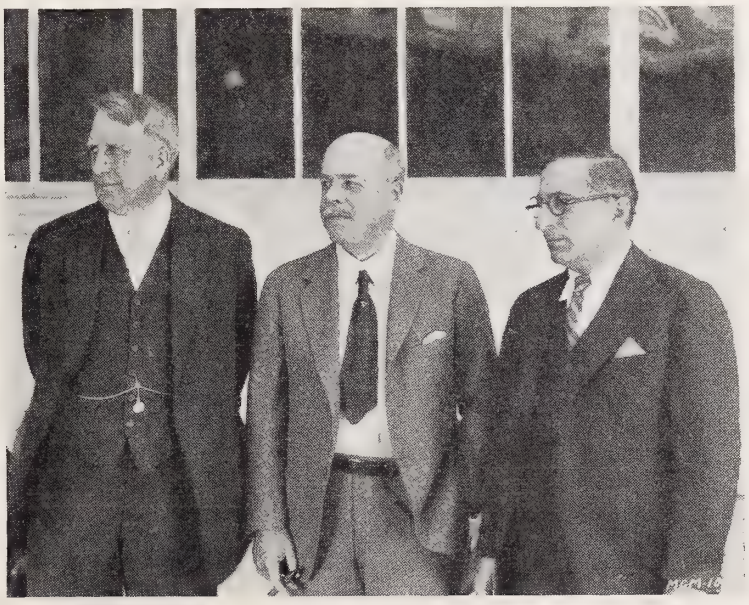
Sheehan Returning to Open "Sunrise"

Winfield R. Sheehan, vice-president and general manager of the Fox Film Corporation, is now on the high seas aboard the Ile d'France en route to New York to complete arrangements for the opening at the Times Square Theatre this month of "Sunrise," the first American-made picture by Murnau, the well-known German director.

Mr. Sheehan will arrive here next Tuesday, September 6, and following a conference with William Fox the date for the premiere of "Sunrise" will be announced.

Katz on Executive Committee

Sam Katz, president of Publix Theatres, Inc., has been elected a member of the executive committee of the Board of Directors of Paramount Famous Lasky Corp.



Louis B. Mayer entertains Speaker Nicholas Longworth and William Randolph Hearst at M-G-M studio in Hollywood.

Booked in Conn.

First National has closed with the Hoffman Circuit in Connecticut for the Norma Talmadge special, "Camille," and for the Schenck productions starring Constance Talmadge.

14 in Family—Ow!

Albany.—How's this for a family ticket? Fourteen persons admitted for 50 cents! Yet this is what happened a few days ago at the Liberty Theatre in Herkimer, N. Y., when the manager could hardly believe his eyes as a couple trooped in with an even dozen children in tow. The management had previously advertised a "Family Day" when an entire family would be admitted for 50 cents. When questioned, the father of the brood proceeded to enumerate and name by name, and quickly convinced the management that there was no race suicide at his home.

Mediocrity Guilt Is on Shoulders Of the Producer

Big Evils Overhead and Overproduction

The guilt for mediocrity of picture production, according to Sam Sax, Gotham president, rests on the shoulders of the producers, although the exhibitor has made the situation worse with overstuffed presentation programs.

"The two fundamental evils that have contributed most to mediocrity," says, Mr. Sax, "are overhead and overproduction, and the second is a direct result of the former. The enormous overhead of the larger producing companies is out of all proportion, and over-production is the inevitable result.

"Thousands of dollars are spent on a story and then thousands more are paid to adaptors and scenarists to mince the story into hash. Meanwhile, the contract-players loll in their porch swings, receiving enormous salaries for idleness while the scenarists and the director wrangle over the script.

"The problem of keeping the stars and the directors busy,—for the payroll goes on just the same—is the biggest problem that the large producing organizations have to face. The result is that the machinery must keep turning, and one factory-made picture follows another. The marvel is that at this rate, so many worthy pictures see the light of day at all."

More Indiana "Talkies"

Louisville, Ky.—Work will be completed shortly on improvements to the Grand Theatre, New Albany, Ind., costing about $30,000. The plant is owned by the Switow Amusement Co., which transferred its bills to the Kerrigan Theatre during the alterations. Harry Matthews, manager, stated that Vitaphone or Movietone service would be secured.

2nd Tiffany in Paramount

"King of Sports," the second of twenty-four Color Classics to be produced by Tiffany Productions for 1927-1928, has been booked by the Paramount Theatre in New York for a one-week run beginning September 3.

Excellent Signs Johnson

Adrian Johnson has joined Excellent Pictures Corporation as head of the scenario department.

New Treasurer

Ralph A. Kohn, newly appointed treasurer of Paramount Famous Lasky.

Crabtree Chairman of S. M. P. E. Arrangements

The Committee of Arrangements for the fall meeting of the society of Motion Picture Engineers, Whiteface Inn, Lake Placid, New York, September 26 to 29, follow: Mrs. J. H. Theiss, H. T. Cowling, Louis Cuzzens, P. A. McGuire and J. I. Crabtree, chairman. Twenty-one papers already have already been listed on the tentative program and the completed list with the names of papers to be read and authors will be given out in about two weeks.

The addition of Mrs. J. H. Theiss, E. I. du Pont de Nemours Co., to the committee is an interesting novelty which will undoubtedly make the social side of the meeting very much more attractive from every standpoint.

"No Slump"—Depinet

Talk of a slump in the motion picture business and apathy among exhibitors is all wrong, according to Ned Depinet, general sales manager of First National, returned from the West Coast. He said: "I never knew a season to start off with better prospects than the present one. This is not just talk, but is backed by actual figures."

Labor Theatre Date Set

Louisville, Ky.—The Labor Temple Theatre, on the site of the old Music Hall, one of Louisville's early picture theatres, will open on September 3 with a seating capacity of 1,200. Frank J. Holland is manager.

Coming and Going

AMONG out-of-town cameramen attending the Fox News Reel sessions were Roy Anderson, St. Louis; Frank King, Buffalo; Larry Ellis, Boston; Charles Clark, Philadelphia; A. B. Chereton of New York, who is leaving this week for the Chicago territory to become assistant cameraman under Staff Cameraman William Storz; Webber Hall, of the New York camera staff, now temporarily assigned to the Memphis and New Orleans territories; Field Cameramen Robert Jennings and Ray Foster, two eastern contributors to Fox News; Fernando E. Delgado, who has returned to New York after a two-year trip in the interest of Fox News to Spain and Portugal in the old world and Cuba, the West Indies and every country in south America in the new world.

* * *

Lya de Putti sailed last Sunday night abroad the S.S. "Resolute" for a two-months sojourn in Berlin.

Miss de Putti has acceded to the demands of the European public for her appearance in a German production, and has accepted a flattering offer from the Phoebus Films to play the starring role in a "super" film. She has made arrangements with American producers for a "leave of absence," and upon completion of the German picture will return to resume her screen work here.

War Film First on Liners

Transatlantic liners will first show film compiled from 2,000,000 feet of pictures taken from the U. S. Government during the war. Members of the American Legion traveling to France for the convention will comprise the first audiences, the Eastman Kodak Co. announces. General Pershing has said it is the best pictorial record of the war he has seen.

Steuerle 50 Years Old

Louisville, Ky.—Joseph Steuerle, one of the pioneer moving picture men of Louisville, and connected with the Steuerle-Dolle interests, which operate a chain of more than 20 city and suburban theaters in Louisville, was 51 years of age, on August 25, although he looks 10 years younger than he is.

Three More for Stanley

Philadelphia—The Stanley chain in this territory will be increased by about 5,000 seats during September. Three new theatres are scheduled to open, the Egyptian, Manor and Drexel Hill. The Stanley total then will be 230.

Morris Safier, head of Warner Bros.' Extended Run Department, left New York this week for a sales trip in the southern territory. His first destination will be New Orleans, where he will attend the annual "film buy" conducted by E. V. Richards for Saenger Theatres, Inc. The Warner executive will be back at his desk in the home office in about two weeks.

* * *

Jesse J. Goldburg, president of First Division Distributors, Inc., left for the Coast on Wednesday, where he will spend about a month, supervising production matters, before returning East. Goldburg may stop off in Chicago and a number of other points to attend several openings of "Ragtime."

* * *

Col. Jasper Ewing Brady, one of the Metro-Goldwyn-Mayer officers, has returned from the West Coast where he has been recuperating from an operation which he was forced to undergo last spring. He is fully recovered.

* * *

Hal Roach, producer of the Roach Comedies, arrived in New York on the Century, Monday. He arrives in New York after a very busy spring and summer at his studios in Culver City where he now has well in production the forty comedies which Metro-Goldwyn-Mayer will release this year.

* * *

Hal Roach, short feature producer, is in New York conferring with M-G-M, which distributes his product. It is his first New York visit since his affiliation with M-G-M early in the spring.

* * *

Richard Barthelmess, who came here for the premiere of "The Patent Leather Kid," has left for the West Coast.

* * *

Herman Stern, sales manager for Stern Brothers Comedies, returned to New York this week after a sales tour of the Middle Atlantic States. He reports a decided increase in the demand for good two-reel comedies.

Barnes Fixes Losses

Louisville, Ky.—John H. Barnes, Beaver Dam, Ky., operating a picture theatre on the second floor of a large business building containing various stores and offices, also banker, insurance agent, etc., lost the building in a recent fire. Barnes was carrying $13,500 insurance on that section of the building used by the theatre; $1,500 on furniture and fixtures, and $300 on film. Loss on building was $15,769.66; furniture and fixtures, $2,958.86; film, $90.

F. N. Merger Near, Kennedy and Zukor Week's New Rumor

McGuirk Smiles at One, Other Still Popular

Clouds of "smoke" completely overhung Broadway this week. In other words, it was a week famous for its rumors as well as its box-office figures. Rumors flew back and forth like arguments in a booking office.

Leading the list was the "positive" statement that negotiations again are in full sway looking toward the merger of First National with Pathe-P. D. C.-Keith-Albee.

The consummation of the deal may be expected soon, some said. Others, less positive, predicted that arrangements would be out of the hands of the lawyers in three months.

John J. McGuirk, president of the Stanley Co. of America, was questioned at his New York office. He smiled.

"It's smoke, all right," he said. "I can't tell you anything about it."

So there's the end of the rumor, or fuel for it, as you choose to interpret Mr. McGuirk's comment.

Another popular rumor that wins mention predicted that Joseph P. Kennedy, president of F. B. O., would succeed Adolph Zukor as president of Paramount Famous Lasky within a year, Mr. Zukor becoming chairman of the Board of Directors. F. B. O., said the rumor, would be merged with Paramount.

Neither Mr. Zukor nor Mr. Kennedy were approached for comment, so you can write your own ticket.

A third rumor alleged the forthcoming resignation of a prominent motion picture executive. And there were others.

Prague Congress Soon

Paris—A Cinematographic Congress has been arranged to take place in Prague on September 20 and 21, at which questions dealing with the organization of the industry and the importation of foreign films into Czechoslovakia, will be discussed. The Congress was planned to take place some time ago, but the date has only recently been announced.

Frank Lovejoy Dies

Frank H. Lovejoy of Pathe Exchange died suddenly of acute indigestion Monday morning at his home in Woodridge, N. J. He leaves a widow and a son aged 14 years.

Cast in New Role

James Murray, Metro-Goldwyn-Mayer leading man, now playing the principal role in "In Old Kentucky," which is being directed by John M. Stahl. Helene Costello is the leading lady.

Paris Co. Bankrupt

Paris—A decree of the Commercial Court of the Seine, dated July 22, 1927, has declared bankrupt the Establissementes Ch. Bancarel, a joint stock company with a capital of three francs, manufacturers of motion picture projectors.

Sacco Film in Germany

Berlin—A film on the Sacco-Vanzetti case is being completed here by Karl Heinz Wolff, a well known producer, for exhibition in Germany this autumn.

St. Louis Opera Cleans Up While Motion Pictures Flop

Especially Bad Year for the Neighborhood and Second-Run Houses, Stock Prices Reveal

(Special to Moving Picture World.)

St. Louis.—With the final performance on the night of Sunday, August 28, of "The Tales of Hoffman," the ninth season of the St. Louis Municipal Opera Association at the Municipal Theatre in Forest Park, St. Louis, Mo., came to an official close. It proved the banner year of the organization in both total attendance and gross receipts. The total business for the year will be approximately $380,000.

In marked contrast with the remarkable financial showing of the opera association is the season's experience of the airdomes and other theatres in St. Louis.

Although a public discussion of their profit and loss account is not a favorite subject with theatre owners and managers, except when talking to film salesmen and exchange managers, generally speaking it may be said that red ink will be frequently used on the ledgers of most of the local theatres. Truly it has been a bad year financially for St. Louis theatres, especially the neighborhood and secondary run houses. And it has taken very hard work on the part of the bigger houses to keep receipts up to standard.

This situation is reflected somewhat in the stock market quotations of St. Louis film stocks. On August 27 Skouras A was held at $38 asked, while one year ago $55 a share was offered for the same stock. It pays $3 a year dividends. St. Louis Amusement A closed August 27 at $41 bid compared with $49 a share in 1926 on the same date. This stock pays $4.50 a share per year.

There are several fundamental reasons for the difference in the financial experience of the municipal opera and the airdomes and summer theatres of St. Louis this year. Going into the opera season the Municipal Opera Association had advanced ticket sales well in excess of $100,000. This represents about 25 per cent. of the possible total receipts for every

(Continued on page 14)

Mexican Government Bans 19 U. S. Firms

Nineteen American motion picture companies, both producing and distributing, have been banned by the Mexican Government, it became known late last week. The use of the Mexican mails will be denied them, the U. S. Post Office Department has been notified, because they have offended Mexicans by their method of picturing Mexican life.

The Will H. Hays office this week could furnish no further details except that the Mexican ban in many instances was placed on companies not now in existence, such as the old Selznick Pictures Corp. "Jerry" Beatty of the Hays office said that the Washington, D. C., representative was investigating.

Leo, the M-G-M trademark lion, will be the first animal to complete a trans-continental non-stop flight, set for September 11. A special plane will convey him. Marcus Loew, B. F. Mahoney, aircraft man; Louis B. Mayer and Al G. Barnes, Leo's owner, are behind the stunt.

"Parade" Sept. 10

September 10 is the release date for Metro-Goldwyn-Mayer's "The Big Parade." It is booked to go into the Capitol Theatre, New York City, soon after it completes the sensational engagement at the Astor Theatre. Lillian Gish's "Annie Laurie" is another M-G-M feature for September release.

Still another is "The Road to Romance," Ramon Novarro's newest starring vehicle.

T. O. C. C. Meets Will Hays Again On September 7

Will Resume First-Run Discussion Then

The monthly meeting of the Theatre Owners Chamber of Commerce was held at the Hotel Astor on Tuesday afternoon, August 30.

Among the matters considered was a report presented by President Raives for the special committee which has been charged, on behalf of the Chamber, with the effort to secure for the independent theatre owner an opportunity to play first-run pictures on equal terms with producer-owned circuits.

The committee reported that it had held conferences on this subject with the Hays organization and other interested parties and that it was hopeful that, at the next conference to be held on September 7, some definite and favorable decision would be arrived at. It was pointed out that whatever relief is secured will be to the benefit of all.

The general subject of insurance was also taken up and discussed at length. In view of the fact that notification was recently received by motion picture theatres that an increased rate had been imposed upon all projection rooms and their equipment a special committee of the Chamber has been negotiating with the New York Fire Insurance Exchange for a reduction on construction and general contents.

It was also reported that a very large increase had been made in the liability insurance rates applying to theatres, and a special meeting of the Executive Committee of the Theatre Owners Chamber of Commerce is to be called right after Labor Day to consider ways and means of handling this subject.

Censors Remain in K. C.

Kansas City.—Headquarters of the Kansas State Censor Board will not be moved from Kansas City, Kas., to Topeka, Kas., the state capitol, it was announced this week. It recently was announced that the city hall was to be condemned. Censorship headquarters is in the city hall. Arrangements were then made to move the censors to Topeka, but it later was decided that the city hall would not be condemned. Censorship headquarters will be moved to some better building, however, it was announced.

Strike Threats Nation-Wide

(Continued from page 11)

the three unions may be arrayed solidly against the owners. The possibility of a tie-up throughout the unionized cities of the United States was a source of speculation.

Fear that Philadelphia musicians will strike within a few days was expressed to *Moving Picture World* in New York this week by John J. McGuirk, president of the Stanley Co. of America. He declared the union was insisting that picture theatres which never had orchestras have them now, specifically mentioning one ten years old.

No New York Strike

Agreements have been reached for wage increases for 3,000 New York musicians in a three-year understanding, thus affecting any strike here. Musical comedy and vaudeville as well as pictures are involved. This was the statement of J. N. Weber, president of the American Federation of Musicians. Sol Raives of the T. O. C. C. denied it.

Des Moines.—Slight increases in wages has averted any strike of projectionists here.

Minneapolis.—There is danger of a strike in Orpheum houses. If this occurs, other theatres will stand by Orpheum.

San Francisco.—Stage employes want a $10 raise, projectionists $14. Negotiations are on.

Toronto Doubtful

Toronto.—A labor war is threatened in Toronto, Ontario, following the absolute refusal of the Theatre Managers' Association to consider the demands of the Musicians' Union for substantial wage increases, the managers having advertised for musicians, projectionists, stage hands and electricians to take the place of the organized workers in case of a general strike.

The exhibitors issued a lengthy statement to show exactly what increases were being asked and also to point out that three increases had been granted the musicians in a considerable number of houses during the past five years. Details of the wage situation were explained as follows:

Wage Details

Suburban theatres, evenings only, three hour performances, less half hour for rest:

Up to 750 seats: present scale, $22 per week for men; $30 for leaders. Increase asked: men, $2; leaders, $12.

Up to 1,000 capacity: present scale, $23 for men; $35 for leaders. Increase asked: men, $3; leaders, $10.

Over 1,000 capacity: present scale, $25 for men; $40 for leaders. Increase asked: men, $5; leaders, $15.

At Pantages, Loew's and Hippodrome, present scale is $58 for men and $90 for leaders. Increase asked: $17 for men and $35 for leaders.

In the downtown theatres, the scale is based on a six-hour day with a half hour rest period afternoon and night, the actual playing time at Pantages and Loew's Theatres being 5 hours and 35 minutes. Actual playing time at the Hippodrome at present is 4½ hours. The Uptown and Regent Theatres are not affected because increases have already been granted at these houses in recent years.

Mary Philbin, Universal star, poses for Willy Pogany on the lawn of her home in Hollywood.

Sourkes Manager of K-A Canadian House

Quebec.—Irving Sourkes, formerly with United Artists in Canada, has been appointed manager of the new Auditorium Theatre in Quebec City, Quebec, which is to be opened shortly under the auspices of the Keith-Albee circuit, according to formal announcement by Clark Brown of New York, representing the Keith-Albee headquarters, who recently visited Quebec.

The Auditorium represents the one Keith-Albee expansion in the Dominion this year. The old Auditorium house has been rebuilt throughout, the seating capacity being increased to 1,800 and other important alterations being made. The policy will be feature and short films with five acts of vaudeville.

St. Louis Opera

(Continued from page 13)

night of the entire season at the prevailing box office prices.

In co-operation with the railroads entering St. Louis the opera also put on an extensive campaign to popularize the city as a summer resort center and as a result more than 25,000 visitors came into St. Louis via railroads and interurban cars to visit the opera, while it is probable that an equal number motored to St. Louis from distant points for the same purpose. Receipts from that source were not less than $75,000.

In addition, the opera officials worked with conventions to include a visit to the opera as part of their entertainment programs. Another $100,000 was brought to the box office in this manner.

These channels of income, which are absolutely neglected, so to speak, by the first-run theatres and certainly by the secondary houses and neighborhood shows of St. Louis, account for more than 70 per cent. of the total income of the very popular outdoor municipal theatre.

On the other hand, the first-runs, secondary and neighborhood houses depended almost entirely on regular patrons to keep up receipts and the bad weather, coupled with unemployment in many quarters has resulted in a very poor season for most everyone concerned.

Nevin in Louisville

Louisville, Ky.—Hugh L. Nevin, owner of the Oak Street Theatre, Fourth and Oak streets, Louisville, has returned after spending two months in Europe. His firm of architects is now erecting a new theatre, which will be leased to the Dolle-Steurle interests, and which will be known as the Uptown, located at Eastern Parkway and Bardstown road.

Fox Plans to Buck Stanley in Albany?

Albany.—It looks as though either Fox or Paramount was preparing to buck the Stanley Company of America in Albany. One of these companies—and it is whispered that it is Fox—has secured an option on a State street site in Albany, on which a new theatre may be erected. The option cost $15,000 and will expire on October 10. The location is ideal, a short distance from the State Capitol and in the vicinity of three large hotels.

Both Fox and Paramount have frequently been mentioned as desirous of securing the huge auditorium that will be a part of a new Masonic Temple in Albany. Work on this temple, however, is lagging and it now looks as though these companies were desirous of early entering the field in competition with the Stanley Company.

Take Submarine Films In the Mediterranean

Paris—The Establissements Dornale, submarine specialists, are going to undertake in the course of the present season the taking of submarine views in the Mediterranean, in depths varying from 40 to 50 meters, with the help of a diving apparatus which will carry one man and a powerful motion picture projector.

Their purpose is to take views of submarine life in its natural surroundings, by attracting to the lighted area all species usually living in these depths. These views will be used for making educational films.

More Leipzig Movies

Paris.—The city of Leipzig is busy changing two big legitimate theatres into new motion picture theatres. One, the "Schloss Drachenfels," a well-known concert and dancing hall, is to be rebuilt and will seat about 900. The second is the "Grosstheatre," seating approximately 1,200.

Starr's Lose Son

Mr. and Mrs. M. Harlan Starr of Detroit are mourning the loss of their son, Billy, who died last week from appendicitis at the age of eleven years. Mr. Starr is manager of Educational's Detroit exchange.

F. N. Signs Dillon

John Francis Dillon, director, has signed a new long-term contract with First National Productions Corporation, according to announcement by Watterson R. Rothacker, managing director and vice-president.

Nearly Complete

R. T. Cranfield of Cranfield & Clarke said this week that the financing of their Canadian producing company is nearly complete. Major Clarke and Captain Bruce Bairnsfather, who is making the first picture, are due in New York next week and a comprehensive announcement of future plans may be made at that time.

Paramount Profits High For 6 Months

The Paramount Famous Lasky Corp., in its consolidated statement, which includes earnings of subsidiary companies, reports combined net profits of $1,465,051.66 for the three months and $3,532,325.49 for the six months ended July 2, 1927, after deducting all charges and reserves for federal income and other taxes. The six months' figures include its $479,415.55 undistributed share of earning of the Balaban & Katz Corp., a 65 per cent. owned subsidiary.

After allowing for payment of dividends on the preferred stock, the above earning amount to $2.27 per share for the three months add $5.60 per share for the six months, on the common stock outstanding.

Midnight Shows Permanent

The midnight exhibition of the feature picture at the Paramount Theatre, inaugurated during the run of "Underworld," proved so popular that the management decided to make this a permanent feature at the Paramount. It is pointed out that the huge crowds released from the legitimate theatres at 11 P. M. every night can be drawn upon for midnight patronage.

Lucas Loses Nomination

Louisville, Ky.—Robert H. Lucas, collector of Internal Revenue, at Louisville, and for years active in the suburban picture business as an operator of a Crescent Hill Theatre, was beaten in a race to secure the Republican nomination for Governor of Kentucky, and refused to consider nomination by the party for Mayor of Louisville, which he could have had if he desired it.

Re-elect Harry Brooks

Albany.—For seventeen straight years, Harry M. Brooks of Troy, N. Y., has wielded the gavel at meetings of the pro projectionists' union in Troy, N. Y. Mr. Brooks was re-elected last week to the office. Mr. Brooks was re-elected last week to the office. Al LeMay was elected for the seventeenth time as financial secretary. The local will hold its annual outing in September and will also be represented this coming winter in the theatrical bowling league in Troy.

Hollywood to Cast Off Yoke Of the Unions, Harper Hints

But No Ultimatums Have Been Issued as Yet—Unionists Study Chiago Situation

By Tom Waller

HOLLYWOOD, Aug. 31.—For the first time in box-office history here exhibitors have adopted a straight-from-the-shoulder method of dealing with unions, according to Glenn Harper, secretary of the Motion Picture Theatre Owners of America. Throwing off the yoke of any dictatorship on the part of unionists in the future will be the outcome of latest union demands here, he stated in an interview today with the writer. *Moving Picture World* published exclusively late in July that unionists here would demand a six-day week and a 10 per cent increase over the present working scale. This week witnessed an anti-climax when amicable negotiations reached the point where members of Unions and exhibitors declared themselves as "stand patters."

Up to date, however, nothing in the material nature of an ultimatum has been issued by either side. Three important conferences have taken place between representatives fo executive committees of the projectionist, musician and stagehand unions and spokesmen for practically every film and legitimate house in Los Angeles and environs.

The localities effected by the Western demands include in the neighborhood of 300 theatres. At the first of these confierences the unions presented their demands. These as was published in the July 27 Hollywood dispatch, include a six-day week for the projectionists and from a 10 to a 25 per cent. increase in the weekly incomes of the musicians and stage hands.

At the second get-together, theatre owners, it is reported, agreed to consider a 5 per cent. increase. The third meeting, which was on Tuesday, resulted, according to Harper, in both sides expressing themselves on stand-pat policies.

At the request of the unions, definite word reaches us, the fourth session, which promises to eliminate necessity for further verbal relations, was postponed until the end of this week. The request for the postponement came coincidentally on the first day that Chicago locked its doors.

Belief that the crisis in conferences was delayed for the purpose of enabling local unionists to study the Chicago situation and shape their course here accordingly, was expressed in high independent exhibitor ranks yesterday and today.

(Continued on page 16)

Loew Transfers Rights

Louisville, Ky.—The Marcus Loew Booking Agency, New York, has transferred to the Louisville Operating Co., Inc., all rights and interests in the theatre property on Fourth street, between Broadway and Chestnut street, Louisville, on which the Jones interests are putting up a million dollar theatre and business building, which was leased to the Loew interests.

Indiana Exhib. Weds

Louisville, Ky.—Charles G. Thieme, 26 years of age, manager of a picture theatre at Lafayette, Ind., and Miss Francis E. Evans, 24 years of age, of the same place, recently motored to Louisville, where they were married.

Moss at Oxford

Richard L. Moss, formerly of the Warner Bros. home offices, has been appointed assistant manager of the Oxford Theatre in The Bronx, opening this month. Mr. Scholar is managing director of the new house.

M. P. Salesmen to Lunch

The Motion Picture Salesmen will open their social season with a luncheon at the Hotel Astor on September 17. A new chairman of the entertainment committee will be chosen.

Bridgeport the "Dog"

Bridgeport, Conn.—Some of this town's most influential movie fans are up in arms at the discovery that it is the "dog town" of the movies, and rapidly becoming more so. Their complaint isn't so much that they see films before Broadway does, but that several weeks after they have seen the first showing anywhere of "Wishful Mary," they go to see "Mary Be Bad" and discover it is "Wishful Mary" back under a new title. Nevertheless, Bridgeporters are a bit tickled to have it on New York in the matter of first showings. They claim the first sight by anyone of "Hula," "Underworld," "What Price Glory" and others.

No Responsibility In Montreal Fire, Justice Announces

Finds Films Moral But Must Censor Posters

(Special Wire to Moving Picture World.)

Ottawa, Canada.—Mr. Justice Boyer, representing Royal Commission which investigated Laurier Palace Theatre disaster at Montreal in which 78 children lost their lives, found no criminal or civil responsibility on the part of anyone in his report of 13,000 words which he submitted to Premier Taschereau of Quebec, Tuesday.

In his general investigation, in which he heard 427 witnesses, he found that moving pictures, generally speaking, are not immoral. He recommended, however, that children under 16 years of age should not be admitted to film theatres in the Province of Quebec, but he did not rule against Sunday performances because many citizens in general did not favor the banning of Sunday shows.

He recommended that the Provincial Government should establish poster cenorship along with film censorship, the poster censors employed by the cities to be abolished. Present laws governing the operation of theatres were sufficient, he found.

The Quebec Provincial Government will not take action on this report until the Legislature meets in January.

"Ben Hur" at Capitol

"Ben Hur" opens at the Capitol on Saturday. Major Bowes is preparing a special surrounding program.

Fight Still On

Kansas City.—The fight of the larger first-run theatres for longer protection rights within a 60-mile radius of Kansas City has by no means come to a close, but thus far no exchanges have agreed to the concessions sought by the larger houses, it is said. It is believed, however, that some agreement may be reached concerning protection of Kansas City, Mo., theatres in Kansas City, Kas., a city of 135,000, although not as drastic a protection that is sought by the Kansas City, Mo., theatres. Extended protection against theatres within sixty miles of Kansas City will not be granted by Kansas City exchanges, it virtually is understood.

GERMAN NEWS

By Correspondent

BERLIN, the Symphony of a Key City" is the title of the latest Fox European picture directed by Walter Ruttman and photographed by Carl Freund, the cameraman of "Variety." It was screened for some special correspondents at Fox Building Unter den Linden. This picture shows the life of Berlin from morning to night, with its work, its happy and sad happenings. The work of Ruttman is that of a headliner. No studio shots are in it. Karl Freund made shots which are simply marvelous. When he handled the camera nobody knew that he was photographed. It should go all over the world.

* * *

The "Lichtbildbühne," a big daily film paper, installed a motion picture library which is the largest in the world. It contains about 1,400 books regarding the film in every way, 172 newspapers of the whole world in all languages 20,000 photos and studio shots from the beginning of the film until today.

* * *

The Pollak & Co., has published a book of "Russian Film Art." The editorial is written by Alfred Kerr, famous critic of the Berlin art world. Everybody should read this book, which contains 144 remarkable stills out of famous Russian films as "Potemkin," "Marine Regiments," "Dr. 17," "Bears Wedding" Ivan the Terrible,'" etc. This book is one of the best sellers of the season and it will come to the U. S. very soon.

* * *

In this season 700 motion pictures will come out in Germany.

Dobie to the Rescue At Wreck of Limited

Duncan A. Dobie, Jr., vice-president and general manager of Motion Picture Publications, played a large part in the prevention of injuries when the Broadway Limited was wrecked outside of Altoona, Pa., Monday.

Mr. Dobie was awakened about 3:30 a.m. by the crash. He and Walter Shafer, of the Edward Langer Printing Company of Jamaica, rushed from their berths. The engineer shouted: "Flag the train!"

The freight train was moving down the tracks which were covered with wreckage. Grasping a single flare lamp, Mr. Dobie rushed to the rear. The flare went out and in desperation Mr. Dobie tore off his shirt, set fire to it and flagged the train which would also have been wrecked had it attempted to pass.

Returning to the wreck, Dobie and Shafer began to look for the dead and injured and remove them from the wreckage.

Movie Flag Clinched

With the championship of the Movie League practically clinched by the Fox team, interest is now centered around the fight for second place between Pathe and Warner Bros. Warner Bros. won an overwhelming victory over the Pathe team and are favored in the coming game.

Hippodrome Booking

"Clancy's Kosher Wedding," F. B. O.'s epic of the cloak and suit business, will go into the Hippodrome Theatre during the week of September 5.

Norman Trevor, Director Herbert Brenon, Mickey McBan, Mary Nolan, H. B. Warner, Nils Asther and Joan Warner, dimly discernible behind Trevor, back home in Los Angeles from England after making "Sorrell & Son" for U. A.

U. S. Sales Plan

(Continued from page 11)

western divisional sales manager, has been elevated to the post of assistant general sales manager. The greater part of his effort will be in the field selling larger accounts. He will make frequent visits to exchanges. Mr. Smith left New York Tuesday for a fortnight's trip to Cleveland, Cincinnati and other middle west centers.

Moxley A. Hill, hitherto eastern division sales manager, has been made manager of the newly created Contract Department and will hereafter supervise all matters pertaining to contracts, and play dates.

David Bershon and Edward L. Lindeman, whose appointments as special representatives had previously been announced by Mr. Lichtman, will spend the greater part of their time in visiting exchanges throughout the country and working in the field.

Hollywood Strike

(Continued from page 15)

Contrary to local newspaper reports, the situation is most serious, according to one exhibitor who has attended all of the conferences.

Theatre men here are determined this time, and should the unions be stubborn then there is every liklihood of a drastic measure such as is being resorted to in Chicago, he declared.

Harold B. Franklin, West Coast chief, is credited with having declared that unless the unions accept the compromise agreement theatre owners are "prepared for any eventualities."

When efforts were made to reach unionists for an expression, a surly representative at the musicians' headquarters stated: "We have no information to give out."

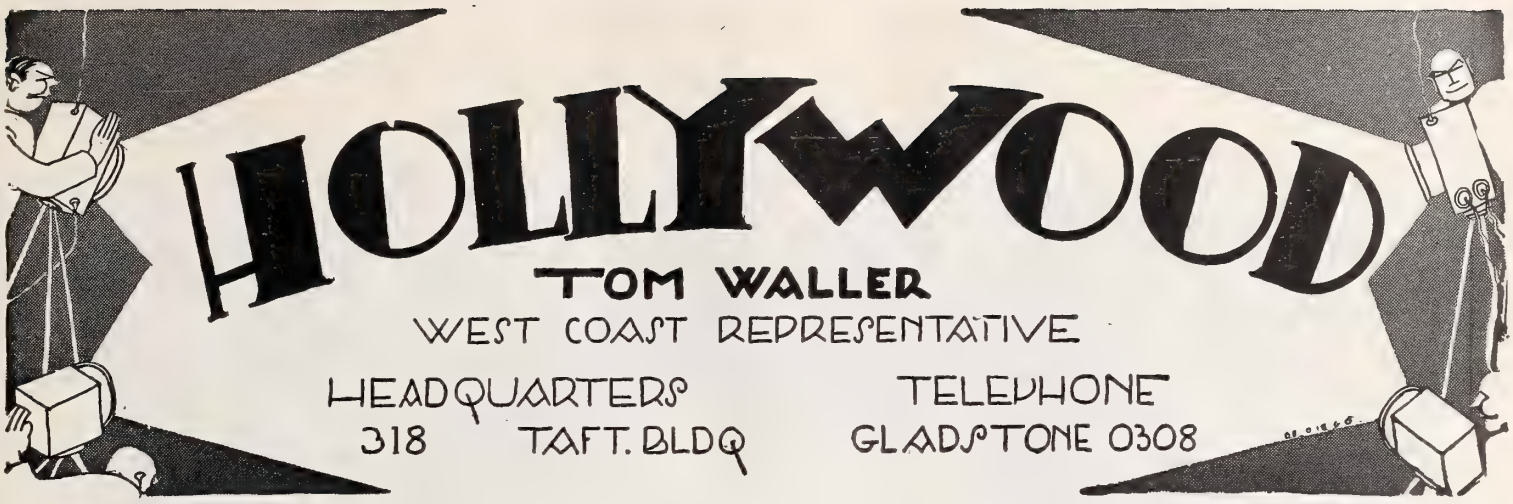
No one could be reached at the stage hands' meeting place. A member of the projectionists' union who refused to reveal his identity, other than to say that he was a member of the committee, was emphatic in his statement about an absence of any "hard feelings" at all the meetings to date.

Rayart Picks Miss Klein

W. Ray Johnston, president of Rayart Pictures, has named Jessie von Klein, for the past year assistant in the publicity department, director of publicity to take the place of Richard Weil, who resigned last week to take up other work in Hollywood.

Artclass Closes

Louis Weiss, vice-president of Weiss Bros. Artclass Pictures, has closed with Red Seal Film Exchanges for the territory of New England on the entire Artclass line-up.



Goldwyn-Sennett In Publicity Race; Score, 3-All

Sam Goldwyn and Mack Sennett seem to be engaged in the contest of ascertaining who can hire the greatest number of publicity directors before the old year is out.

Reviewing the past few months, Goldwyn has had three men, and Mack Sennett has also had three.

Glendon Alvine started the race when he came on from New York to Goldwyn and was succeeded two weeks later by Jim Keefe. Keefe, who has handled a number of big accounts, including Babe Ruth, got his ticket after publicizing the Goldwyn name for exactly six weeks.

Now, Howard Barnes, who has been Quinn Martin's assistant on the New York World, is holding down the desk.

Over on the bathing beauty lot, Sennett got George Reddy to part with a job which he had held for years with Pathe back in New York.

After eight weeks of it, Reddy turned over the reigns to Gavin Hawn who, in accepting them, let go his job with a large New York advertising concern.

During the first week he was on the job, Hawn bought a new roadster on the Hollywood plan and when he went to collect his pay check the second week he found that Danny Thomas was getting ready to sharpen the Sennett pencils.

Scenarist Rewarded

When Robert Lord handed in the adaptation of Ralph Graves' story temporarily titled "Roulette," Jack L. Warner in charge of production was so pleased with the result that he immediately awarded the scenarist a long term contract to prepare Warner stories for the screen.

Industry Is Always Moving Forward, Says H. B. Franklin

Head of Westco Stresses Good-will Value in Theatre Operation; Patrons' Aid Sought in "Service" Problem

By Harold B. Franklin

President, West Coast Theatres

Harold B. Franklin, Westco head, considers Greater Movie Season a boon to his houses.

THE MOTION PICTURE INDUSTRY is one in which great progress is made each year; always moving forward. At no time has the motion picture enjoyed greater prestige than today; the motion picture of tomorrow holds even greater promise.

Because of their close contact with the public, the theatres and those who operate them, are, in a sense, the ambassadors of the industry, and everyone who has anything to do with theatre operation can bring further credit to the motion picture.

In every community there is room for the theatre that exerts a beneficial influence for the welfare of the public, and every manager who realizes this trust will bring to his theatre an inspired effort.

In the commercial world good will is regarded as one of the most valuable assets a business can have, and I feel that this applies particularly to the operation of theatres. It is the purpose of our organization to constantly seek to promote good will in every community where there is a West Coast theatre. We are striving toward this by attempting to render a dependable efficient service; by co-operating with our patrons and seeking their co-operation through constructive criticism and suggestions.

The new season is close upon us. Our own organization has undertaken to usher in this season with a West Coast Greater Movie Season Campaign. There is no doubt that superior pictures will be shown on motion picture screens in the new season. It is to call attention to the finer productions and to the West Coast Theatres that the Greater Movie Season is being held. And, in view of the copious publicity given the Greater Movie Season up and down the Coast, and to the pictures which will inaugurate and be shown during the season, I believe that the campaign is, and will be, extremely successful.

West Coast Greater Movie Season also serves to remind each individual in the organization that the time is at hand for every manager to plan his activities for the new season; to "take stock" of himself and every member of his staff, studying every department so as to improve his operation, and lay out his plans that will make motion picture-going a habit in his community.

The motion picture theatre, surely, should strive constantly forward in every respect; just as the producers are expected, day by day, to increase the excellence of their product.

Marie Prevost Is Completing Film

Marie Prevost is rapidly completing her current DeMille starring production, "On to Reno," under the direction of James Cruze. Cullen Landis is playing opposite the piquant star. "On to Reno," is an original story by Joseph Jackson, former newspaperman and publicity writer.

Dorothy Rutledge, a newcomer from Minneapolis, has her first important part in this same picture.

Crizer Assigned

Tom Crizer has been assigned to work on the scenario of "Red Hair," which Clara Bow will make upon the completion of "Hula," her latest Paramount starring vehicle.

"Cossacks" With Gilbert

"The Cossacks," Tolstoi's world-famous story, will be translated to the screen with John Gilbert in the starring role. George Hill will direct.

Greater Movie Season a Success

Watterson B. Rothacker

WATTERSON ROTHACKER

Executive Who Surrendered His Own Business Uses New Policy in His Burbank Studio

By Tom Waller
West Coast Representative

TAILORING productions according to the specifications of the sales department; inaugurating a central control of all studio activities; establishing within the Burbank ranks a policy similar to the well known merit system—all of these are incorporated in the policy of First National Studio's new chieftain, Watterson B. Rothacker.

This information does not come through the regular publicity channels. Contrary to custom, there was no lengthy statement issued when Rothacker, just a few months ago, stepped off the train to function as First National's vice-president and managing director.

Two weeks passed and then two months. Still there was nothing official about what the new official was planning. Outside of expressions of enthusiasm for their new boss, that he had a head on his shoulders and that he was a real fellow, nothing could be gathered for the record.

A Charming Welcome

One day recently we telephoned Rothacker's secretary with the hope of getting an appointment for an interview. Rothacker himself got on the 'phone and invited us to drop in his office "any time."

The same afternoon we started out to take advantage of the invitation. The first thing we noticed was a row of chairs outside his office. They were filled by easily twenty people. There were free lance writers, assistant directors, as well as production supervisors, cameramen, and not a few who were there for the obvious purpose of promoting jobs.

We took the first vacant chair. This happened to be at the end of the line.

Then we learned that the "vacancy" didn't just happen. We learned that it was a part of the Rothacker policy of first come, first served, regardless of the who's who.

But the line moved rapidly. Sometimes the door was closed for less than a minute, when it was opened to dispose of another vigilante. Rarely in the line that we were in did the door close on any of our predecessors for more than five minutes.

Policy?—"Action"

Knowing that our own time would be limited we popped the question of "policy" at Rothacker before the door had slipped into place.

"Action," he shot back at us.

Contrary to the brevity of the interviews, Rothacker gave no impression of having such numbers demanding his attention. Straight to the point, with no hedging, superfluous words or gestures, we left his office convinced that our ten minutes with this man had provided more for the record than many an hour spent in other offices.

Striving for a policy that would prevail in any successful business proposition was his definition of the word "action."

Request for a few of the details concerning this policy resulted in Rothacker admitting there had been changes made in the one existing at the time he assumed complete charge.

Central Control

First of all he stated he had introduced the system of central control whereby the head of each department was vested with full and complete charge of that department and where they in turn were accountable to him. Under this system, department heads actually hire and fire and make the decisions. What they say is final. There is no going to some one higher up with the hope of securing a reversal of such decisions. If there is any reason for seeking judgment in the appellate court then there is reason to question the competency of the head of such a department, according to Rothacker.

Consequently, the long line of people outside the Rothacker headquarters is quickly dispatched. Rothacker has confidence in his department heads. Since the majority of the people who wait in line are there on a mission which has to do with some particular department they are just as quickly referred to the department chief.

Rothacker considers interviewing fifty people in a day an easy day. He grants an audience to any who desires it. He told us that he would be willing to interview 10,000 job hunters if out of that number he could get at least two whom he could put to work.

Questions Submitted

Rothacker admitted that he had submitted a list of questions to every one on the lot. He said that it was to ascertain the background of everyone on the payroll, so as to know the qualificatin of each employee when it came time to make a promotion.

When the first two questions, as published exclusively by the *World* recently, were brought to his attention, Rothacker said:

"Well, you know. We want to know who we have on our lot."

World readers will recall that these questions were decidedly pointed on the subject of relatives and in-laws among people actively engaged in the film industry.

When we said that we had our own opinion, but were particularly interested in knowing his, Rothacker simplified matters, declaring that being "affiliated politically, in in itself, will not get anyone ahead in this plant."

"What we are really practicing is the merit system," Rothacker continued. "The man with ability will be brought out and given his opportunity. He will not be shelved for the man with drag."

"Our idea is to give the good jobs to the men within our ranks —to go outside only when we are forced to."

Rothacker said that this phase of the policy applied only to the business end of the studio. The artists are another matter. In regard to them, Rothacker said that any idea that any handsome man or beautiful woman can be developed into a star is so much "applesauce." First National, he said, is carefully watching those of its people who appear before the camera; watching for evidences of the material which warrants promotion.

As to a system for developing stars, however—Rothacker told us that he would like to be among the first to discover it.

On the subject of readjusting salaries, Rothacker said that remuneration, like in any other industry, should be gauged by the amount of business.

The Salary Issue

We then asked Rothacker if he did not believe that some salaries were out of proportion. As an illustration we mentioned a star on a certain lot receiving $8,000 per week with numerous vacations between pictures, and an executive on the same lot responsible for all of its productions receiving a known salary of but $1,500 per week. This is Rothacker's reply:

"A star is worth whatever he pulls in at the box office. Any executive not satisfied with his salary because of a difference in positions should go to his board of directors and asked to be starred in pictures.

(Continued on page 22)

Newspapers and magazine editors are welcome to use this material in whole or in part with proper credit.

The Merit System At First National

Production Activities In West Coast Studios

United Artists
Warner Bros.
Paramount
Fox Films

ADHERING TO THE POLICY which has made it the most widely read and respected of all national film trade papers, Moving Picture World, *in this issue, inaugurates in its Hollywood department a section which will provide theatre owners with the most comprehensive facts in production ever consistently published.*

This section deals only with the pictures that are actually before the camera. Productions that are in the course of preparation are very often subject to delay before the camera actually commences to grind. Publication that they are to start on such and such a date is, therefore, often erroneous. Again some productions are in the course of preparation for several months.

Moving Picture World *will confine its survey each week to four studios. When all the studios in the film capital have been covered it will return to the first four and repeat the service. In other words, complete data on every picture in active shooting will be covered in this section within a period of three weeks.*

Not only will the real "low down" on Hollywood Production thus be provided World readers exclusively, but the full cast, the people who are actually responsible for the success of the production, and, when possible, a brief synopsis of the story will be published in connection with each picture. Efforts will also be made, for the especial benefit of the theatre owner, to determine the month that the production before the camera will be released.

It is the desire of this department that this section on production will provide its readers with authentic news on production at a glance, and at the same time, because of this authenticity, be an invaluable guide to exhibitors in their bookings.

Fox Films

WITH seven features and two comedies in production, Fox Films continues to loom as the busiest studio in Hollywood.

John Ford is making "Grandma Bernie Learns Her Letters," which is expected to prove one of the biggest pictures of the year. It is a German-American story from the pen of Mrs. A. R. Wiley, with a strong cast, including James Hall, borrowed from Paramount, Earle Fox and other prominent players.

"Pajamas," which J. G. Blystone is directing, should be ready for the cutting room soon. This is a story of a spoiled daughter of a wealthy father, who is so accustomed to having her own way that she becomes a nuisance. Olive Borden plays the girl, and Lawrence Gray is the young man who finally brings her to earth. Jerry Miley is cast as the "heavy."

Al Ray is about ready to call it a day on "Publicity Madness," starring Lois Moran and Edmund Lowe. Lowe plays the part of a soap salesman with wise-cracking tendencies. An airplane flight to Honolulu is injected into the picture to give it a color apropos the hour.

The company making "Very Confidential" is back at the studio from location at Lake Arrowhead. Madge Bellamy is starred in this one, with Pat Cunning, a newcomer, in the male lead. James Tinling is directing this as his first effort since graduating from the ranks of assistant directors. The story centers around a salesgirl in a sporting goods store, who has a vivid imagination. She lays her plans to trap Cunning and naturally succeeds before the final flicker on the screen.

The two comedians of "What Price Glory," Sammy Cohen and Ted McNamara, are getting their chance in a comedy being directed by Frank O'Connor, as yet untitled. Cohen plays the part of a taxi driver and McNamara is a hansom cab pilot. Between them they get what business is floating around and "have their moments" from a comedy standpoint.

"Wolf Fangs," a story by Elizabeth Pickett and Seaton Miller, is also in production with the company quartered at the National Park in Washington. The star of the story is a police dog and the picture is being directed by Lou Seiler.

There are also two comedies of the two-reel variety in the "shooting," with Directors Carruth and Gen Ford at the helm.

United Artists

CORINNE GRIFFITH has started work on "The Garden of Eden" for the second time. This picture was started some time ago with Hobart Henley directing, but something went wrong and production was halted. After a delay, Lewis Milestone was assigned the directorial task and a new cast was selected. Don Alvarado has the male lead opposite Miss Griffith, with Mary Philbin playing the second important feminine role. The story has a continental flavor and is built around a Paris show girl, played by Miss Griffith.

"Sadie Thompson," Gloria Swanson's latest starring vehicle, will be completed in about three weeks. This is the screen version of the successful stage play, "Rain," in which Jeanne Eagles made her great hit. Raoul Walsh, loaned to United Artists by Fox, is directing and also playing one of the important roles in the production.

Douglas Fairbanks is now bringing to a finish "The Gaucho," his newest picture. The story is laid in South America and, from reports, should prove one of Fairbanks' best. Eve Southern and Lupe Velez have the two important feminine roles and F. Richard Jones, formerly with Hal Roach, is directing.

"My Best Girl," in which Mary Pickford is the star, is also practically completed. A salesgirl in a 5 and 10 cent store is the heroine of the story and Charles Rogers is the male lead. Sam Taylor is directing. Both Miss Pickford's and Fairbanks' pictures were made entirely in the studio, minus long location trips.

Warner Brothers

THREE pictures are in production on the Warner Brothers' "lot."

May McEvoy is just finishing "Roulette," a story of a wealthy society girl and an artist. Ralph Graves is cast as the artist as well as having the responsibility of directing. Graves also wrote the story. Hedda Hopper, William Demarest and Robert Ober have the other important roles.

Henry Lehrman is directing George Jessel in "Sailor Izzy Murphy." After finishing in this, Jessel will probably go east to fill a theatrical engagement. In the picture he is seen as a sailor on a private yacht on which the crew suddenly goes crazy, which offers a wide scope for comedy situations. Audrey Ferris, until recently an "extra," has the feminine lead.

Following a lengthy vacation, Dolores Costello has returned to work in "The College Widow." This is a screen adaptation of the stage hit by the same name by George Ade. Archie Mayo is directing with a strong supporting cast including, Buster Collier, Douglas Gerrard, Anders, Randolph and Big Boy Williams.

Paramount

PROBABLY the most interesting news from the exhibitors' standpoint relative to the Paramount Famous Lasky studio is the news that Wallace Beery and Raymond Hatton are busily engaged in making "Now We're in the Air." Since joining forces these stellar comedians have been more than fortunate in turning out box

(Continued on page 23)

Three Executives Visit Hollywood

Richard Rowland, first vice-president and general manager of First National; Elmer R. Pearson, first vice-president of Pathe, and Charlie Pettijohn, of Will Hays' New York legal staff, all arrived in Hollywood this week.

Pearson, we were informed at the studio, will probably remain out here a few weeks, getting the new Pathe program set.

Rowland is expected to spend a similar period of time in Burbank. He is now busily engaged in previewing the company's productions and conferring with Watterson Rothacker, studio chieftain and Rowland's assistant.

Pettijohn, we hear, was in Hollywood for only a few days, for several purposes, one of which was to look into the new zoning plan offered by West Coast, which independent exhibitors have strenuously opposed, as previously reported in Moving Picture World.

Divorce Follows Trial Separation

Molly Malone, film actress, has been granted a divorce from her husband, William Grothers, DeMille casting director. There was little publicity attached to the separation.

The couple had been living apart for some months on a sort of trial separation. Finally Miss Malone filed suit for divorce, charging cruelty and incompatibility.

Commissioner Schenck Goes to Work

Joseph M. Schenck, United Artists executive, has just taken over his new duties as a State Highway Commissioner for California.

The oath of office was administered by Frank Cory, deputy in the office of Secretary of State Frank Jordan.

Schenck has long been a political as well as motion picture figure in California.

Doris Kenyon in Husband's Film

Doris Kenyon, after a year's absence from the screen, is to make her return bow with her husband, Milton Sills, in "The Valley of the Giants." She plays the feminine lead.

This is a First National production, under the supervision of Wid Gunning, and will be directed by Charles Brabin.

Premiere of "The Magic Flame;" Colman-Banky in Splendid Film

By JIM POWERS

West Coast Staff Writer

SAMUEL GOLDWYN has ample reason to feel in an expansive mood today. His latest production, "The Magic Flame," starring that popular team, Ronald Colman and Vilma Banky, had its world premiere the night before this writing at the Million Dollar Theatre in Los Angeles and is being acclaimed as one of their greatest pictures.

Miss Banky reaches greater dramatic heights in this story than in many of her former pictures, and appears more beautiful on the screen, if such a thing be possible. Colman plays a dual role and is seen both as a circus clown and as a sensual nobleman. As the libertine Count Orsati, Colman was villainous enough to give any of our leading "heavies" a run for their money. At Tito, the clown, who loves Bianca, the aerial artist of the circus, played by Miss Banky, he is the same heroic figure that has been causing palpitation of the heart in flapperdom since his advent on the screen.

No little credit is due Gustave von Seyffertitz for his excellent characterization of the Chancellor of Illyria, a mythical kingdom of which Orsati is the heir-apparent. Von Seyffertitz is a finished actor and has a vibrant personality that makes itself felt in the scenes in which he appears.

"The Magic Flame" is a story of the Continent and has to do with a pair of circus performers who become involved in a series of trying situations through the malevolent activities of Orsati, who is attracted toward the pretty aerial artist. He refuses to accept her repeated refusals of his attentions and, through a ruse, lures her to his room. She escapes by jumping from a window to a tree below.

Tito, learning that the count is holding the girl, hastens to her assistance, but arrives after she has left. A struggle ensues between Tito and the count, which is brought to a dramatic climax when the clown knocks his assailant through the window to his death in the rapids below.

Complications follow when Tito is mistaken for the dead count and forced to ascend the throne of Illyria upon the death of the king. Bianca, thinking Orsati has killed her lover, goes to the palace to avenge his death only to find that the suposed King is Tito, instead of Orsati.

They make their escape and return to the circus, where Colman is back in clownish regalia for the final fadeout.

It is a powerful story, and one that holds the interest of the audience from start to finish. It has been well directed by Henry King, and the photography is excellent. The entire cast was well chosen, and, all in all, Mr. Goldwyn has one of the best pictures of the season in "The Magic Flame."

Harvey Clark, Shirley Palmer, Cosmo Kyrle Bellew, George Davis, Ambre Cheron and Vadim Uraneff were in the supporting cast, and add materially to the picture. George Marion, Jr., is responsible for the titles. The screen adaptation was by Bess Meridyth, and the continuity by the late June Mathis.

The usual first night night crowd was on hand and the lobby and sidewalks were jammed with the curious for a close-up of Vilma Banky, who was on hand with her husband, Rod LaRocque. Many other stars of the screen were present to pay tribute to Colman and his beautiful co-star.

Some of Hal Roach's rascals of "Our Gang" fame watch interestedly while "Uncle Bob" McGowan directs Harry Spear in a scene. Art Lloyd is the cameraman.

Unique Contract

FRED NIBLO

Of all Hollywood's directors, Mr. Niblo holds one of the most unique contracts. By its terms, Niblo for the next several years will alternate pictures between Metro - Goldwyn - Mayer and United Artists. Having just completed "The Wind" for the former company, Niblo is now on the United lot getting ready to shoot "The Woman Disputed" for Joseph M. Schenck.

Mack Sennett At Megaphone; Goulding Ill

Mack Sennett has a grip on the megaphone once more after a separation of seven years.

When Al Goulding, who was directing "The Romance of a Bathing Girl," was suddenly taken ill and forced to relinquish his post as director, Sennett stepped into the breach with the announcement that he would direct the remaining sequences himself.

Sally Eilers, Johnny Burke and Matty Kemp have the leading roles in the picture, which will be released as a feature length comedy.

Pathe Treasurer Hums Things Over

John Humm, treasurer of Pathe Exchange, Inc., is in Los Angeles on a semi-vacation.

This is his first visit to California in years, and his first opportunity to personally inspect the various properties recently acquired by Pathe as the result of the merger with the DeMille and P. D. C. organization.

Humm has been treasurer of Pathe for almost twenty years.

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IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

New Reviewing Board Looms As Committee of Five Is Designated

ANOTHER motion picture reviewing board is in the offing. It was learned that a committee of five persons has just been named by Dr. C. C. MacLean, chairman of the stage and screen committee of the United Church Brotherhood, to suggest plans for the creation of a motion picture reviewing board. The personnel of the board will be made up of one member of each of the civic and religious organizations interested in obtaining better pictures.

As soon as plans for the proposed board are formulated, the United Church Brotherhood will ask all organizations interested to elect a representative to the body.

The five committeemen appointed by MacLean are from a group representing the Ministerial Association, the Federation of Women's Clubs, the Y. M. C. A., the Parent-Teachers' Association and the Visual Education Department. Their selection was made at a luncheon of the United Church Brotherhood held at the Y. M. C. A. during the last week.

Rothacker Installs Merit System

(Continued from page 19)

Reports have been circulated in Hollywood ever since Rothacker came to the Coast that he would remain head of the First National studios for only one year.

Rothacker scoffed this report. "The idea that I am here for a certain period of time is ridiculous. I am here to stay as long as I like it, and I like it better every day."

Rothacker said that when he sold his interest in the Rothacker Film Manufacturing Company he had intended retiring from business, other than watching his investments, among which he mentioned stock in Famous Players and Universal. He accepted his present post as a personal favor to Richard A. Rowland, he said, so that he is not bound to remain for any specified amount of time. Laughingly, he told us that ten years might be a better guess than one.

About conditions in Burbank, Rothacker stated: "Things are shaping up as well as I hoped." He praised the studio, saying that it had fine people when we arrived, that they are still there and —"if the First National program shows any improvement the thanks will go to everyone on the lot."

Many of filmdom's notables were present when ground was broken for the new Mack Sennett studio in North Hollywood. Sixteen concrete buildings will compose the studio, which will be the most modern in the film capital. In the picture (left to right) are: Henry McRae, of Universal; Paul Guerin, Sennett technical director; F. C. Porter, of Christie; Fred Beetson, West Coast representative for Will Hays; W. A. Woldron, general manager of the Sennett Studio.

Contest Waged On Mathis Will; Bears No Date

Because the will of June Mathis, deceased screen writer, bore no date, it was set aside and something of a legal battle looms between Sylvano Balboni, Miss Mathis' husband, and her grandmother, Mrs. Emily Hawks.

The setting aside of the will when offered for probate may be construed as a victory for Mrs. Hawks.

However, Mario Andreani, attorney for Balboni, announced that he will now ask the court to pass upon a contention that the grandmother may not take part of the estate as an heir-at-law. According to Andreani, the code provides who may inherit when a person dies intestate and no provision is made for the inheritance of a grandmother. And Miss Mathis is considered to have died intestate with the setting aside of the will.

Andreani asserts that the code provides in the absence of children, brothers, sisters, parents, nieces or nephews, or their direct descendants, the husband inherits the entire estate.

Marion Davies Back from Location

Marion Davies and company engaged in making "The Fair Co-Ed" for M-G-M are back from location at Pomona.

Supporting Miss Davies are Jane Winton, Thelma Hill, Lillian Leighton, Edward Connelly, George Cooper and a number of athletic stars from the University of Southern California.

Dan Cupid Chalks Up Two Weddings

Two weddings among picture folk helped keep Dan Cupid in good spirits during the past week.

Cullen Landis, now playing the male lead opposite Marie Prevost in "On to Reno," a DeMille production, took unto himself another wife. He and Loca Hearne were married quietly in Tia Juana. Landis let the secret out on the "set" at the Metropolitan studio.

At First National cigars were also being passed around by Arthur Stone, comedian, who announced his marriage to Dorothy Westmore, a member of the make-up department at the same studio. Before entering pictures, Stone was a well-known figure in vaudeville.

Bill Craft finishes "The Flying Nut," featuring Glenn Tryon and Patsy Ruth Miller for Universal. Bill and his assistant, Jack Foley, believe there is a Santa Claus, and proudly pose with gifts from the stars and staff.

Lasky Says Action of Studio Personnel Wins Wide Respect

IF A LONGER PERIOD between meetings of the studio cabinet means anything, then a material return from what has been mostly economy in theory is being realized on the Paramount-Famous-Lasky lot.

In a recent issue of the studio house organ an article credits Mr. Lasky with stating that the situation on the lot has progressed to the point where a meeting of the new studio cabinet dealing with the stabilization problem will hereafter be held only once a month.

This cabinet, it will be recalled, was a separate unit devised by Paramount during the agitation over the economical situation brought about by the announcement of the 10 per cent. wage slash.

"The fine action of the personnel of the studio in determinedly setting out to stabilize production costs in a systematic, efficient manner has won the complete respect and admiration of our eastern executives," Mr. Lasky said.

Mr. Lasky is also quoted as having said, upon his recent return from New York:

"They were particularly impressed by the way in which the entire body of studio workers has met the situation.

"In the past, it must be admitted that production organizations generally in the motion picture industry have been the target for considerable criticism. Now, we find that condition reversed, and the production department definitely commands the respect of the distribution, presentation and other departments, as well as that of the business world and public in general."

Credit Union Now Established At Universal City for Members

A NUMBER OF EMPLOYES in Universal City, with whom we talked this week, welcome the incorporating of the Universal Studio Credit Union, which has just been officially announced. The organization has been under consideration by executives for some time, with C. W. Deming, in charge of the personnel at the studio, engaged in its actual formation during the past month.

Explaining how the Union functions, Deming states:

"We have papers allowing us to incorporate for $50,000 and this money will be procured by selling stock at $10 a share, par value. No stock will be sold outside of the Universal City Club, the organizers of the union, and no money will be loaned to other than studio employes. The stock may be purchased on the installment plan with payments as low as $1.00 a week. A credit committee of three, and a supervisory committee of seven, will pass on all loans."

The union is described as being patterned after the employes saving institutions that have been in effect in Europe for the last fifty years, and introduced in this country seventeen years ago by a Boston department store.

Universal, according to the announcement, will be one of the twelve institutions to adopt this plan which will establish a fund from which needy employes of the studio may borrow money at a low rate of interest.

Production Activities

(Continued from page 20)

office hits. Frank Grayer is directing, with Louise Brooks cast in the leading feminine role. Lloyd Corrigan did the continuity.

With a background of sand and a desert atmosphere, Bebe Daniels is making "She's a Sheik." Richard Arlen, of whom Paramount officials expect a great deal, has the male lead and Clarence Badger is directing. The story is by John McDermott.

Lane Chandler, new Paramount western star, is making "Open Range," a story by Zane Grey with the screen adaptation by John Stone. Clifford Smith is in charge of direction. The exteriors of this one are being taken at Zion Canyon, Utah. Betty Bronson plays the feminine lead.

Just as we were forwarding this copy to New York, Florence Vidor started on "Honeymoon Hate," directed by Luther Reed. Tullio Carminatti has the male lead. The screen play is by Ethel Doherty and Doris Anderson from an original story by Mrs. A. M. Williamson.

Believe It, or Not, But They Get That Way

This choice tid-bit reached us this week:

"Dolores Del Rio, the Mexican beauty and reigning cinematic sensation, has laid aside her famous mantilla for a spell, and is now favoring the grass hula skirt and flowered leis.

"The exotic star is vacationing in Honolulu, where she has become intrigued with the Hawaiian foliage which adorns the native beauties, particularly the shredded skirt.

"According to cabled advices to Hollywood friends, the senorita is returning here in September with a trunkful of the abbreviated Hawaiian modes."

Julia Faye Cast

Having completed the co-featured role in "His Dog" with Joseph Schildkraut, Julia Faye has been assigned to a leading part in "The Main Event," which stars Vera Reynolds under the direction of William K. Howard for Pathe-DeMille.

Alice Lake Returns

Alice Lake has returned to the screen in Leatrice Joy's latest starring film, "The Angel of Broadway," directed by Lois Weber for Pathe-DeMille.

The Hollywood Photographic Section

M. P. World Staff Photo

HOWARD GREEN — Gets paid by First National for injecting laughs into their screen plays.

HOWARD J. GREEN is at present engaged in the very difficult task of putting Greek laughs in "The Private Life of Helen of Troy," being made at First National. From this statement it is quite obvious just what capacity Green fills in the picture industry. As a "gag-man," or as the boys now call themselves, comedy constructors, he has put laughs in a number of big recent productions, including, "The Kid Brother," with Harold Lloyd, and "The Patent Leather Kid," with Richard Barthelmess.

Green has been associated with things theatrical for several years. Before joining the ranks of comedy constructors he wrote and produced numerous acts for Keith-Orpheum circuit.

He not only injects laughs in pictures but does comedy adaptations as well.

We met him on one of the huge sets being used in the filming of "The Private Life of Helen of Troy" and watched him work with Director Alexander Corda during the filming of one of the laugh scenes in the picture. In an atmosphere of Grecian splendor we watched the hundreds of "extras" and principals working with machine-like precision under the blazing sun arcs.

According to Green, his present role is one of the most desirable of his career. He enjoys racking the old bean for gags that will help break up an over-abundance of tense situations.

Green is a former newspaperman, having done his first reporting for the San Francisco Daily News. He was later managing editor of the Theatre World, now defunct, and an assistant editor for "The Clipper."

M. P. World Staff Photo

MARJORIE DAW—Now doing the feminine lead for Johnny Hines in "Home Made" for C. C. Burr.

WE HAVE with us today a well-known screen leading lady who has never been in the Follies. Marjorie Daw, now doing a leading part in "Home Made" for release through First National, is the young lady in mind.

In Hollywood, where every screen actress seems to have been a Follies beauty at some time or other, according to publicity stories, Marjorie is at least different.

Miss Daw has been in pictures ever since she was playing with her dolls—just sort of growing up in a studio atmosphere.

Born in Colorado Springs, Colorado, she moved her quarters to New York as a youngster and was soon appearing on the screen.

She has played opposite many of the biggest stars in the industry and was two years with Douglas Fairbanks. During this time she made eight pictures with that particular star.

Leaving the Fairbanks company she moved over to Marshall Neilan's under a contract that was kept in force for about three years. During this time she did "The River's End," with Lewis Stone; "Don't Ever Marry," "Dinty," "Penrod" and numerous other pictures.

Previous to her present engagement she did the romantic lead in "Topsy and Eva" for United Artists.

She also made two pictures in Europe with Alice Joyce and Clive Brook, "The Passionate Adventure" and "Rupert of Hentzau."

Boy Wins Contract

David Rollins, Glendale, Cal., school boy, who had an important role in "The High School Hero," directed by David Butler, did such excellent work in the picture that he has been signed to a five year contract, according to an announcement by Sol M. Wurtzel, general superintendent of Fox's West Coast Studio.

M. P. World Staff Photo

WRITER — Anthony Coldeway is now under contract as a writer for Warner Bros. pictures.

ANTHONY COLDEWAY had just finished the script on "Good Time Charlie" for Warner Brothers, when we cornered him in his lair.

"Do you think," we asked, "That a writer being a creative artist must work only when the spirit prompts him or can he lay out a schedule and turn out so much a day?"

"I always set out a daily schedule and work according," was the reply. "I have been doing this for the past thirteen years, or since I first started to write for pictures."

This admission is somewhat contrary to the claims of many screen writers that they can only work when the Muse is around and coming from Coldeway, who ranks as one of the foremost writers in Hollywood from the point of successes, is worthy of more than passing consideration.

Coldeway has been under contract to Warners since the first of the year and during this period he has turned out three big specials as well as a number of program pictures. He was responsible for "In Old San Francisco," "The First Auto" and "Dearie," three Warner pictures that played on Broadway at the same time.

Before going to Warners, Coldeway was with Metropolitan for six months during which time he adapted a number of Marie Prevost's vehicles, including, "Getting Gertie's Garter" and "For Wives Only."

He did the adaptation on seven of James Cruze's pictures while the latter was with Paramount, "Ruggles of Red Gap," "The Goose Hangs High," "The Beggar on Horseback," "The City That Never Sleeps," "Marry Me" and "The Garden of Weeds."

During his career he has written everything from slapstick comedies and westerns and serials to special productions.

Miss Ralston's Role

Esther Ralston finished her latest starring role in "After Office Hours" at midnight Saturday.

M. P. World Staff Photo

CHARLES GERRARD—One of the screen's leading "heavies," is now making a picture for First National.

BEING a villain on the screen is a highly paid profession and a satisfactory method of making a living. At least this is the conclusion we reached after a close-up of Charles Gerrard, sleek villain of the silver screen, in all his sartorial splendor.

Off the screen, Gerrard is a mild-mannered, soft spoken gentleman, who would rather discuss literature than speak about himself.

A few of his recent pictures were, "Painting the Town," with Glenn Tryon and Patsy Ruth Miller for Universal; "Framed," with Milton Sills; "The Cheerful Fraud," with Reginald Denny; "The Better 'Ole" and "The Man on the Box," with Sid Chaplin, and "The Heart Thief," with Lya De Putti.

Born in Dublin and a graduate of Dublin University, Gerrard turned to the stage immediately following his matriculation. His first appearance was with the Irish Players at the Abbey Theatre.

From this he moved his quarters to London, where his initial engagement was with Sir Herbert Tree. Later on, Charles Frohman brought him to America, where he appeared in a number of New York successes.

About seven years ago he accepted his first picture engagement at one of the eastern studios and has just sort of continued accepting engagements.

Four years ago he came to Hollywood at the instigation of First National for a role in "Her Temporary Husband." Apparently he liked the climate, as he has remained here. He resides at the Hollywood Athletic Club and, in other words, is considered more or less of a native hereabouts.

The Hollywood Photographic Section

M. P. World Staff Photo

LOIS MORAN—Just finishing in "Publicity Madness," her initial starring picture for Fox.

LOIS MORAN has just finished her first starring role for William Fox under her recently signed contract. When the writer ran into Miss Moran on the lot last week, she had just dashed out of Sol Wurtzel's office with the manuscript of a forthcoming production under her arm.

Her first picture for Fox is 1, 2)ESTIN—This ne is dead fit. "Publicity Madness" and in this she is co-starred with Edmund Lowe of "What Price Glory" fame.

Incidentally, Lois looks more flapperish with her hair bobbed. The tresses were cut during the filming of "Publicity Madness' in one of the sequences.

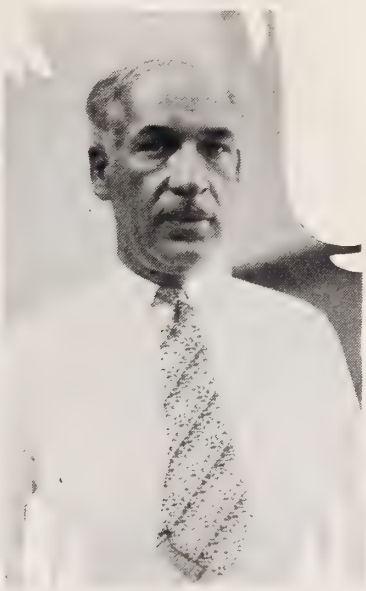
So many reams have been written about Miss Moran that there is little or anything new that can be said about her. However, she was born in Pittsburgh, which may be news to some. She also received her earlier education in the same city. Later she trekked to Paris, accompanied by her mother, and in the French capital she put the finishing touches to her education.

Having been trained for the stage since childhood, it was only natural that Lois should accept theatrical engagements when they hove into sight. After appearing on the French stage for a time, she was offered a picture engagement with the Cinegraphie, a French motion picture company.

Later she was selected by Samuel Goldwyn, producer, for the role of the daughter in "Stella Dallas." She was an instantaneous "hit" and has never had to worry about picture roles since. She is now under long term contract with Fox.

Cast Complete

With the assignment of George K. Arthur to one of the principal comedy roles in "Mixed Marriages," the cast of the new Metro-Goldwyn-Mayer picture co-starring Lew Cody and Aileen Pringle is now complete.



M. P. World Staff Photo

EDWIN CAREWE — Starts shortly on the film version of "Ramona" for Inspiration Pictures.

FLUSHED with the pleasing reception his last picture, "Resurrection," was accorded by the picture-going public, Edwin Carewe, producer-director of Inspiration Pictures, is now getting ready to start work on "Romona," which he believes will be even a bigger success than "Resurrection."

Carewe may be located any day and practically any hour these days at his office on the Tec-Art "lot." Working out the incidental details preliminary to actual "shooting" and selecting the cast with an eye towards gathering the most brilliant talent available are only a few of the things that keep him on the jump.

"Romona" will also serve as the initial starring vehicle for Dolores Del Rio, whom Carewe discovered in Mexico City and introduced into film circles. Don Alvarado and Warner Baxter have the two leading male roles.

The screen story for "Romona" is from the facile pen of Finis Fox, and, according to the latter, the picture should out-gallop "Resurrection" insofar as public approval is concerned.

Production will get underway early in September, according to Carewe. With the cast definitely settled the producer is anxious to get started on the picture, which, incidentally, will be his first for release through United Artists.

Carewe was born in Gainesville, Texas, the son of a Chickasaw Indian. He attended the University of Texas and the University of Missouri before going on the stage. The first picture he made was "The Typhoon" with Walker Whiteside.

M. P. World Staff Photo

DAVID KIRKLAND—Who directed many successes for FBO, and who will next make "The Bride of the Colorado."

WE found David Kirkland in the throes of story preparation. Kirkland, who has directed practically every well-known star of the screen at some time or other, is now preparing to start production on "The Bride of Colorado." This is to be produced by J. R. Bray, whose name is well known as a producer of short subjects, but who is making his initial dip into feature productions with "The Bride of Colorado."

Besides directing the picture, Kirkland is also doing the story treatment.

Kirkland's last directorial effort was "The Gingham Girl" for F. B. O., co-starring Lois Wilson and George K. Arthur.

During the two years he was with F. B. O. Kirkland made five Fred Thomson features as well as a number of other productions featuring and starring various players. He also wrote three of the Thomson stories and worked on the screen adaptation of "The Gingham Girl."

He has been directing for thirteen years, having started his picture career with Broncho Billy Anderson. From there he went to Universal and later back to Essaney. He also directed five pictures with Constance Talmadge, "The Virtuous Vamp," "The Temperamental Wife," "The Love Expert," "The Perfect Woman" and "In Search of a Sinner."

Kirkland has run the gamut from directing two-reel comedies to super-specials. "The Bride of Colorado" is a story Kirkland has long hoped to direct for the screen and now he is about to be given his opportunity.

M. P. World Staff Photo

SALLY PHIPPS—Has just completed the feminine lead in "The High School Hero," for Fox Films.

WITH THE release of "The High School Hero," a Fox production directed by David Butler, a certain young lady is going to come in for a great deal of attention. Sally Phipps, who does the feminine lead, gets in the aforementioned picture her first big chance in a feature length production.

Heretofore she has been doing comedy leads in the two-reelers and smaller parts in dramatic productions. Now she is a lead in the bigger pictures and due to be heard from.

She was selected this year as one of the Wampus Baby Stars, which is considered a great distinction among the gals that earn their wherewithal on the dancing celluloids.

Sally was born in San Francisco but her family moved to Salt Lake when she was a child. Harkening to the call of the camera, she came to Hollywood seeking screen success. Apparently her trip was not in vain, as she is certainly making good with a bang, according to Fox officials.

It was Frank Borzage, director of "Seventh Heaven," who gave her her first real chance in "Buried Alive." Next she was given a part in "The Family Upstairs." Following these she was given the lead in comedy two-reelers. Then came a chance to do a part with Madge Bellamy in "Bertha the Sewing Machine Girl." So highly impressed by her work in this were Fox officials that she was placed under long term contract.

Follies Girl Cast

Two former Follies girls are in the cast of Marion Davies "The Fair Co-Ed," which Sam Wood is directing for Metro-Goldwyn-Mayer. Jane Winton is seen as Marion's rival and Noel Francis, who has the second lead in Ziegfeld's "Rio Rita," is one of the star's college companions.

★ Studio Row ★

Mrs. Josephine Janis, mother of **Elsie Janis,** stage star, was saved from drowning last week by **Larry Kent,** motion picture actor. Mrs. Janis was swimming in the pool at her Beverly Hills home when the quasi-tragedy occurred. She had gone down twice when Kent reached her.

* * *

The cast for Metro-Goldwyn-Mayer's "In Old Kentucky" is now complete with the signing of **Jacqueline Gadsden** and **Cecil Holland.** The screen play is by **A. P. Younger** and was suggested by the famous stage play by **Charles Dazey.**

* * *

James Dugan takes his place among Hollywood directors with his selection by **William Le Baron,** F. B. O. chief, as director of **Tom Tyler** in the latter's next picture. Dugan has been with F. B. O. for a year as an assistant director.

In his next starring production for M-G-M, **Ramon Novarro** is to have the role of one of the most famous kings of history, Louis XIV, according to a studio announcement **Robert Z. Leonard** is to direct and **A. P. Younger** did the screen adaptation. Production starts in about two weeks.

* * *

Shirley Dorman, recent Paramount "find," has been given the very attractive role of Mrs. Fremont Gage II, in **Florence Vidor's** forthcoming production. Miss Dorman is a discovery of **Lois Weber's.**

* * *

Raoul Walsh is to make **Paul Armstrong's** "The Escape" for the screen sometime in the future. Walsh purchased the screen rights from **D. W. Griffith.**

* * *

William Austin, who was recently signed as a featured comedian by Paramount, has been assigned an important role in "Honey Moon Hate," starring **Florence Vidor.**

* * *

May McAvoy will next be starred in "If I Were Single" by **Warner Brothers** with the completion of her current production, "Roulette."

* * *

George Melford has been assigned by Universal as director of "Freedom of the Press," **Peter B. Kyne's** story. The continuity is being written by **J. Grubb Alexander.** The cast has not as yet been selected.

* * *

Production has started at Universal on "Thanks for the Buggy Ride," starring **Laura LaPlante.** She is being directed by her husband, **William A. Seiter.**

* * *

William Fairbanks and **Dorothy Sebastian** have been added to the cast of **Tim McCoy's** current M-G-M production, "Wyoming."

* * *

Warner Baxter has been signed by **Edwin Carewe** for the role of Alessandro in "Romona," starring Dolores Del Rio.

* * *

Arthur Stone will do the comedy relief in "The Valley of the Giants," in which First National will star **Milton Sills.**

* * *

Rose Dione, French stage star, has been added to the cast of "Bringing Up Father," which M-G-M is filming.

* * *

Gertrude Olmstead's contract with M-G-M has expired and in future she will free lance.

* * *

Gladys Brockwell has been signed by M-G-M for a role in "Fires of Youth," starring **John Gilbert. Monta Bell** is the director.

* * *

Charlotte Greenwood, stage star, who has just completed a tour of the Orpheum circuit, has signed with M-G-M for a role in Baby Mine." **Karl Dane** and **George K. Arthur** are co-starred in this picture.

* * *

Henry King has been signed by United Artists to direct for that organization. His first production will be "The Darling of the Gods," starring **Norma Talmadge.**

* * *

Thelma Todd has been given the feminine role opposite **Richard Dix** in his next Paramount production, "The Gay Defender." **Gregory La Cava** is to direct.

* * *

Alan Hale has signed a new contract with the DeMille Pictures Corporation and his next role will be in "The Blue Danube," directed by **Paul Sloane** and starring **Leatrice Joy.**

* * *

J. Farrell MacDonald and **Kate Price** have been added to the cast of Universal's "The Cohens and the Kellys in Paris." **George Sidney** and **Vera Gordon** have the other important roles.

* * *

Hal Roach, comedy producer, accompanied by **Mrs. Roach,** has departed for the East, where many important business conferences are awaiting him. Roach's product is to be released by Metro - Goldwyn - Mayer, beginning September 1. Roach's stay in New York will be indefinite.

* * *

Al Rogell, who has directed **Ken Maynard** in the majority of his western features, has been signed to a new long term contract by **Charles R. Rogers,** First National producer. Rogell's next picture will be "The Shepherd of the Hills."

* * *

Kenneth Thomson, DeMille leading man, is taking a rest from pictures and will return to the stage temporarily. He has been chosen by **Ruth Chatterton** as her leading man in a play she is to produce in San Francisco. Thomson has been granted a three-month leave of absence by DeMille.

M. P. World Staff Photo

Among the distinguished visitors in Hollywood is Ignacio Soto, former Treasurer of Congress in Mexico, of Mexico City (left). He was the guest of Edwin Carewe, director-producer, on the Tec-Art "lot," where the latter will soon start work on "Ramona" for Inspiration Pictures, and for United Artists release.

Snapshots taken of Colleen Moore and her husband, John McCormack, on board their 110-foot cruiser the Co-Jo. The First National star and her executive husband, former chieftain of the Burbank studios, will have the service of their yacht once more within a short time when it docks in Los Angeles from Havana, where the the couple abandoned it to take a train at New Orleans for the remainder of their recent return trip to the Coast. Miss Moore is now preparing for her next First National starring vehicle, which will be supervised by McCormack and directed by Marshall Neilan.

Brevities from Many Studios

Ready to Go

LABOR DAY marks the official close of the Summer season. It by no means marks the cessation of the hot weather, but Fall and oysters are supposed to come in when the letter R appears in the calendar again.

By and large the past Summer has been unsatisfactory. The atmospheric disturbances have brought a succession of rains that have been ruinous to outdoor entertainment and hurtful to most indoor shows. Refrigerating systems have failed to be the draw they were last year, and often the costly apparatus has been virtually idle at a time when it is supposed to be earning its long winter vacation.

But that is all over now. It's the Fall season, and the thing to do is to pile in and get back the business that vacation time has impaired. Much of the new product is a decided grade above that of last year. There are a number of specials of more than ordinary drawing power. Everything is set for a good year, in spite of the ominous predictions of the economists. The thing to do is to restore the movie-going habit, and this can best be done with exploitation.

During the Summer there has been a decided falling off in exploitation stunts. Few companies now maintain exploitation men, and the individual exhibitors seem to have fallen into a lethargy. Without the spur of the exploitation man, they seem to be unwilling to get out and hustle.

And right now is the time to overcome this inertia; to get on tiptoe and exert every influence possible to bring the patrons back onto the padded seats.

Exploitation is not necessarily costly. It need not involve the expenditure of much time or money, but something can be done to freshen the patron appeal and get the regulars back where they belong.

This year there is no general Greater Movie Season. The Manager has no assistance from national organizations. He must play a lone hand, save in those few instances where the State Organization has functioned.

But the very fact that the exhibitor has been thrown "on his own" should make him the more determined to win through by his own efforts. A patronage drive made right now is worth double the effort sixty days hence. Get them now and you have them headed right for the season.

Two or three good stunts and a little extra newspaper advertising is all you need, but you need it now.

This Week and Next

Jay Emanuel Is in the Go-Cart Business To Help the Rentals on "The Big Parade"

Some Exhibitors Cleaned Up Big Grosses On a Valentino Memorial Week. Did You?

Mussolini Gets into Pete Harrison's Class With a Reduction on Italian Film Rentals

Kenneth Woodward Gets Out a House Organ That Puts It All Over Some Fan Magazines

THE other day we ran over to Philadelphia to drag Jay Emanuel out to dinner. For the last six or seven years Jasper has been promising to take us out to lunch the next time he came to New York.

•

BUT by the time he got through with his business it was long after lunch, so we went over to set him a good example.

•

BUT we sure thought we were in the wrong place when we had to defer our entrance to the M-G-M exchange while a chap wheeled out a go-cart similar to those soap box affairs the kids make.

•

THE only difference was that this was made from better lumber and had wooden wheels shaped like a sunflower; not a round disc but a serrated edge.

•

KNOWING that the insane asylum was in West Philadelphia, we took a chance and went in. And the first thing Jay proudly displayed was five more of these tumbrils.

•

SEEMS that sound effects were not included in the accessories on "The Big Parade," so Jay had six sets made for local use. The carts gave a perfect reproduction of the wagon train noises when properly weighted.

•

THIS was supplemented by a gunfire effect that with the use of different mallets will give any effect from a close discharge of a .75 to the distant rumble of a barrage.

•

THOSE effects are going to be the deciding factor in closing a lot of "Big Parade" bookings in the Philadelphia sector. That's what you call real service. It would pay M-G-M to have these copied and supplied all exchanges.

•

BUT if you want to listen to language, drop in and try to borrow a set to use on some other war picture, as one exhibitor was trying to do. Some conversation!

•

GEORGE JEAN NATHAN shoots at presentations in a recent Judge, and to show how much he knows about it, he talks learnedly of "prologues" while all the time he is describing presentations.

•

A PROLOGUE is a presentation germane to the film about to be shown. A presentation is anything else employing actual persons rather than film. Probably a little thing like that doesn't bother Nathan. It never has been a handicap to him that he doesn't know what he's writing about.

WE are always ready to help exhibitors anywhere, but when a Central American exhibitor, who also has a soda bar and a hard drink emporium writes for some good mixed drinks, he doesn't know how he tears open the old wounds.

•

AT that we sent him the diagrams of the "Fireman's Shirt" and the "Millionaire's Cocktail." Two of the latter and you felt you owned a million.

•

NOW we're trying to persuade the boss to send us on a tour of Central America. Special stories of the European situation are getting a bit stale. Central America is new and attractive.

•

NOTHING wrong with the Philadelphia billboard that announces: "Cooled by Refrigeration. The Seventh Heaven."

•

MUSSOLINI has ordered all film rentals in Italy cut ten per cent. He's as bad as Pete Harrison.

•

BUT Pete can only advise. Benito can make it stick until it hurts. Pete ought to send him a copy of his speech to the T.O.O.C., giving the real low down on prices.

•

"UNDERWORLD" goes into the Rivoli after a banner week at the Paramount. That's because it is a good story. It's a bit jumpy in spots, but it has a story to tell and tells it.

•

IT might be even more interesting if it told how "Bull" gets out of the death house only an hour before his execution by overpowering just one guard, but that's a detail. The point is that it is a gripping narrative, well told.

•

AND the chances are that we'll get a lot more stories in which there isn't anything but a supper club scene because they know how to make supper club scenes. Some day some company will specialize in real stories and clean up the market.

•

SOME managers seem to be hard put to get out a four page house organ, but down in Uniontown, Pa., Kenneth V. Wooward gets out a 20 page paper twice a month that carries as many prize departments as a tabloid, as much general matter as some fan magazines and more original cuts than we should think he could pay for. A lot of editors start off well but flop. "Ken" is in his fifth year and doing better than ever. And it covers only two houses, the Penn and State.

•

NOT many exhibitors ran a Valentino Memorial Week, but those who did had a neat clean-up. Some of the one and two change houses played a different picture each day and got the same crowd four and five times instead of once or twice.

•

OUR idea of a diverting talking picture would be the Duncan Sisters talking it over with Ed Wynn and Eddie Cantor. What's yours?

Epes W. Sargent.

by the way

Hal Roach Has Something to Say About the Stepchild of the Industry, To Wit, the Short Length Comedy

Low Rental Prices Do Not Permit Hiring Biggest Box Office Names For Comedy Two Reelers, and Keeps Theatres from Getting Behind Them

Evolution of Vaudeville's Act "In One" Suggestive of Screen Comedy's Future

THE short length comedy is the stepchild of the film industry—take it from Half Roach, who had a lot to say on this subject, which is naturally very near his heart, to a number of trade paper men at a luncheon at the Hotel Astor on Wednesday.

•

SOME of his remarks might be pondered with advantage by exhibitors, especially first run showmen, for they open a vista of box office possibilities for the short length comedy, if it is given half a chance, that might help a lot of them solve some of their most pressing problems just now—the high cost and increasing inadequacy for attracting patronage of the elaborate presentation, for instance.

•

EVENTUALLY, Mr. Roach contended, a motion picture theatre must depend solely upon its pictures for attracting patronage and creating new patrons for the screen and any other kind of entertainment furnished by the theatre, if it predominates in the program, inevitably must react to the theatre's disadvantage and the industry's however great its transient popularity.

•

UNDER present price conditions it seems to be impossible to improve greatly the quality of the short comedy feature, rentals for first run houses now averaging from one-twelfth to one-fifteenth of the rental figure paid by the theatre for its main attraction, no matter what the comedy's potential box office quality may be, and these low rentals preclude a substantial increase in production costs, such as would be necessary were the comedy producer to engage artistic talent of the same market value and name quality as the average feature.

•

WERE this possible, Mr. Roach maintains, and the exhibitor prepared to take advantage of the box office names that would then be available, in his advertising and exploitation, the short length comedy would at once get its place in the sun as a consistent and important builder of patronage for every theatre.

•

IT is Mr. Roach's contention, that if first run theatres would give the comedy part of their programs an exploitation "break" as compared with their full length attraction, it would create new patrons who would be on hand, week in and week out, when the headline "feature" was mediocre or poor.

•

NO matter how fine an attraction may be or how great its potential box office quality, Mr. Roach said, if it is not emphasized importantly by the showman to the public it will not be regarded importantly by the theatre's patrons or create additional business.

•

THIS is practically axiomatic in all show business, and it is exactly the case of the short length comedy, now generally regarded only as a program filler, and seldom advertised as an attraction merely because it has become the practice of the theatres to pay a negligible price for it.

•

WHEN an exhibitor is fortunate enough to get a "natural" for his main feature, he splurges heavily in advertising of all kinds to make it produce for him the last dollar possible.

WHEN its "run" is over he cannot capitalize on any of the advertising he has done, in fact, he generally has to figure on a week or two of box office slump, because his next feature bookings are apt to suffer by comparison with the "natural."

•

YET if he advertised his short length comedy series, such as the "Our Gang" or "Charley Chase" or other popular comedies, building up for them a clientele through intelligent exploitation, he would create patronage for his theatre upon which he could capitalize again and again during many weeks of the year.

•

THIS is a thought to which every theatre owner, more particularly first runs, ought to give careful consideration and it may well be, that the next development of this amazing business will see the two-reel comedy sharing fifty-fifty honors on the bill with the longer dramatic feature.

•

WHEN that day comes, if it ever does, the motion picture business will truly have come into its own and there will no longer be any need of costly and topheavy stage presentations and expensive specialty acts to bolster up the screen's entertainment.

•

YEARS of experimenting with the public demand has resulted in the case of vaudeville in the act "in one," the comedy specialty, receiving the biggest money as compared with most of the other performers in the other numbers on the bill.

•

YET originally the act "in one" was devised solely as a "filler" and put on so that the back stage could be set for the more elaborately staged part of the show.

•

THAT is exactly the position of the short length screen comedy today and there is no reason why its evolution should not be the same as in the case of vaudeville.

•

THE greatest actor on the screen today is a comedian—Charlie Chaplin—and where is the exhibitor, who would not prefer to have him, say—in four two reelers a year—rather than in one full length feature every once in a while?

•

AND what would your full length feature amount to—for exploitation purposes—with a new Chaplin two reeler on your bill at the same time?

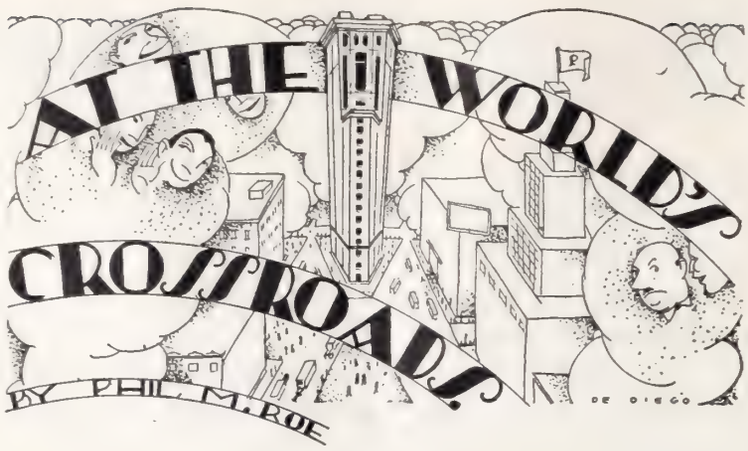
•

IT is short length comedy attractions of this type—with casts of full feature quality—that Hal Roach would like to produce, if the first run theatres will but see the light and meet him half way.

•

AND three are plenty of other short length comedy producers who feel the same way as Hal Roach—let's hear from them!

Merritt Crawford



FOR nearly three weeks past Broadway theatres have done a record business and this in spite of some very bad weather, Saturday and Sunday of last week being wet and rainy. It only goes to show that good pictures never fail to get a "break." It is the poor or average article that gets neglected. The movie public has grown too wise to be fooled about any picture, even by the cleverest publicity, at least in sufficient numbers to make a difference at the box office.

*

MERELY because Langdon Post, who reviews films for the Evening World with distinction, has a metier for politics, it is to be hoped he will not desert the movies altogether. It is reported that he may receive the Tammany nomination for Assemblyman in the Tenth N. Y. District and, if so, will surely give the present Republican incumbent, one Phelps, a run for his money.

EVERY one is taking a sock these days at those terrible twins, "Over Production" and "Overhead," a pair which have been trying to gobble up this industry for years.

The latest are Frank R. Wilson and Sam Sax, and what they have to say about the "twins" is plenty. Sam Sax's remarks, which are printed elsewhere in this issue of *Moving Picture World,* make especially good reading, though they probably will give certain eminent directors a sensation much as if Sam had suddenly stepped on their stomachs.

*

MAX WEISS, of Artclass, postcards from Paris that "Perils of the Jungle" the big wild animal serial which has given the Gallic exhibitors some real thrills is tame in comparison to the kick one gets trying to cross the Paris boulevards. No foreigner can be made to understand the French traffic rules, which are based on the theory that the motorist is always right. Consequently, if you get run over you are apt to be sued by the driver of the car for mussing up his radiator. Max says he will be glad to get back to these United States right after Labor Day.

*

AT a luncheon last week, Dr. Henry Hawn, eminent stylist and etymologist, stressed the value of "proper English and its pronunciation." A voice crying in the wilderness. The occasion was the regular Thursday feed at the Hofbrau of the Associated Motion Picture Advertisers.

HORTENSE SCHORR'S duties with Columbia Pictures are many and varied. Miss Schorr, who among other things is one of the outstanding linguists in the film business, sends us a copy of "Columbia Chats," just to show that her talents are not confined to speaking and writing numerous European and Slavonic tongues with fluency.

"Columbia Chats" is about as snappy a little publication as has come to this desk recently and is as informative and interesting as it is attractive in its appearance. Oh, yes, it has a lot to say about Columbia's "Perfect Thirty," "The Blood Ship," and other attractions and gives considerable space to an interview with Joe Brandt, who says that the responsibility for producers being in a rut rubs off on the exhibitors and then sets out to prove it.

*

OVER at the Pathe-P. D. C. offices everyone is wondering when John Flinn is going to take a vacation. He has been going at top speed now for many weeks getting the combined organizations functioning at maximum efficiency and seems tireless, but his friends say that he is entitled now to take a brief rest.

Vacations, however, don't seem to mean much in John's life, so it is probable he will not do so right away. Then his vacation will probably take the form of a trip to the Coast to discuss production with Cecil B. DeMille. The best kind of a rest for John seems to be more work.

COLONEL Jasper Ewing Brady of M-G-M, who has been away from Broadway so long that it looks strange to him, has just returned to his desk. His many friends will be glad to learn that the Colonel is fully recovered in his health and is now ready to meet all comers at catchweights.

PAULA GOULD has been enjoying her vacation from FBO by holding down another job, thus putting herself on record as being one of the most industrious as well as among the ablest of the public relations literati of which the industry can boast. Paula says, herself, that she likes to be different. Anyone can go away on a vacation to spend money, but it takes talent to go away to get it. During the fortnight, when Paula should have been spending her hard earned hoard at the shore or in the mountains, she has been up at the Cosmopolitan Studio, letting her fancy run riot (for public consumption) over the cast and settings of the North American Rainbow color features and her bank roll is now plethoric. It's a gift.

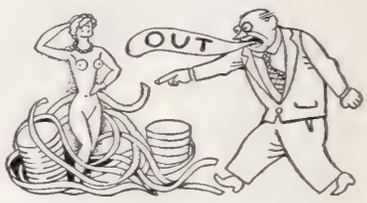
THE lion at the Hippodrome, which was reported last week as the original of the M-G-M trademark, making personal appearances, now turns out to be only a double. The M-G-M lion, it is reported, has been working in "Perils of the Jungle," the Artclass serial, which was made on the Coast. Now he has hired an airplane and is coming East to see Howard Dietz.

*

CHARLEY VAN ARSDALE, one of the old timers, who have stoutly maintained that New York would never be deserted by the film producers, is assisting Arch Heath and Edgar Brooks in making "The Mark of the Frog," the new Pathe—P.D.C. serial which is being turned out at the Cosmopolitan Studios, with Margaret Morris and Donald Reid in the featured roles. Charley is ready to show any one that pictures can be made in the East more efficiently and economically than in Hollywood, if you know your Bermudas, and has comparative statistical data and arguments that seem to bear him out.

IS sex appeal on the wane? Mike O'Toole, business manager for the M. P. T. O. A., who has never yet qualified as a reform advocate, says the "sex film" must go and if the producers will not stop making 'em, the exhibitors (for their own good) must stop showing 'em.

If Canon Chase had uttered these here words, few in the film business would have paid much attention to him. Coming from Mr. O'Toole, however, a lot of folks are going to think it over. The fact is that Mike referred mainly to the recent rush of allegedly educational and semi-medical films that have been "wildcatting" all over the country, wherever they could find a house which would show them. Most of them are un-



adulterated smut and have no other appeal. They are a reflection on the whole industry, furnishing its enemies with a logical reason for censorship, and any exhibitor showing such films ought to be severely disciplined. As usual, Mike O'Toole is right.

*

WINSOME Edna Murphy, who is sharing featured honors with the lustrous Mabel Swor in the Rainbow series of technicolor pictures, which Larry Moen is making at the Cosmopolitan studios, wears a slender silver chain on her left—er—ankle. Attached to the chain is a monogrammed silver disk and every one in the studio is or was wondering whose initials were on it. Then they were tipped off that Miss Murphy was getting a long distance call daily from Hollywood and the secret leaked out. Merwin LeRoy is said to be the lucky man.

*

AL SELIG, of Tiffany, often oversteps the bounds of caution in his publicity. Recently he printed the name, picture and address of the clever Danish artist, who has been doing the distinctive ads that have helped make the name of Tiffany famous during the past year. Since then the artist has received three other offers and Al is afraid he is going to raise his prices. Sometimes a press agent gets too generous with his publicity. If you must know, the name of the arist is John Gram. But don't tell Al we told you.

*

WARREN NOLAN, of the United Artists, heads an article in one of our esteemed contemporaries, "God Bless the Movie Critics," but you'd never suspect it after reading what he says about 'em.

KILLING TIME

by Epes W. Sargent

WHEN Billy Williams decided to take a gamble and play "The Big Parade" at the Idle Hour, he felt much as he had years before when he looked the minister straight in the eye and said "I do." It was the second biggest gamble of his life, for the Parade was held at a fancy figure and Billy told his better half that if it flopped she would have to wait another year for that sealskin coat.

Crestwood never had had a picture that cost more than thirty-five cents and Billy had figured on a flat fifty cents for the Parade. It was only a fifteen cent jump, but as Billy put it confidentially to the Mrs. most people in Crestwood would not pay half a dollar to see the cow jump over the moon unless they threw in the cow with each ticket.

Still, it was worth a trial, and Mrs. Williams was willing to wait a year, if need be, for the coat, so he filled in the dotted line and then sat down to figure his exploitation.

It looked as though a parade for "The Big Parade" was about the right idea and of course the object of the parade was to escort the film can to the theatre. It came by automobile from Chester after the last night show there, but Billy had arranged with the station master to give the actual container to the conductor of the 8:42 down train to be switched over the 11:23 up train and to keep quiet about it.

Harvey Grant, the Mayor promised to "receive" the can on behalf of the city. The city hall had no imposing steps, but Billy made a very decent grandstand out of four dry goods boxes and half a dollar's worth of crepe paper.

All of the local societies were lined up from the Legion to the Children's Band of Hope of the M. E. Church, and the only difficulty seemed to be that there would be so many in the parade that there might be a scarcity of spectators.

Everything seemed to be set for a big time. The film can was sneaked into the theatre as carefully as though it were a case of scotch, and Billy carefully filled the container with stones to approximate the weight of the film. On top of the stones he put streamers of red, white and blue ribbon, which were to be tied to the handles on the return trip, and just to make certain that everything would go off all right, he promised Jack Gurley seats for himself and his best girl if he would go down the line with the can to make sure that the ribbons were attached and nothing else went askew. He breathed a sigh of relief when he saw the innocent looking can, wrapped in sacking for a disguise, put aboard the 8:42 while Gurley climbed into the smoker with a badly repressed air of importance.

By eleven o'clock the little plaza in front of the station looked like circus day, with the Fireman's Band and the uniformed Legion, the Boy Scouts in their khaki and kerchiefs, the drill team of the Fraternity Aid Association, Crestwood Chapter No. 753, the baseball team, the High School Cadets (out of uniform because it was vacation time), the Elks, the Odd Fellows, the Federation of Women's Clubs and the Band of Hope.

Billy, himself, with top hat and white gloves, sat on the tail of the truck of the Crestwood Sash and Blind Factory, which was successfully camouflaged with bunting and flags into a triumphal chariot, and both the Chief of Police and Fire Chief were resplendent in dress uniforms, to act as a guard of honor. Unless the train ran off the track between Calicon and Crestwood, it looked as though nothing could wet down the parade.

And since the train did not run off the track, it was just 11:27 when the two chiefs, with drawn revolvers, escorted the baggage truck down the platform to the waiting automobile while the band, with unconscious humor, blared out Hail to the Chief.

It was only a short journey to the city hall where Billy, with a clear voice presented the Mayor with the can, a gift to the city of Crestwood "the first super-production ever shown in our thriving community."

Billy did about everything but put a price tag on the tickets. He had been sitting up nights with the press books and he put more adjectives into his remarks than you could gather in an entire meeting of the town council.

And the Mayor was right behind him. He, too, had had access to the press books and the trade papers, and he started in with Bunker Hill and wound up with the Armistice, slipping off into an impassioned hope that the beautiful and graphic presentation would serve its destined purpose of "wiping war forever away from our glorious country."

Two gold star mothers fainted and had to be carried into Payne's drug store, and the littlest member of the Band of Hope began to cry bitterly because Grant had fixed her with his piercing glance and gave her the impression that she personally had been responsible for both King George and the Kaiser. It took two lollypops and an ice cream soda to bring her back to normalcy, but that's a detail.

And just as Grant had reached the pinnacle of his climax a bell sounded, loud, clear, insistent. It seemed to come from the film container, and a score of voices cried almost in unison, "It's in the box."

Beads of perspiration dewed Billy Williams' forehead. It looked as though a cheap alarm clock was going to flop the biggest exploitation stunt he had ever pulled.

The Mayor sought to ignore the incident, as the ringing subsided, but it came again, after a fifteen second interval. Evidently the alarm was of the intermittent type and was liable to run on for half an hour with 50-50 periods of silence. Grant, with a look at Billy opened the box. Wedged into one corner, so that the metal of the box acted as resonator for the gong, was a shiny nickled alarm clock.

It was too much of an anticlimax and the crowd roared as the Mayor gingerly lifted the shining object, and Billy shot a glance at Gurley. "Who did that?" he hissed.

"I dunno," whispered Gurley, "but they was kidding with an alarm clock in the baggage car and the conductor took it away from them. Maybe he hid it in the can. It wasn't there when I took the ribbons out.

Billy looked at his pretty little wife, whose long lashes were beaded with tears. He thought of the heavy rental, and the advanced price. He turned to the still laughing crowd and held up his hand.

"This is no laughing matter," he shouted. "I'll tell you something you don't know. I was tipped off that Anarchists had planned to destroy the film, and I had the picture taken directly to the theatre. They do not want this eloquent pleader for peace to be shown, and this is a part of their insidious propaganda.

"If you are lined up with the Reds, with the elements of destruction, laugh your heads off. If you are 100 per cent. red blooded Americans, come to the Idle Hour and see what anarchy would bring upon this country."

There was a burst of applause and Billy followed with a ten-minute talk that had the crowd dizzy.

"I guess that killed the clock," he remarked as he stepped off the platform. No tin clock is going to flop my show."

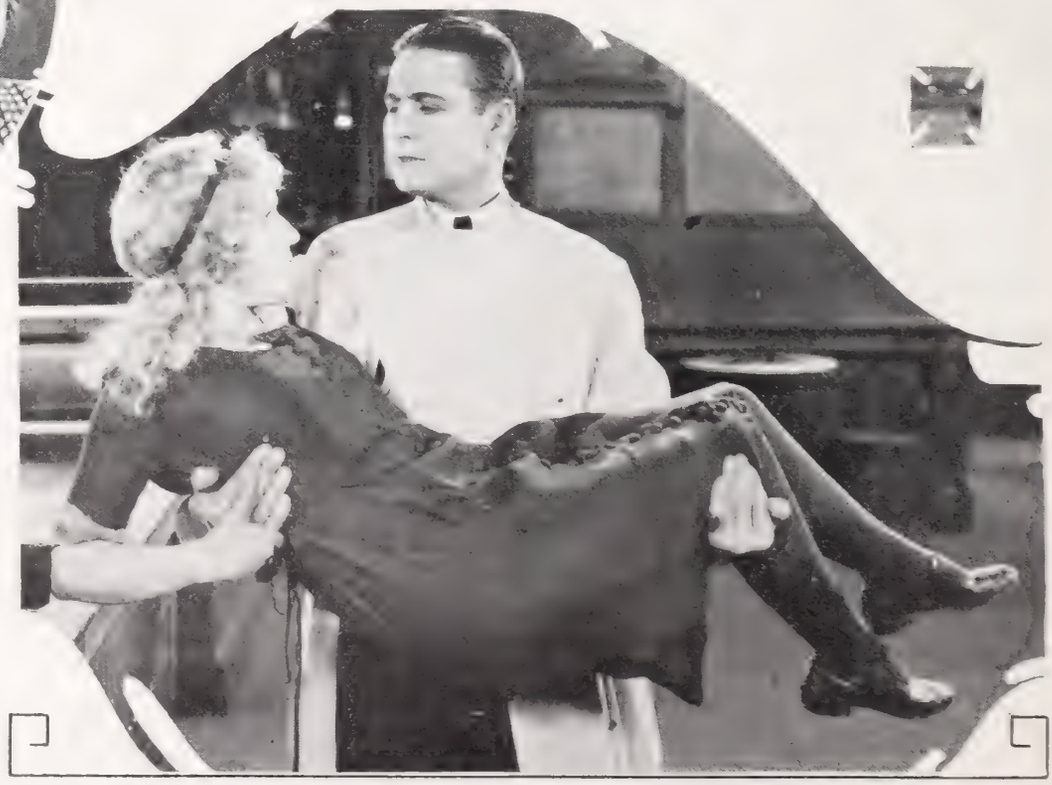
And judging from the S.R.O. sign, it didn't.

SYD CHAPLIN is the jolly drug clerk in Warner Brothers' "The Fortune Hunter," an early release.

THE cross currents of romance are anticipated when we see two sipping soda through straws, Syd and the beautiful Helene Costello—sister of the exquisite Dolores.

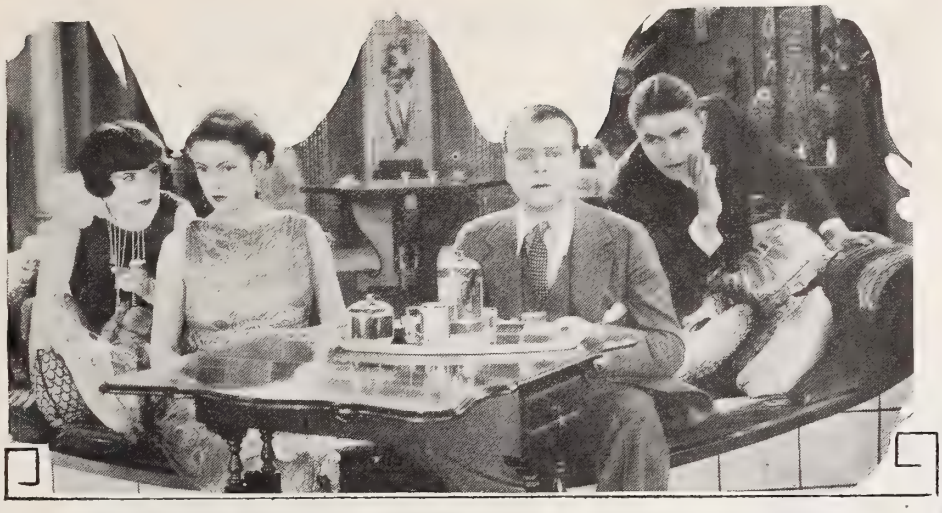
THE fortune hunter, in reality, is in love with his partner's daughter, Clara Horton (upper left), although he whispers little nothings to an elderly lady (lower left). As a window salesman (top) Syd is a howling success.

This Fortune Hunter Finds Love



THE dashing druggist is madly in love with Betty Graham (Miss Horton) despite the lovely ladies of the town who throw themselves at him, and here we see a bit of caveman stuff, as Syd does it!

The Girl from Gay Paree



THE chief players (left to right), Margaret Livingston, Barbara Bedford, Lowell Sherman and Malcolm MacGregor, in Tiffany Pictures' swiftly moving story of a delightful imposition, in which love plays a very important part.

IMPERSONATING a French dance hall artiste has brought our heroine to this, the ugly charge—murder! But wait!

MISS BEDFORD (the country girl posing as a French dancer) has strong support in Miss Livingston, who is "in on the know."

BARBARA BEDFORD was never better than in this sequence of scenes atop the table. And such a demure girl! But such artistry, also!

BUT then, right or wrong, there must be that first cigarette for most country girls coming to the great city. Barbara is in distress, for the nonce.

SOME of the scenes in this gilded cafe (this one for example) have been beautifully depicted.

BETTY BLYTHE (the actual French dancer) and Templar Saxe in a strong scene.

THE adventurous country girl wins the rich young man at the very last!

Fraser, of Lloyd Corp., Discusses Production

Says "Concentration of Production and Centralization of Authority" Are the Basis of Any Industry

By William R. Fraser
General Manager of the Harold Lloyd Corporation

THE SOLID, MOTIVATING ENERGY of any industry can be attributed to two things, concentration of production and centralization of authority. Analyze any of the leading businesses, steel, automotive and others down the line, and this will be found true. Concentration and centralization, and of course standard excellence of product, have been responsible for the wonderful success of Henry Ford, for example.

Lately, there has been much smoke and a little fire along the motion picture front, with talk of retrenchment, salary cuts, mismanagement, holdups by principal players, and just the same line that has been going on in the industry for years. It is nothing new. At the risk of being bromidic, I would like to say that we are a young industry; we are making mistakes and we will continue to make mistakes, but as time goes on these will be minimized. There is nothing radically wrong with the motion picture industry. It is gradually finding itself, getting down to a more substantial business basis. It does lack in some instances the fundamental necessities of concentration and centralization. There are too many supervising directors, too many writers who think they should be directing pictures, instead of just developing plots; too many advisory supervisors, and sometimes too many of everybody. This comes with any young industry.

WILLIAM R. FRASER
General Manager of the Harold Lloyd Corporation.

One Man Responsible

One man must be held responsible for any job. Two men dictating what should be done with that job are bound to cause confusion. If one man is not capable of making a decision that is correct, he has no business at the helm.

Making motion pictures is not like any other business in the world except the business of the legitimate stage, perhaps. The progress of the industry has been so marked that the gamble has virtually been eliminated from production, particularly in the case of stars or producers who follow the mode of production pursued by Harold Lloyd. The Lloyd system has been adopted in many quarters of the Hollywood production circle. I think his record will demonstrate that this method is essentially sound. Out of the more than twenty pictures he has made since he started producing two reelers, he has not released a single box office or artistic failure. This is largely due to the fact that he calls his public to his assistance, or a small portion of the public, at least before he finally okays a production.

In the old days a producer sat in a projection room and very wisely would determine in his own mind what should go into the pictures and what should not. Today, he is more wisely letting his audience dictate that. It is much more profitable, incidentally; and furthermore, if he takes advantage of his audience's opinion it minimizes the number of unprofitable he puts on the market.

Lloyd's Operating Plan

Harold Lloyd years ago started this business of interviewing, which since has become so common in the industry. One cannot attend a neighborhood motion picture in Los Angeles now without seeing in electric lights "Big Feature Preview here tonight." It's a healthy sign for the industry. It is the one and the only certain method of determining without guessing the class of your product.

There is waste in the motion picture business. There is waste in every industry, some less than in others. The rating may be a little high in our business, but is coming down. The average motion picture producer has but one thing in view, results. He wants good pictures, and he goes sometimes to extremes to obtain them. There is no doubting that the best pictures have come through the channels where there was no pinching of funds, no deadline on time. I do not mean to assert that every director should have carte blanche as to these prerequisites. Some of them do not know how to handle either. But where there is one man at the head of production who can reign in the intelligence, the energy, the individuality of the average high class director, there is little waste, little lost emotion. I have known instances where independent producers, working on small capital, have turned out world-beating pictures; other instances where so-called box office knockouts have been developed in a couple of weeks' time. But these are just instances and rare indeed.

Expense Is Warranted

Sometimes we hear of staggering figures that have been spent in producing big pictures. These are compared with money spent on highly successful stage plays, they do seem overwhelming. But when we consider that these pictures are made to play in ten thousand theatres in the United States, and other thousands throughout the world, not merely confined to Broadway, New York, Chicago or Los Angeles, these expenditures are more than warranted, more than justified.

I want to reiterate that there is nothing very radically wrong with our industry. Because an agitation is instituted against high salaries, wasted funds, the world thinks the entire industry has been running amuck, unguided, unthinking. This is far from the truth. Motion picture investors may not be receiving the returns they could get gambling in other fields, but they are getting as much as sound business demands.

Give us a little time. We are advancing, progressing. The business has never taken one faltering step backward. We keep going ahead. We want just one thing, and it is all the public gives a whoop about after all, and that is good pictures. High salaries are due those who earn them, and as long as we get pictures that bring commensurate returns at the box office, and they cannot do that unless they give complete entertainment satisfaction, our problems are solved.

When poor pictures come along in more than the usual percentage, we will have the cry of "Wolf" ringing in our ears, just as they do in the oil business, in coal mining, in the production of automobiles.

As far as the Lloyd Corporation is concerned, our policy demands a standard of excellence in second to none, and we spare no means to obtain this end—money, time or anything else it might involve.

A scene from "Ben-Hur," the Fred Niblo production of of the Lew Wallace novel for Metro-Goldwyn-Mayer, which opens today in the New York Capitol Theatre at popular prices, after long runs at high prices.

Wesley Barry, Jockey In M-G-M Film

Wesley Barry, whose many freckles and great acting ability at one time made him the most famous "Kid" actor of the films, will return to the screen in "In Old Kentucky," which John M. Stahl is directing for Metro-Goldwyn-Mayer, it was announced by Irving G. Thalberg, studio executive.

Barry will have the role of "Skippy," the jockey, in this new A. P. Younger screen play.

Clarissa Selwynne Back to Films With "U"

Clarissa Selwynne, well-known English stage and screen actress, who made a pretentious debut in American films twelve years ago under the Universal banner, has returned to her "home" to appear in "The Symphony," Universal's latest starring vehicle for Jean Hersholt.

Miss Selwynne is elated over the prospects of appearing in a picture with the famous Danish actor, for in 1917 she played a feature role with Hersholt in "Princess Virtue," a picture starring Mae Murray under the direction of Bob Leonard.

"The Symphony" is an original story by Svend Gade, noted Danish director and author, and was adapted to the screen by Charles Kenyon. It will be directed by F. Harmon Weight under the supervision of Paul Kohner.

Others seen in the carefully selected cast are Marian Nixon, George Lewis, Roscoe Kearns, Charles Clarey, Patricia Carron and Torben Meyer.

Cooper Opposite Pola Negri

Gary Cooper has been assigned the role opposite Pola Negri in "Rachel," which will go in production shortly at the Paramount studio.

Cooper will portray John Mitchell in the story based on the life of the famous French tragedienne. Rowland V. Lee, who directed Pola Negri in "Barbed Wire" and "Beggars of Love," will guide the Polish star through the new picture.

Color Classics In Second Year

With the showing of "Memories" for a first run at the Paramount Theatre, New York City, and all of the Publix Theatre Class A houses, Tiffany Productions have inaugurated the second year of their production of Color Classics which are considered the best short reel color gems ever produced.

Tiffany has scheduled for release twenty-four color Classics for 1927-1928, four of which are now completed.

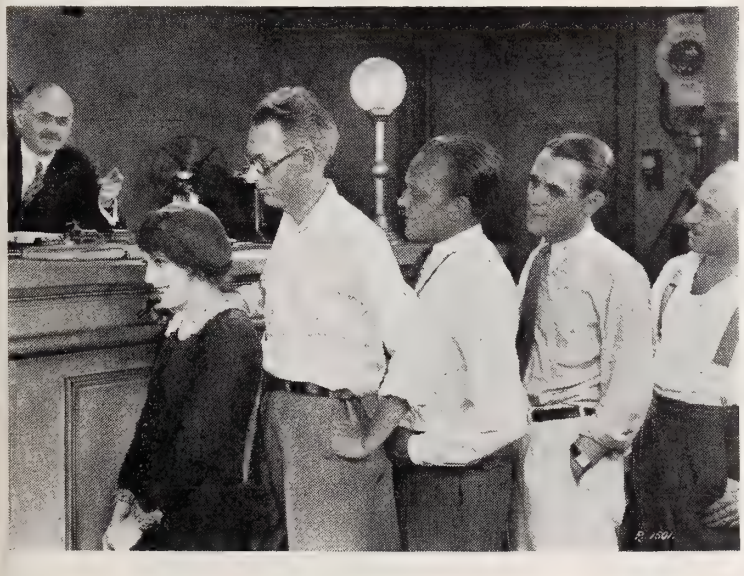
Mary Brian Has Lead In "Side Show"

Mary Brian will have the feminine lead in "Side Show," the first W. C. Fields-Chester Conklin comedy which goes before the cameras within the next fortnight.

Ralph Cedar is to direct the story which shows Conklin as the suspicious sheriff of a small town making life more bitter than ever for the cynical owner of a defunct carnival, played by Fields.

Gowland Signed

This week's addition to the constantly growing list of important players being lined up for Columbia's "Perfect Thirty" is Gibson Gowland, who was signed by Harry Cohn, vice-president in charge of production, for a prominent role in one of the company's forthcoming specials.



Ben B. Lindsay, famous Juvenile Court Judge in Denver, Col., is here shown sentencing Mary Pickford and her staff to make a success of her new picture, "My Best Girl." With Mary are: Sam Taylor, her director; Charles Rosher, cameraman; Tim Whalen and Clarence Hennecke, of the scenario department.

Strong Personnel Makes Pathe-DeMille Man-power

An Organization of Young Blood and Young Enthusiasms Supports Executives of Filmdom's Newest Alliance

THE STRENGTH OF EVERY GREAT corporation in the history of the world's business has been based on man-power. It was man-power that made the U. S. Steel Corporation, the Standard Oil Company, the Morgan banking house and every other leader in industry.

It is man-power, combined with unsurpassed facilities for making and distributing motion pictures, that places the new and greater Pathe in its present exalted position in the industry. It is the only company which is able to start at the very bottom and go through every step that is necessary in the making of a motion picture. From the manufacture of the celluloid—the raw stock—through the DuPont-Pathe Company, to the exhibition of the finished product in a chain of theatres that covers the entire country, Pathe has every step inside its own company.

Pathe has two great studios on the Pacific Coast. It has distributing sales branches in thirty-five of the principal cities of the country. It has news camera representatives in every nook and corner of the world. It has the organization, it has the courage, and it has the brains—the man-power—to keep it in the very front of the motion picture industry.

Murdock's Young Ideas

Standing at the head of this institution is one of the greatest showmen of the world—John J. Murdock, president of Pathe, chairman of the Board of Directors, and the general manager of Keith-Albee vaudeville—one of the strongest men in the amusement business, who says of himself: "I may have white hair, but I have young ideas."

And in those last words lies one of the secrets of Pathe's position. As with Mr. Murdock, so with the entire organization. It is an organization of young blood, of young enthusiasms, of young and fresh ideas.

In charge of all production is Cecil B. DeMille, who was voted by the exhibitors of the country the greatest "box-office director." His record is one of a long list of great pictures and great successes, culminating in his latest achievement, "The King of Kings." In addition to supervising all Pathe production, Mr. DeMille is an independent producer, making at the DeMille studios pictures for distribution through Pathe. With him is associated William Sistrom, in charge of physical operation of the studios.

Standing shoulder to shoulder with Mr. Murdock are some of the leaders of the industry. As first vice-president in charge of operations there is Elmer Pearson, who before the recent merger held the same position in Pathe. Mr. Pearson is directly in charge of the operation of the 35 branches and he is also a member of the Board of Directors.

Flinn Heads Department

John C. Flinn, vice-president, whose advertising and publicity campaigns for "The King of

(Continued on page 38)

Myrna Loy in Lead In A. S. Roche Romance

Myrna Loy, the exotic brunette who has attracted much attention during the past year in Warner pictures, will have the principal lead in that company's production temporarily titled "The Girl from Chicago," an adaptation of Arthur Somers Roche's story, "Business is Best."

The studio schedule calls for this picture to be started early next week with Ray Enright directing. Conrad Nagel is playing the male lead.

Conway Tearle Film Remains Mystery

Mystery surrounds the production in which Columbia Pictures will present Conway Tearle. Beyond the fact that it is an unusual story of love and sacrifice, whose dramatic action unrolls against an exotic background, and that it is scheduled as one of the eight specials, the company is keeping even the name of the new production a secret.

The latest developments concerned with this special was the announcement made by Harry Cohn, vice-president in charge of production, that George B. Seitz has been elected to bring the Tearle vehicle to the screen.

Carmel Myers and Edouard Raquello in "The Girl from Rio," a Gotham picture directed by Tom Terriss from a story by Norman Kellogg.

Warner Bros. Change Their September Releases

The release of George Jessel's first starring picture this year for Warner Bros., temporarily titled, "The Broadway Kid," scheduled for September, will be postponed until a date in October. In its place Warner Bros. have put on their September list "One Round Hogan," starring Monte Blue.

This makes the month's line-up of Warner Winners for exhibitors as follows:

September 3, "Slightly Used," starring May McAvoy with Conrad Nagel, directed by Archie Mayo.

September 10, "Jaws of Steel," starring Rin-Tin-Tin, supported by Jason Robards and Helene Ferguson, directed by Ray Enright.

September 17, "One Round Hogan," starring Monte Blue, supported by Leila Hyams and James J. Jeffries.

September 24, "A Sailor's Sweetheart," starring Louise Fazenda and Clyde Cook, directed by Lloyd Bacon.

Reed Howes Supports Claire Windsor

Because of his creditable performance in "Rough House Rosie," starring Clara Bow, which drew favorable comment both from the critics and the audience, Reed Howes has been selected for the masculine lead of Columbia's "Say It With Sables," which stars Claire Windsor.

Tiffany Working On Three Pictures for New Program

THE TIFFANY production schedule of twenty-four gems is off to a flying start on the new season's product. All production energy is now being concentrated on seven of the twenty-four features now in production, and from present indications regarding casts, the Tiffany pictures will contain casts far superior to any pictures on the market.

Completed, and now in the course of editing and titling, is "The Girl From Gay Paree" with Lowell Sherman, Barbara Bedford, Malcolm McGregor, Walter Hiers, Margaret Livingston and Betty Blythe.

"Women's Wares," a 1927 model romance, featuring Evelyn Brent, Bert Lytell, Gertrude Short, Larry Kent and Sylvia Ashton, is also in the process of cutting and editing.

"Once and Forever," a thrilling romance, is now being filmed with Patsy Ruth Miller, who has recently been signed to play the lead in several Tiffany Productions. Johnny Harron has also been added to the cast with several players in various roles to be announced shortly.

M. H. Hoffman, vice-president of Tiffany Productions, now in California, states that the casts selected for the first three pictures for the new season is just a beginning for the bigger and better entertainment planned by Tiffany for this year.

Four F.B.O. Features Are Listed in Sept. Program

FOUR FEATURES are scheduled for showing by F. B. O. during September.

On September 4, the first of the new Tom Tyler westerns will be ready for distribution. This is "The Flying U Ranch." In support of Tyler are Nora Lane, Bert Hadley, Grace Wood, Frankie Darro, Beans, the dog; Olin Francis, Barney Fury, Dudley Hendricks and Bill Patton.

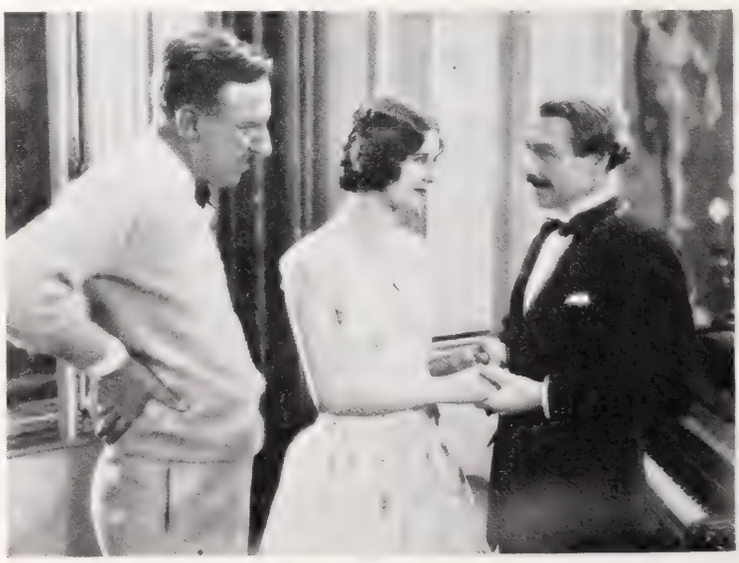
"Clancy's Kosher Wedding," a comedy of Irish-Jewish life, will be released on September 17. George Sidney is featured, with Will Armstrong, Ann Brody, Mary Gordon, Sharon Lynn, Rex Lease and Ed Brady in support. The picture was directed by A. E. Gillstrom.

On September 18, Laura Jean Libbey's famous romance, "In a Moment of Temptation," will be shown. Charlotte Stevens and Grant Withers are cast in leading roles, with Kit Guard in support. Philip Carle directed.

"The Mojave Kid," the first Bob Steele starring vehicle, will be ready on September 25. Bob Steele is the latest addition to F. B. O.'s aggregation of western stars.

Helene Costello Loaned

Helene Costello has been loaned by Warner Bros., who hold her contract, to Metro-Goldwyn. The latter organization has given her the feminine lead in "In Old Kentucky."



Director Tod Browning (left) puts Marceline Day and Henry B. Walthall through their dramatic paces for a scene in "The Hypnotist," a Lon Chaney starring vehicle for Metro-Goldwyn-Mayer. The story is from one by Robert Browning. Conrad Nagel is also in the supporting cast.

AL JOY
The English comedian of Lange-Joy comedies (Cranfield and Clarke) is seen here with Rose May, his beautiful leading lady.

Tiffany Assembles Casts for Two Films

Tiffany Productions, through M. H. Hoffman, vice-president, announce that casts are now selected for their second and third productions of the twenty-four features scheduled on the Tiffany line-up for this season's program.

In "Once and Forever," Patsy Ruth Miller will be seen with John Harron portraying the leading roles supported by Burr McIntosh, Emily Fitzroy, William V. Mong and Vadin Uraneff.

The cast for the third production, "Women's Wares," a 1927 model romance, consists of Evelyn Brent and Bert Lytell playing the principal roles, with Larry Kent, Gertrude Short, Myrtle Stedman, Cissy Fitzgerald, Richard Tucker, Sylvia Ashton, Stanhope Wheatcroft, Robert Bolder, Gino Corrado and James Mack in the supporting cast.

"Resurrection" Breaks Record

"Resurrection," the Inspiration-Carewe production for United Artists, broke all records of the Hawaiian Theatre in Honolulu last week, according to cabled advices received at United Artists this week.

Dolores del Rio, who plays Katusha Maslova in the picture, happened to be on the island when "Resurrection" was shown, and she made a personal appearance with the picture.

Krafft Doing Titles

Having finished the titles for "Almost Human," in which Vera Reynolds stars, John Krafft, crack title writer for DeMille Studio, has started work on "The Angel of Broadway," Leatrice Joy's latest stellar film for Pathe-DeMille.

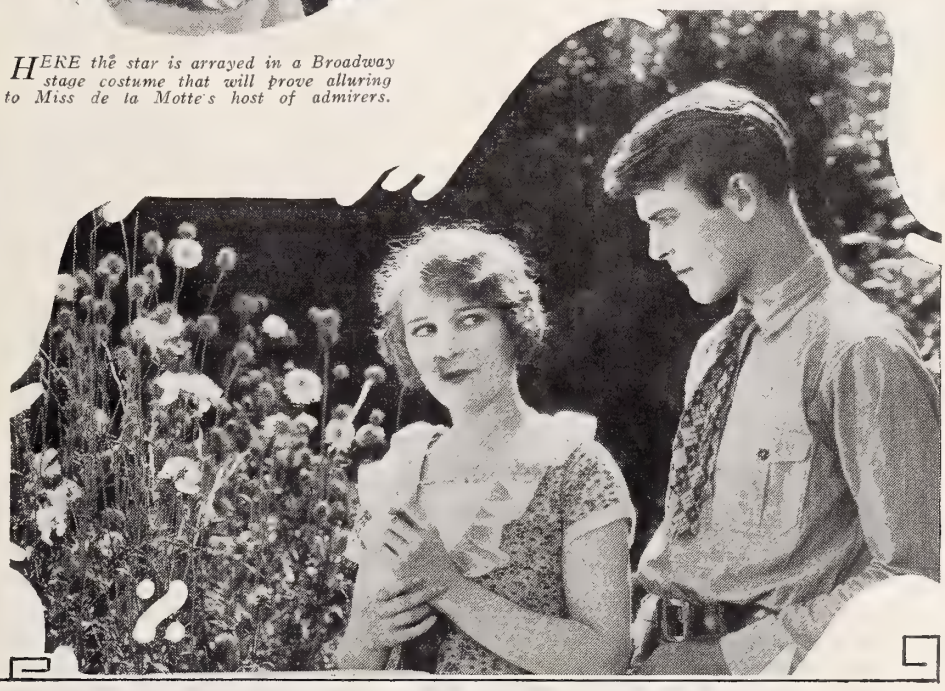
"Broadway Madness" Has Charming Star

EXCELLENT PICTURES CORPORATION has scored a bull's-eye in featuring the charming Marguerite de la Motte in "Broadway Madness." Left to right are Louis Payne, Orral Humphreys, Donald Keith, and the star.

IN THIS dramatic romance, Marguerite is learning something surprisingly important from Robert Dudley. Title writers yearn for just such a "shot" as this.

HERE the star is arrayed in a Broadway stage costume that will prove alluring to Miss de la Motte's host of admirers.

IN THIS shot we see our star a la those girlish lines that are always associated with this talented player.



LOVE in a garden is picturized in this beautiful shot, where Don Keith seems almost on the point of catching Marguerite up in his arms!

18 EXCELLENT PICTURES 1927-28

SAMUEL ZIERLER
presents

A Story of the Rialto's gayest madcap who falls awfully hard for a sweet, clean hick-town lad.

All star cast headed by

MARGUERITE
DE LA MOTTE
DONALD KEITH

in

Broadway Madness

Excellent
PICTURES
CORPORATION
SAMUEL ZIERLER *President*
NEW · YORK

Robert W. Service Praises M-G-M Epic, "Trail of' 98"

HAVING GONE OVER a complete set of "stills' from "The Trail of '98" with a magnifying glass and the eye of an old "sourdough," Robert W. Service, who wrote the thrilling Klondike gold rush story on which Metro-Goldwyn-Mayer has based its Northern epic, has notified M-G-M, according to advice from Paris, that he has "not been able to discover a single fault, although at this distance of time my memory is still vivid."

Service, who is now making his home in France, has just sent a letter to Louis B. Mayer, head of the Metro-Goldwyn-Mayer production department, predicting the success of the new Northern epic, directed by Clarence Brown and expressing the hope that it will soon reach the boulevard theatres of Paris, where he will have the pleasure of seeing the film production.

The "stills" sent to the author numbered more than three hundred and showed the wild Northern backgrounds of the story, the dramatic and comedy action, as well as the spectacular scenes in which as many as three thousand people appear at one time.

It is on this set of stills that Service expresses his delight with the production from a technical standpoint and predicts a brilliant reception for the twelve-reel special production.

Al Jolson as he appears as the Jewish cantor in the final scenes of Warner Bros.' extended run production, "The Jazz Singer."

Man-power of Pathe-DeMille

(Continued from page 35)

Kings," "The Covered Wagon," "The Ten Commandments," and other great pictures made history in the industry, is in charge of all publicity, advertising and exploitation matters. This is a departure from precedent, because Pathe, recognizing the importance of these departments, has placed in charge not only one of its highest officials, but also a man who has no superior in this line.

Phil Reisman is the feature sales manager. There is no man in the industry better known, more respected, more capable than Mr. Reisman, and this is also true of the three men who are his divisional sales managers—W. J. Morgan in the East, Ed Eschmann in the Middle West, and Les Weir in the West.

Short Subject production is in the hands of J. E. Storey. His assistants are E. Oswald Brooks, in charge of the Pathe Eastern Serial unit, and Phil Ryan, located at the Pathe—formerly the Metropolitan—studio on the West Coast.

Harry Scott is the Short Subject sales manager in charge of the sale of Pathe's vast programme of Short Subjects and Westerns. Associated with him are Pat Campbell, sales manager of Westerns, and the divisional sales managers, including Charles Henschel, Eastern Division; Stanley Jacques, Central Division; Fred Aiken, Mid-Western Division; R. S. Ballantyne, Western Division, and C. W. Stombaugh, Southern Division.

Two other important executives of Pathe are Lewis Innerarity, secretary of the corporation, who has held that post since 1918, and John Humm, treasurer, who has been with Pathe since 1914.

Merger Details

The recent merger with the Keith-Albee-Orpheum Circuit and affiliated interests has brought to the executive personnel such men as E. F. Albee, president of Keith-Albee; Marcus Heiman, president of the Orpheum Circuit; Edwin G. Lauder, vice-president of Keith-Albee; B. S. Moss, president of the Greater New York Theatre Corporation; F. F. Proctor, of the Proctor Theatres; S. Z. Poli, of the Poli Circuit.

The Pathe Board of Directors, which has fifteen members, includes, in addition to Messrs. Murdock, Albee, Pearson, Heiman, Lauder, DeMille and Moss, such men as George Armsby and Elisha Walker, of Blair & Co., bankers; Edmund C. Lynch, of Merrill, Lynch & Co., bankers; Paul Fuller, Jr., of Coudert Brothers, counsel for the corporation; Frank Callahan, attorney; Jeremiah Milbank, capitalist; and Charles Pathe.

High Executives

Charles Pathe was the founder of the company. It was his genius and untiring efforts which did so much to perfect the art of motion picture making and to bring Pathe to its outstanding position in the field. Paul Fuller, Jr., was president of Pathe before the recent merger.

Also among the home office executives are Haydn O. Duke, manager of the physical department, and W. C. Smith, assistant secretary and assistant treasurer, who has been with Pathe since 1915.

Eugenia Gilbert In the Lead

Harry Cohn, vice-president in charge of production for Columbia Pictures, has selected Eugenia Gilbert for the feminine lead of "By Whose Hand?" the mystery feature starring Ricardo Cortez, scheduled for early production.

Two Added to Cast of La Plante Comedy

Richard Tucker and Lee Moran have been signed for important roles in the Universal-Jewel production, "Thanks for the Buggy Ride," which will star Laura La Plante with Glenn Tryon in the leading male role, it is announced by Universal.

"Thanks for the Buggy Ride" will be directed by William A. Seiter, husband of Miss La Plante and marks the first time the pair have been associated in a picture since they were married nearly a year ago. It will also mark the first appearance of Tyron with the petite blonde star. Tryon is considered by many to be the fastest rising comedy star in the industry.

W. Ray Johnston Announces Cast

W. Ray Johnston, president of Rayart Pictures Corporation, announces that Producer Duke Worne has assembled an all-star cast for the next Rayart Imperial photoplay, "The Wheel of Destiny." The artists signed include Miss Georgia Hale, who played opposite Charlie Chaplin in "The Gold Rush"; Forrest Stanley, Miss Dupont, Ernest Hilliard and Benny Hyman, the midget star.

"The Wheel of Destiny" is from the story by Joseph Anthony, which was published serially for six months in "Farm and Fireside," and will be released during 1927 as one of Rayart's Unbeatable Eighteen.

Marie Finishes

Marie Prevost finished her latest starring vehicle, "The Girl in the Pullman," directed by Erle Kenton last Saturday.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Six M-G-M Short Subjects On the September Schedule

"Jewels of Venice," One of UFA's Oddities, and a Hal Roach-Chase Comedy Are Among the Interesting Items

METRO-GOLDWYN-MAYER'S Short Subject program sweeps into full swing with the release of one late August and six September Short Subjects. This group of releases is of wide variety and certainly makes itself felt immediately.

The late August release is that of an "African Adventure," the first of the series of twenty-five Oddities produced for M-G-M by UFA. The release date is August 27th; footage 1077 ft.

On September 3rd the first Hal Roach—Charley Chase Comedy, "The Sting of Stings," is released; footage 1802 ft. This is the first of ten Charley Chase Comedies which Roach is now producing for M-G-M.

"Jewels of Venice" the second UF Oddities release is scheduled for release September 10th; footage 753 ft. This is an exceptionally interesting subject of hitherto unphotographed deep-sea life.

The first of the ten Hal Roach All Star series, "Sugar Daddies," is scheduled for September 10th; footage 1642 ft. The featured players in "Sugar Daddies" are Stan Laurel, Jimmy Finlayson, Edna Marian and Oliver Hardy.

"What Every Ice Man Knows" is the first of the series of ten dialect comedies starring Max Davidson which are also being produced by Hal Roach. Release date of this subject is September 17th; footage 1811 ft.

The third release of the twenty-five UFA Oddities, "Soaring Wings," will be released on September 24th; footage 669 ft.

A second release, and the last of the month, is also scheduled for September 24th. The title is "Yale vs. Harvard," the first of the ten Hal Roach "Our Gang" Comedies for M-G-M; footage 1668 ft. This is a particularly timely subject which portrays the famous rascals in their own idea of what a real football game should be.

Two Stern Brothers Comedies Now In East

Two new Stern Brothers Comedies, the first to be completed since resumption of work at the Stern studio for the fall season, have arrived in New York and are being printed at the Universal laboratory for immediate shipment to all Universal exchanges.

They are "The Newlyweds' Friends," the latest two-reeler of the Universal Junior Jewel series, "The Newlyweds and Their Baby," adapted from the George McManus newspaper comic strip, and "High Flying George," the latest "Let George Do It" two-reeler, also adapted from a McManus comic strip.

Snookums, the baby star who recently toured the country and called on President Coolidge, is featured in "The Newlyweds' Friends."

Sid Saylor is starred in the "Let George Do It" Comedy, supported by Jane Manners, a newcomer to the Stern lot.

Fox Circuit Books "Eager Lips"

The latest First Division feature to go over a top-notch booking is "Eager Lips," produced by I. E. Chadwick, and featuring Pauline Garon with Gardner James and Betty Blythe. Wilfred Noy directed. Harry Thomas' First Division exchange put over the booking, for the entire Fox metropolitan theatre chain.

Harry Langdon shows a studio oil lamp, his invention, to Charles Edison, son of the inventor, at First National studios.

All-Comedy Programs

All Comedy programs will be an August feature at the Linwood Theatre at Tarkio, Mo., which has booked five of these laugh unit shows from Pathe. It is figured that the circusing of these programs will offer good opposition to the local Chautauqua.

"Our Gang" Offered In Pathe Comedy On Sept. 11

An "Our Gang" comedy of athletics entitled, "Olympic Games," is prominent on the Pathe short feature program for the week of September 11, which also includes the third chapter of the current Patheserial, "Hawk of the Hills; Pathe Review Number 37; "Cutting a Melon," Aesop's Film Fable release; Topics of the Day Number 37 and two issues of Pathe News, the pioneer news reel.

"Olympic Games" is the latest of the Hal Roach "Our Gang" comedy releases and in this funfilm the rascals decide to have an Olympic meet of their own—and the style is typical of these natural comedians.

Al Joy Completes "Show Night"

Al Joy, English film comedian, starring in a series of two reel comedies, now being produced at the Coast by the Lange-Joy Films, has completed work on "Show Night," his seventh picture for Cranfield and Clarke release.

Joy's supporting cast in "Show Night" includes Rose May, his leading lady, Jack Hopkins, Jack Chefee and Frank Earle.

Patsy Ruth Miller in Tiffany Romance

Patsy Ruth Miller will play the leading part in "Once and Forever," the Tiffany romance now in production. Johnny Harron has also been signed for one of the important roles in this picture on which filming has begun.

F B O Announces Short Features on Sept. Program

SIX LITTLE FEATURES are listed by F. B. O. for release in September.

Four of "The Beauty Parlor" series of short subjects will be released. These include "Toupay or Not Toupay," on September 7; "The Chin He Loved to Lift," on September 14; "Fresh Hair Fiends," on September 21, and "Peter's Pan," on September 28.

The "Beauty Parlor" series comes from the pen of H. C. Witwer, with Lorraine Eason, Thelma Hill, Danny O'Shea, Kit Guard and Al Cooke in featured roles.

"Mickey's Circus," a two-reel subject based on the syndicated cartoons by Fontaine Fox, produced by the Darmour Productions in Hollywood, will be shown on September 4.

September 11 will see the release of "Wanderers of the Waistline," a two-reel subject with the three fat men, produced by Standard Cinema Corporation.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Kansas City, Mo

Moving Picture World Bureau, Kansas City, Mo., Sept. 1.

THE northwest corner of Twelfth street and Forest avenue, Kansas City, was purchased this week by Everett M. Oxley for Chicago interests, who, it was announced, will erect a motion picture theatre on the site. Mr. Oxley said he was unable to name his client at this time. The site was purchased for $18,000. The theatre will seat 800. Besecke & De Foe of Kansas City will be the architects. The Gladstone Theatre, suburban house of Kansas City, has been re-opened after an extensive redecoration, being operated by Universal and will have a policy of feature pictures and musical units. The Cozy Theatre, Pratt, Kas., has been re-opened after several weeks of alteration work. Charles H. Barron is manager. New ventilating equipment has been installed in the Princess Theatre, Eureka, Kas.

John H. Plumb, perhaps the most widely known publicity and advertising manager in the Kansas City territory, has resigned from his post with the Hooper & Jencks theatres of Topeka, Kas., effective September 1. Plumb has not decided on his future activities yet.

The Exhibitors Film Delivery and Service Company of Kansas City has opened a Denver branch and will operate between Denver and Cheyenne, Wyo. Leo Doty has been succeeded as booker at the United Artists branch by Tommy Thompson, formerly of the Midwest Film Distributors, Inc. Mr. Doty has been promoted as manager. When the wife of Felix Rapiere, sanitary engineer at the First National branch, returned from a visit to Chicago she noticed some suspicious looking bumps on the head of friend husband. Rapiere "explained" the bumps, but not to Mrs. Rapiere's satisfaction, it is said. Martha Hoffman has been added to the office force of the Midwest Film Distributors, Inc. Bill Burke, Northern Missouri representative for First National, has been admitted to the second degree of the K. O. Club, an honorary sales organization of First National. Miss A. L. Menagh, secretary of the Kansas City Film Board of Trade, is taking a vacation in Des Moines, Iowa. A. H. McLaughlin, Tiffany district manager, was a Kansas City visitor, as was George West, brother of Billy West, comedian.

Manager Lawrence Lehman of the Orpheum Theatre, Kansas City, decided that about the snappiest thing he could do to attract interest to an opening week was to stage a blonde-brunette competition with eliminations continuing up to Friday night. The idea "took well," receiving liberal space in daily newspapers.

Among the out-of-town exhibitors in the Kansas City market this week were: William Parsons, Pershing Theatre, Joplin, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; Frank Weary, Farris Theatre, Richmond, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; Glenn Dickinson, Dickinson Circuit of Theatres, Lawrence, Kas.

Dolle Builds Another

Louisville, Ky., Sept. 1.—Another large new suburban theatre in Louisville is starting building at once. Fred J. Dolle, of the Fourth Avenue Amusement Co., which is affiliated with the Broadway Amusement Co. and other companies, which control about twenty city and suburban theatres in Louisville, has arranged for a new theatre, to be located at Eastern Parkway and the Bardstown road, in the Highlands section, one of the wealthiest and best sections of the city.

Late Show Was Give-away Not Planned by Eisner

Kansas City, Mo., Sept. 1.—Many have been the occasions when exhibitors have given things away on opening nights, but leave it to Adolph Eisner, former president of the M. P. T. O. Kansas City, who opened the Gillis Theatre, Kansas City, the other night, to do something different. Eisner gave away money. But such a stunt was not prearranged, by any means. Eisner was as much surprised as any one. The Gillis, which has been closed for several months, had featured midnight stage shows, in addition to the pictures, on Saturday nights. When Eisner took over the theatre he decided to continue that policy. The picture program had been completed and midnight came. But half of the cast for the stage show did not "show." There was nothing left for Eisner to do but test his oratorical ability in directing the patrons to the box office, where they obtained their money back.

Colorado

Moving Picture World Bureau, Denver, Colo., Sept. 1.

CHARLES DILLARD, assistant manager of the local Metro-Goldwyn-Mayer branch office, died in a local hospital last Tuesday evening after a frantic effort to save his life by artificial respiration. Mr. Dillard suffered from a hemmorhage of the brain last Tuesday afternoon, which caused paralyzation of the entire respiratory center. His heart action being still good, a human chain of local Metro employees, hospital physicians and surgeons, took turns administering artificial respiration at the rate of eighteen breaths a minute. Mr. Dillard was kept alive in this manner for a period of eight and one-half hours when his heart failed.

A. H. Hurley, member of the national board of directors of the M. P. T. O. and president of the M. P. T. O. of New Mexico is in Denver representing the state of New Mexico in the Colorado River Conference now being held in the state capitol building. Mr. Hurley was apointed by Gov. Richard Dillon of New Mexico as one of the state's representatives to the conference. Mr. Hurley owns and operates the Princess Theatre, Tuscumcari, N. M., and was very active in helping to raise funds through theatre benefit performances during the Mississippi flood relief campaign.

The Fire Prevention Bureau of the City of Denver has designated November 1 as the deadline for procuring fireproof curtains in all theatres which put on stage attractions either in part or entirely. Theatres showing motion pictures exclusively are not included in the notice which was sent to all theatre managers this week, but those having stage presentations will have to comply with the notice.

M. W. Kessey has taken back the management of the Palm Theatre of Littleton, Colo. Carl Grigg is trying his luck in Johnstown, Colo., where he has opened the Gem Theatre, formerly operated by J. G. Geisler.

New York

Moving Picture World Bureau, Albany, N. Y., Sept. 1.

ALTHOUGH Labor Day marks the opening of the motion picture theatre season in Albany, the Mark Strand has been showing more new product during August than at any time in its history. All theatres in Troy, Albany and Schenectady are anticipating an excellent season. C. H. Buckley will use a feature attraction for the week at the Leland. The VanCurler, in Schenectady, which was to have reopened in September, was declared unsafe last week, following a visit made by city officials and much in the way of repairs will necessarily have to be made before the house can open. The American, in Troy, will reopen on September 3.

Visitors along Albany's Film Row during the past week included Len Garvey, of Oriskany Falls, who now has a chain of six theatres; Charles Marshall, of Ausable Forks; Clarence Dopp, of Johnstown, and L. J. Hacking, district manager for Pathe. C. W. Swain, from Pathe's home office, was also in town installing a new system at the local exchange.

Schenectady

Frank Learnan, manager of the Strand in Schenectady, announces that from now on a fifteen and twenty-five cent admission will prevail during the afternoon with a twenty-five cent admission to all parts of the house after 6 p. m.

There is one man who does all of his booking out of Albany by telephone and never pays a cent in the way of toll charges. That person is E. H. Grappotte, who runs the theatre at Cape Vincent, and who also owns the telephone company. Mr. Grapotte will close to two days a week on and after September 21.

Frank Breymaier, who has just been named as manager of the Wedgeway Theatre in Schenectady, which reopened last week, was a decidedly busy man on Thursday night, when the house opened and hundreds were turned away, unable to secure admission. The reopening of the Wedgeway under the Farley banner indicates that there will be a stiff fight waged with the Proctor house, as the Wedgeway plans to use vauseville three days to the week.

Massena

The campaign for Sunday shows in Massena gained considerable impetus last week when Rev. Lascelles Ward, an Episcopalian rector in the St. Lawrence village, came out in a newspaper article declaring himself in favor of Sunday shows. Many of the leading business men in the village have signed a paper being circulated endorsing Sunday movies. The campaign will now center around the village board of trustees.

Joe Wallace, manager of Proctor's Grand in Albany, spent a day last week at the Saratoga track, and after picking a number of losers, manager to nail a couple of winners in the last two races, and broke even for the day. Harry Seed and Isador Schmertz, local exchange managers, were also at the track on Saturday, but with what success could not be learned. Walter Hays, of the Stanley Company, was also seen at the track.

Rensselaer

Abe Stone has managed to untangle his legal difficulties in Rensselaer, and has reopened the Bright Spot and the Columbia, which he will run along with his Arbor Hill Theatre in Albany.

Canada

Moving Picture World Bureau, Ottawa, August 28.

IT has been definitely shown at Ottawa, Ontario, theatres that topical firms have more than ordinary box-office value when quickly presented and properly exploited. On many occasions during the present summer, patronage has been pulled right up to large proportions through topical pictures.

One of the news film feats of the season was the showing of pictures of Canada's Diamond Jubilee of Confederation, including numerous Ottawa features of the celebration, by Manager Ray Tubman at the Regent Theatre. This resulted in the third largest week on record at the theatre. A re-issued feature was on the same bill, so the difference was undoubtedly due to the pictures of the Jubilee.

Later the Canadian Government's own film record, running to 2,500 feet, was the big attraction at the Centre Theatre and patronage was again pronounced despite the heat.

The Dempsey-Sharkey fight picture at B. F. Keith's Theatre, Ottawa, during the week of August 1 brought the patrons out in droves and Manager J. M. Franklin counted one of his best weeks.

An appropriate reel during the visit to Ottawa of H. R. H., the Prince of Wales and Prince George, and Rt. Hon. Stanley Baldwin, Prime Minister of Great Britain, was the British special, "The Making of a King," showing the heir to the British throne. This was presented for the second time in Ottawa at the Centre Theatre and again the crowds were noticeable.

Following the visit of the Royal brothers in Ottawa, two Ottawa theatres cashed in heavily on special news releases which gave the film record of all ceremonies and functions in which the Princes took part. These were shown as features at the Regent and Centre Theatres. The pictures of the news literally have brought thousands to Ottawa theatres for well over a month.

Special Screening

Joe Franklin, popular manager of B. F. Keith's Theatre, Ottawa, arranged a special screening of the Dempsey-Sharkey fight pictures for H. R. H., the Prince of Wales, and Prince George and party late Wednesday afternoon, August 3, after the Royal visitors had enjoyed a round of golf. The theatre was decorated with flags for the occasion and the crest of the Prince of Wales was placed over the entrance. The public was not admitted.

Manager Ray Tubman of the Regent Theatre, Ottawa, Ontario, was greatly surprised during the presentation of "The Callahans and the Murphys," week of August 1, to receive complaints about the theme of the picture from representatives of several Irish organizations in the Canadian capital. The kicks were not exactly strenuous but he felt, for once, that some Irishmen, at least, could not take a joke.

Laurier Altered

When the Laurier Theatre, the largest theatre in Hull, Quebec, is reopened by Manager Donat Paquin, after being dark for more than six weeks, patrons will discover a much-altered house. The theatre has been considerably enlarged and many changes have been made in the seating arrangement, entrance, lobby, etc. The whole structure has also been redecorated.

Five years after it had been the attraction at the Tivoli Theatre, a downtown house of Toronto, Ontario, "The Covered Wagon" was again presented at the theatre, this being during the week of August 1 under the direction of Manager Thomas Daley. It was shown five times daily for the week and excellent patronage responded.

Announcement has been made that "The Covered Wagon" will be revived throughout Canada in the more than 100 theatres of Famous-Players Canadian Corp.

Calvin Winter and Earle Hill, two of the best known theatre conductors, have returned to their respective cities after having spent two months as guest conductors in each other's posts. Calvin Winter is once more to be found at the Capitol Theatre, Vancouver, B. C., while Earle Winter has returned to Winnipeg from Vancouver to take charge of the orchestra at the Winnipeg Capitol. Incidentally, they are brothers-in-law.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, August 29.

A SCROLL bearing the best wishes of Mayor Victor J. Miller and wishing him a happy vacation was presented the night of August 4 to Brooke Johns at the Missouri Theatre by Acting Mayor Charles Neumann. Johns was also the recipient of a silver badge making him an honorary member of the St. Louis Fire Department. The noted banjoist plans to vacation on his farm near Rockville, Mo., for some six or eight weeks before returning to St. Louis.

No Opera Blues

Motion picture exhibitors who have been singing the box office blues during this Summer season should take a lesson from the record set by the St. Louis Municipal Opera Association during the current season. During the first eight weeks of the opera season more than 360,000 persons attended the open air performances at Forest Park. Of those attending 273,000 paid from 25 cents to $1.50 each to witness the performances, while the remaining 87,000 occupied free seats. Three of the 56 performances were abandoned because of rain. Only 30 of the first 56 performances were given under what may be termed ideal conditions. On 23 nights it was either cold, raining or threatening rain. The season of twelve weeks closes on August 27. The total receipts for this year are expected to set a new high record for not only the St. Louis Opera Association, but also for any musical entertainment or other form of amusement playing to a $1.50 top with the exception of a pennant winning baseball club.

Fashion Films

Moving pictures were taken August 6 of the thirteenth annual Fashion Pageant at the Garden Theatre, St. Louis, Mo., in an endeavor to find the most beautiful model in America. Mannikins from all parts of the country were on hand to show their best style form.

Special Screening

Columbia Pictures Corporation, headed by Barney Rosenthal, on August 5, held a special screening of "The Blood Ship," featuring Hobart Bosworth, Jacqueline Logan and Richard Arlen. Exhibitors from various parts of the territory filled the screening room to capacity and many favorable comments on the feature were heard.

Visitors in City

C. E. Penrod, division manager for F. B. O., and Nat Wertz, special representative of the Winkler Cartoons were visitors to St. Louis during the past week.

M-G-M Callers

Thomas J. Connors, southern sales manager, and C. E. Kessnich, southern division manager, were callers at the local Metro-Goldwyn-Mayer exchange on Monday, August 1. Later in the day they departed for Oklahoma City.

Mike Dunn has assumed his duties as southern illinois sales manager for F. B. O.

Minnesota

Moving Picture World Bureau, Minneapolis, August 30.

LAST week the old Haynick Theatre at Fairmont, Minn., was reopened with appropriate ceremonies and renamed the Nicholas. The theatre has been completely remodeled and redecorated and a new organ and other new equipment installed. F. & R. is interested with W. L. Nicholas in the management of this house and the Strand.

Dawson

The Grand Theatre at Dawson, Minn., is now to be managed by A. B. Demo, formerly manager of the Park Theatre at Lake Park, Minn. The Grand is one of a chain of theatres owned by the McCarthy Theatrical Enterprises and was under the direction of J. O. Juvrud.

Albert Lea

The American Amusement Co. (Friedman Bros.) is pushing the work of remodeling the Broadway Theatre at Albert Lea, Minn. The final cost of the work will run well over $50,000.

Initial Tour

Max Stahl has just made his initial tour of this territory since assuming the management of the Minneapolis branch of Educational Film Exchanges.

Openings Soon

Two new Minneapolis theatres are progressing satisfactorily according to latest reports. It is expected that the opening date will soon be announced for the theatre being erected by Green and Agnew at Thirty-fifth avenue south and Lake street, as it is rapidly nearing completion. The new Minneapolis Theatre, which is being erected at Ninth and LaSalle and which has been leased to Publix, is now making progress again with the issuance of a temporary restraining order to put an end to a strike of steel workers. The strike was in protest against the company which is furnishing the steel.

Miller Named

Roy Miller, at one time connected with the Minneapolis Fox Film branch, has just been appointed to the managership of the newly opened Minneapolis branch of Tiffany Pictures. The new offices will be at 501 Film Exchange Building.

The Dakotas

Moving Picture World Bureau, Minneapolis, August 29.

R. E. BARNARD, recently resigned as manager of the Opera House at Maddock, N. D., has assumed a similar position with the Home Theatre, where he will show pictures and stage road shows and special attractions.

Rapid City

The Palace Theatre at Rapid City, S. D., was taken over the last of July by D. P. Roberts, who recently purchased the theatre from A. L. Brown. Roberts was formerly the manager of the Auditorium and Elk Theatre at Rapid City. Brown has just opened the Isis Theatre at Deadwood, S. D., which he recently completed.

Gayville

The Opera House at Gayville, S. D., has been dismantled by George Mertenson, who has disposed of the equipment. The theatre will make way for a commercial building.

Belfield

Englebretson and Douglas have purchased the lease of the Rialto Theatre at Belfield, N. D., from O. O. Troyer. The theatre will be operated by Kenneth Douglas, junior member of the firm.

Northwest

Moving Picture World Bureau, Seattle, Wash., Sept. 1.

TWO of Seattle's largest theatres changed their names on the 19th of August, according to announcement received here by Herschel Stuart, division manager for the West Coast Theatres, Inc., for the Pacific Northwest. The Coliseum Theatre is now known as the United Artists and will feature all of the big attractions booked for the Old United Artists. The United Artists Theatre on First avenue, reverted to its old name, so popular with the Seattle people for years—the Liberty Theatre.

Representatives from the various unions, including moving picture operators, musicians, stage hands, and from the theatre owners, are holding a meeting, endeavoring to effect an agreement by September 1, when the old agreement expires. A tentative demand has been made for an increase of salary with the same labor rule effective in which the number of operators and employees is determined by the capacity of the house.

While in the city last week, Fred Mercy of Walla Walla announced that he had just taken over the Liberty of Kennewick, Washington, formerly under the supervision of H. M. Mattacheck. Mr. Mercy now has under his management three theatres, including his two Walla Walla houses and the Kennewick house. He still remains, however, in the capacity of general manager for the Yakima Valley Theatres, Inc., for West Coast.

Bill Drummond of the Columbia Exchange has been added to the sales staff, and D. E. Boswell has been appointed manager.

The censorship measure introduced into the Bellingham City Council by the W. C. T. U., is now in committee.

August 19 marked the opening of Greater Movie Season, which is being observed by all local downtown and suburban houses. Concerted action will be taken in endeavoring to stage a successful stunt. John Hamrick announces in connection with Greater Movie Season that his line-ups are of a very superior type, and presentations that will please.

The Northwest Film Board of Trade has added to its gratis list the Walla Walla Veterans U. S. Hspital 85.

Oklahoma

Moving Picture World Bureau, Oklahoma City, Okla., Sept. 1.

JOHN D. CLARK, divisional sales manager from New York, and R. C. LiBeau, division manager for Paramount at Kansas City, visited the local Oklahoma City offices during the past week.

Publix Theatres, Inc., gave free admission to over 10,000 children under 12 at the Criterion Theatre, Oklahoma City, last week to see the wild animal and wild jungle film, "Chang."

G. I. Warner will reopen his Quannah Theatre at Comanche, Okla., recently damaged by fire.

T. J. Conners of Metro Home Office and Chas. Kessnich, district manager at Oklahoma City visited in Tulsa, Okla., last week, combining business with pleasure.

Miss Ruth Bates is establishing a new 500-seat theatre for negro patronage only, at Hollis, Oklahoma.

Miss McCoy is remodeling her Strand Theatre at Tulsa, Okla., and adding new equipment.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Sept. 1.

A SET of teeth, a bracelet and a wrist watch were some of the articles lost by patrons at the Municipal Opera in the Forest Park Theatre during the 12-week season which closed August 28. With many other articles they are awaiting the owners at the Lost and Found Bureau of the theatre. Other articles are left behind by men and women including umbrellas, raincoats, shawls, gloves, a handbag, a fur neckpiece, two pairs of eyeglasses, four coat belts, eight women's hats and two sets of rosary beads.

The Ambassador Theatre, St. Louis, will celebrate its first anniversary the week of September 3, with a gala revue including more than 75 persons.

A. F. Leonard, proprietor of a travelling show, has filed suit in the Circuit Court at Nevada, Mo., for $20,000 damages against the Missouri Public Service Company, for personal injuries sustained when he came in contact with a live wire.

Don Albert, musical director at Loew's State Theatre, St. Louis, Mo., since its opening three years ago, will leave for Pittsburgh, Pa., within a few days to organize the sympony orchestra that will be a feature of the new Loew's Penn Theatre in that city.

Col. E. A. Schiller, vice-president and general representative of Loew's, Inc., was in St. Louis, August 24, visiting Loew's State Theatre.

J. I. Schnitzer, vice-president and general salesmanager for F. B. O. was in St. Louis, Mo., on Wednesday, August 24. He departed for Chicago that night. Tom McKean, manager for F.B.O., visited Springfield, Ill., and vicinity during the week.

A. V. Philbin, assistant manager of the Metro-Goldwyn-Mayer exchange, has resigned from that post to enter the jewelry business. His place has been filled temporarily by J. H. Zimmerman, home office representative. The Metro-Goldwyn-Mayer exchange has put on a new poster clerk to handle its growing business. Will Durnil fills the post.

Out-of-town visitors of the week included: Barney Dubinsky, Jefferson City; John Rees, Wellsville, Mo.; Charley Weeks, Dexter, Mo.; Dr. C. A. Tetley and Fred Karsh, Flat River and Farmington, Mo.; H. C. Tuttle, Desloge, Mo., and Harry Miller, Festus, Mo.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Sept. 1.

WEST COAST Greater Movie Season, held during the week of August 21, proved the most successful of any of the events of this kind, although it was probably less spectacular than some. There was some excellent publicity directing attention to the offerings of the new season, with much hearty co-operation on the part of public officials, civic organizations and service clubs. Unusual programs were offered by West Coast Theatres and business at all houses was well above normal. A. M. Bowles, director of Greater Movie Season in Northern California, was a speaker over KFRC just before the launching of the season.

The policy of runs for two weeks only was adopted for the California Theatre a couple of months ago, but already it has been found necessary to break this rule and "The Big Parade" has gone into its third week, being held over for showing during Greater Movie Season.

Canada

Moving Picture World Bureau, Ottawa, Canada, Sept. 1.

THE Regent Theatre, the big-time film palace of Famous Players Canadian Corp., at Toronto, reopened August 27.

H. N. Jernberg, veteran proprietor of the big Province Theatre, Winnipeg, Manitoba, spent his vacation visiting cities of Minnesota and also Chicago to study film presentations. He travelled by automobile, being accompanied by Mrs. Jernberg and party.

Otto Tacke of Stettin, Germany, representing "The School Reformers," made a notable address before a large gathering of educationalists at Toronto, Ontario, in which he attacked motion pictures which tended to glorify war. War films had been troubling him, he declared, because they represented warfare as an opportunity for young men to seek exalting sacrifice.

George F. Eaton of the Webb Theatre, Niagara Falls, Ontario, has become manager of the Grand Theatre at Sudbury, Ontario.

Lazareff & Company, Trail, B. C., have secured the contract for the erection of a moving picture theatre in Trail having a seating capacity of 500, the building to include two stores.

The City of Quebec has enacted a poster tax-laws, the revenue of which, through poster taxes, is to be used to defray the cost of the new poster censor board which is patterned after the poster censorship plan of the City of Montreal. The latter has been in operation for the past three years under the direction of Martin Singher, a former newspaperman.

Ohio

Moving Picture World Bureau, Cincinnati, Ohio, Sept. 1.

AN epidemic of safe robberies at Piqua, Ohio, within the past few weeks caused Manager R. B. Erk, of May's Theatre, to begin depositing his daily receipts in the bank each evening. This saved him several hundred dollars when thieves battered down a rear door of the theatre a few days ago, and "cracked" the safe in Erk's office. The job is believed to have been the work of amateurs.

Ned Hastings, manager of Keith's Theatre, Cincinnati, always was a lucky individual. His latest piece of good luck came last week when his automobile which had been stolen earlier in the day was recovered in Cincinnati undamaged.

Sidney

The Ohio Theatre, Sidney, Ohio, formerly the Majestic, which was recently taken over by the Schine Enterprise Corporation reopened last week after a thorough remodeling throughout.

Youngstown

Contracts have been let for a new theatre at Youngstown, Ohio, to be erected on Federal street by the State Theatres Co., of which Emil Renner is president. Estimated cost, $100,000.

Zanesville is to have a new house in prospect. It is being erected by Caldwell Brown, who now operates the Liberty Theatre in Zanesville. The house will have 1,500 seats and be ready to open in the near future.

Harry Brown, Jr., manager of the Majestic Theatre, Mansfield, Ohio, is supervising the making of a local picture in which industrial Mansfield will be depicted. Brown expects to show the film when completed.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Paramount Offers A Useful New Exhibitor Aid In Suggested Arrangement Of Press Book Mats

PARAMOUNT has greatly increased the usefulness of its press books to exhibitors in a new service based on an idea done in their house organ, The Close Up, but discontinued when that was abolished. This service went chiefly to the Publix theatres and was not generally available to the exhibitor. Appreciating the value of the idea, Russell Holman has now incorporated it in the later press books. It is especially planned for the smaller theatres, where the spaces must be laid out to fit the smaller ticket returns, but it is of value to others, as well.

A reference to the cut on this page will clearly convey the idea. This cut shows suggested arrangements of the cut material contained in the readymade mats on Hula.

The small space in the upper left hand corner is based on the two column halftone display, trimmed to meet the new space. Just below is a longer space based on a single column cut and below that a section cut from the large four column display. The display lines from this set are taken from the one column ad.

In the next column are two spaces in double column width, both based on the same four column mat. In the original the figure occupies a little more than half the width, and it is necessary to trim the full length figure to get it all in. Here the display lines are taken from the regular two column space, being set into the lower figure by cutting away a part of the figure cut.

In the middle column are two threes, each using the same full length figure. Here the corner is filled with another group from the same cut, but brought into the three column measure by cropping. Here the display type is from the three column cut, being removed from an encircling wreath. At the top the lettering is intact. Below it has been sawed apart to let in the foot of the dancer.

More Tricked Cuts

The small space at the top of the next column is from a two column with the black ground routed out. This is a rather ticklish job for the small office, but it can be done. The type is from the two column.

Below that is another one of the halftone two column ad. and at the bottom a combination of the three and the one. The upper right hand is based on a production cut and below is a cut we cannot place. With this exception the cuts and type are all taken from the set of mats supplied for the picture, offering twelve new arrangements and suggesting others.

In each case the mats are first cast and then sawed apart. In some instances the use of the file and chisel is indicated, but none of these displays is beyond the skill of the average compositor, and with these suggestions he doubtless can plan many others.

This department was one of the first to point out the general utility of supplied mats, when cut apart, and we believe that we were the first to call this idea to the attention of many exhibitors who now make regular use of the scheme.

No plan book cut has to be used as cast. They can all be taken apart and remade or useless portions deleted and the space used for other matter.

In regularly supplying these designs, Paramount has taken a distinct step in advance of other press books, but we believe that eventually the others will follow suit, since the idea has such a distinct exhibitor value.

A Vet in Disguise

L. E. Davidson, of the Princess theatre, Sioux City, Ia., gave an old stunt a new coat of paint when he played Ten Modern Commandments. He got an automatic scale, tricked it to operate without a coin and pasted ten humorous "commandments" on the dial over the figures indicating the weight. Patrons were invited to step on the platform and learn their personal commandment, the indicator stopping at the proper weight. An effort was made to make the commandments appropriate to the weight as "Thou shall eat sparingly" for the 200 pound mark.

Took Twelve Miles Out Only Five Miles Away

Putting over Twelve Miles Out at the Carolina Theatre, Charlotte, Warren Irvin posted all five main highways with mile post signs. The first read, "You are only one mile out from twelve miles out." Similar signs were placed at the two, three, four and five-mile points.

Opening on a Thursday, the signs were posted the previous Friday that the Saturday and Sunday automobile riders might get the message and be ready. Working in advance, the city trade was sold even more solidly than the out-of-town patronage, and a sign post five miles from town attracted attention all out of proportion to size. In town you expect a 24-sheet here and there, but you are not looking for advertising so far out, and after the first one is seen, both sides of the road will be watched for others, which will hammer the title in.

Bread and Milk

E. P. Briggs sold both a baker and the dairy into suggesting that their products created Manpower when the picture came to the Rialto theatre, Colorado Springs. Then he went to the drug stores for tonics for the same purpose, but he did not overlook the groceries with their patent foods.

He had to pass up the undertakers, but got most of the others in town to help plug.

WHAT YOU CAN DO WITH MATS BY CUTTING THE CAST
These one to three column layout suggestions are all schemed on the mats supplied on Hula by Paramount exchanges. The large dancing figure is shown in five different uses in one and two columns.

Le Tempt Used Flashers to Get Shell Miniature

Kept His Motor Busy Working Four Stunts

Marsline K. Moore got the most out of a fan motor in the lobby of the Princess theatre, San Antonio, when he used it to fan four stunts for Afraid to Love.

He made compo board letters for the title, coating these with silver paint and stringing them under the lobby arch. On either side were baby spots in red and blue, shining across the letters, instead of directly on them. The draft from the fan caused these to sway slightly, giving life to the coloring.

He made a cutout top piece for the box office with figures of a man and a girl. The man's arms were joined and moved backward and forward while the girl moved her arms and rolled her eyes. Cords and pulleys, with rubber bands for the return movement, gave the motion.

In the centre of the design, separating the two figures was a color wheel with four discs. This was run by geared down pulleys so that it moved very slowly, projecting the four colors in rotation on the floor in front of the box office window.

If Moore keeps on, he'll have that fan trained to sell tickets, too.

Made Simple Animation For His Lobby Cutout

Using a cutout for Lost at the Front, made from the 24-sheet, Homer Le Tempt, of the Queen theatre, Austin, Texas, got an animated effect with less than the usual bother.

Instead of cutting out and backing, or rendering sections of the back translucent, he merely ran a trough along the base of the cutout with a flasher connection. The lights going on and off suggested the bursting of shells without the customary costs. Working one flasher will give a regular shell burst, but using several colors and flasher buttons will have the flashes all over the surface and increase the effect.

The display was unusually effective the day before the opening, for Austin has a closed Sunday and the business streets are darker than usual. He kept his lobby lights off and the cutout had all the value of a staged production.

Le Tempt, by the way, is a graduate of the last Publix class and a protege of Steve Farrar, of Harrisburg, Ill. Between Steve and Jack Barry Le Tempt is pretty well grounded.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

There were three film subjects and three stage presentations in the show which had Lewis Stone and Anna Q. Nilsson in "Lonesome Ladies" as the feature. The additional fun film was Charlie Chaplin in "The Rink." The third of the films was the usual Mark Strand Topical Review. Altogether these three subjects took up 1 hour and 28 minutes, the feature running 58 minutes, Chaplin 23 minutes and the Topical Review 7 minutes. This left 40 minutes for the presentations, bringing the complete performance up to 2 hours and 8 minutes.

The show opened with the house orchestra playing the Offenbach overture, "Orpheus," Willy Stand and Emil Baum conducting. A special piano cadenza by Willy Stahl was featured in the overture. Lights for this were as follows: blue borders; light blue and flesh pink ceiling spots; light blue foots on production stage; bridges deep blue floods on draw curtains and side; dome flesh pink flood on the orchestra and musicians. (10 minutes).

The Three Debutantes, a trio of young female violinists, appeared on the apron of the large stage to play Schubert's "Liebeslied" and "Moment Musicale" as incident number two. They wore powdered wigs, green, red and blue, dresses to match. Stage lights remained as for overture, with dome covering the three artists with a white spot; stage lights and bridges dissolving off as finish of number. (6 minutes).

After the Mark Strand Topical Review came the big stage number, "Venetian Nights," which was programmed as a Carnival of Venice in Song and Dance. The stage setting represented a Venetian boatlanding. A blue neutral drop with stars served as a background, with an arch drop in front of blue neutral. Props included Venetian hanging lamps; two jardinieres on either side of stage and velvet drapes on the two pianos. Leader and band boys dressed in Venetian garbs. At opening the dome had a violet flood on scrim which is used to soften scene; 10 deep blue open box lamps on neutral backdrop; deep blue aluminite borders; deep blue foots on production stage, and light blue side spots concentrate on band. The band started with "The Barcarolle" and was assisted by the ballet corps. The dome concentrated floods, headhigh, on the ballet. Walter Smith, basso, then stepped forward to sing "Mari, Mari," an Italian folk. Eldora Sanford, soprano, followed with Toselli's "Serenade." A flesh pink spot from dome covered singer. The second band offering was Rubinstein's "Kammenoi Ostrow." Three amber floods on band from bridges and dome, going white at finish. Another Neapolitan song, "La Campana" was sung by Carlo Ferretti, baritone. Bridges off, side spots off and amber spot on Ferretti from dome. A piano duet, "The Doll Dance," by Seglyn and Wilbur, girl pianists, followed. A lemon spot on each pianist from side; stage lights as on Ferretti. "Tarantella" was dance by the ballet corps. Bridges and dome lemon; white at finish; stage side spots on jardenieres dim up. "Funiculi Funiculi" was the closing number by the entire company. Three white floods from bridges and dome; stage lights as preceding number.

PUTTING THE M-G-M NEWSREEL OVER IN BUFFALO WITH AIRPLANE DELIVERY

Prints were shipped to Buffalo by plane and from the field delivered to the theatres using the service first run. The second photograph is the front of Loew's State Theatre, Buffalo, with the News sharing space with Norma Shearer in After Midnight. Both easel frames are also given to the News to put over the new issue.

Hart Picks a Trick Elephant From Junk Heap

HOW H. M. ADDISON PUT OVER DENNY AT BUFFALO

A couple of autos were bannered for the speed record they claimed and this horse and buggy were used for contrast when Fast and Furious was played at the Great Lakes Theatre. A horse was a novelty on main street.

Hart Gets an Elephant From the Rubbish Heap

Some time ago Edgar Hart was asked to have his men clean out a hall previously tenanted by a secret organization. Included in the "trash" was a two-man elephant, probably used in the initiation ceremonies of the departed society. The ears, trunk and tail were wired, and the stunt looked too good to be thrown away, so Edgar had it cleaned and disinfected and sent over to his property room. Then he sat down and waited for a circus picture.

Lon Chaney in The Unknown was the first circus atmosphere picture to show at the Colonial, Portsmouth, N. H., after the acquisition, so Edgar trained two young men in working the stunt, provided a clown for a keeper and turned them loose on Main Street with a banner for the picture.

The elephant men had a sense of humor, developed by Edgar's coaching, and gave the town a big laugh by sitting on the fenders of parked cars, dancing, rolling on the sidewalk and encouraging dogs to bark at them and then swatting the pups with trunk or tail, according to the direction of the attack. Meanwhile the clown megaphoned the message about the picture at the Colonial.

Then he made a tent entrance with eight yards of muslin, put in a band composed of a Victrola plus drums and cymbals, and with a cutout head of Chaney from the 24-sheet he had a display that caused him to shut down the ticket sale the opening night well before the second show.

Used Local Events to Popularize Metropolis

Metropolis is not an easy picture to promote. It has no locally known players, it is exotic even for Germany, and it has no human interest angle. It has to be sold largely through its trick camera work and its novelty of idea.

When the picture got to Waco, Texas, J. P. Harrison played it to better receipts than usual by playing up local events. One of these was a party given by a local organization to the elderly people of the city. In the City Park was a century plant in bloom, and the party was held in the park beside the plant.

Mr. Harrison took his camera over and made a shot for his news reel. When this had been done, he thanked the posers, and added a chat in which he referred to the fact that many in the party had seen nearly a hundred summers pass and dilated on the wonders they had seen developed. Then he speculated on the developments of the next century, adding that there was a pretty good guess at coming events in the picture at the Hippodrome.

The reporters incorporated the idea in their news stories of the event, and Harrison had a fine send-off that he could not possibly have bought.

Because the Federated Women's Clubs were awarding badges and prizes to the children who were most helpful to their mothers during the vacation period, Harrison offered tickets to Metropolis for the prizes as the picture opened the day the contest was closed, and all newspaper stories carried mention of the picture.

And he offered prizes for the best five arguments for and against the picture; five of each. This carried much more kick than the usual "best criticism" idea.

Cantor Cartoons

The drawing contest generally is worked on animal pictures, but for Special Delivery was put over at the Hippodrome theatre, Fort Worth, Texas, with a cartoon contest.

Norman Prager announced a special morning performance at which the admission ticket was a cartoon of Eddie Cantor as the special delivery postman. The best of these were used for a three sheet display board in the lobby.

Involved But Good

Playing Fireman Save My Child at the Columbia theatre, Davenport, Ia., Elmer Levine sold the Buick agency 8,000 Screen Scrap Books on the picture for a little better than the cost of the material and imprinting. Then the Buick sold the local newsdealer into inserting them in all the local and Chicago Sunday papers.

THE BLACK HILLS SPECIAL WENT OVER WELL IN CANADA

How the Monarch Theatre, Edmonton, Alta., dressed the front for Men of Daring, Universal's summer special laid in the Black Hills, to hook to the Presidential vacation. The color scheme was the chief attraction and this does not show.

Kenimer Started Cycle Race Twelve Miles Out

Yellow Letter Was A Pique to Curiosity

Charles H. Amos, of the Florida Theatre, St. Petersburg, copied the New York banner on Metropolis, making the sign as large as possible with the R painted yellow and the rest of the letters black. Until two days before the opening nothing else was on the banner.

Scores of letters asking why the R was in a different color proved that the stunt was successful in arousing curiosity, which is precisely why it is in a different color. If the trick letter is a little larger than the others, it is even better. In one color work the R is of a larger and different font.

Amos took another stunt from the Publix Manual. This was the offer of a prize of a $5 Chex book for the best description of the picture using the letters of the title in their proper order somewhere in each word. As a sample of what is meant this gives the idea:

Metropolis
Th E
Triumphant
Pictu Re
Of
Puzzling
Imp Ossible
Bewi Ldering
Imaginative
Situations

It will be noted that the capitalized letters spell the title. In other words, the first word must carry a M, the second an E, the third a T and so on.

These two stunts and an interpolation in a dancing number the previous week made considerable extra business on a picture that largely depends upon the way it is handled. It's either a hit or a flop. It's largely the way you sell it.

Addison Finds Other Free Ticket Stunts

Getting ideas for free tickets is something new for H. M. Addison, but since he went to the Great Lakes Theatre, Buffalo, he has had to do some judicious sampling, and he knows that the indiscriminate distribution of free tickets is worse than useless. He knows that the tickets must be given some value if they are to sell the recipient into coming back and buying his admissions.

Some of his stunts have already been described, but here are a couple of others. One of these was a letter to all members of the Buffalo Automobile Club, ostensibly to announce the change of showing times, but adding a space for the name and address of the recipient, which checked up his mailing list. The letter invited the person addressed to be the guest of the management on a specified evening. The essential paragraph is worth repeating. It runs:

"During the summer you have been pretty busy with your automobile. Now that the cooler days are in the offing, I want you to become familiar with the attractions of the Great Lakes Theatre as a winter diversion. Presentation of this letter, signed with your name and address at the indicated place at the bottom, will entitle you to any seat in the house for Monday evening."

The other was a two-for-one which a food products company was permitted to place with dealers, the only condition being that the tickets be laid off to stores two miles distant from the theatre, to get them to come. A ticket was given with each package of the product sold, but the ticket was good on only three days specified. In this three-day period 2,187 tickets were turned in, each with one paid admission.

Mr. Addison is not trying to fill the house with passes, but merely to advertise it to those who have not yet attended.

Hooked to Beauty

Painting the Town was put over at the Washington Rialto by tying the local entrant in the Atlantic City Beauty Show to a shopping trip along the familiar lines. "Miss Washington" had just been selected, and the town was glad to have a chance to see her as she covered the shopping district in her borrowed car. Tying the Times to the story got the necessary publicity.

Sold Chang to Patrons Through Circus Hook-Up

Evert R. Cummings, of the Fort Armstrong, Rock Island, Ill., is an old circus man and he knows the ropes. There was a circus in town the Saturday before he showed Chang, and he got an announcement from the ring at both shows, with the loud pedal on the Elephant angle.

He sniped the town with tack cards reading "Amazing Chang" and backed this with mystery teasers in the newspapers, not telling just what Chang was. Three days before the opening he came out with a personal guarantee backed by the offer to return the money of any patrons who did not feel that Chang was amazing and startling. Apparently they all thought he was right, for there were no demands for a refund.

Chang seems to be getting over to big money wherever it is intelligently sold.

Bike Race Was Started Just Twelve Miles Out

Guy Kennimer, of the Florida Theatre, Jacksonville, worked up a lot of interest when he ran a bicycle race for Twelve Miles Out the last day of the engagement.

A newspaper was hooked to the stunt, and a local store contributed a $45 bicycle for the prize in return for the newspaper publicity. Entrants were required to register at the store, which gave additional value to the store's share.

The race was started at a point just twelve miles out from the theatre entrance, which was made the finish line, and the riders were escorted through the downtown section by three motorcycle police.

Almost every boy and young man in Jax owns a bicycle. There was no lack of entries and the stunt was built up into a real exploit that worked all through the run and for several days ahead.

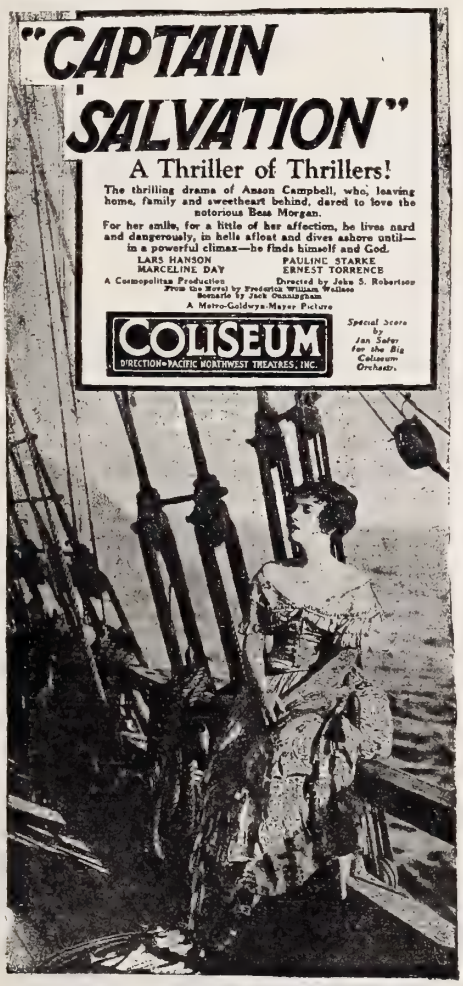
Another good angle was a hook in to a display of power boats and outboard motors that could go twelve miles out.

THE START AND FINISH OF KENIMER'S ROAD RACE FOR TWELVE MILES OUT IN JACKSONVILLE
The start was twelve miles distant from the theatre. That sign on the shack says "Recreation Pier," not "beer." The other cut shows the winner posing in front of the Florida Theatre. It was a lively stunt that helped to sell the picture for more than the usual summer takings. A motorcycle escort was provided when the boys came into the city.

Sayre's Nice Example of a Halftone Ad

Makes Nice Cut Design From Section of Still

J. W. Sayre is back on the advertising end in Seattle. He was booker for a time, but Sayre is too good on the advertising to be spared, and he is putting jazz into the displays for the Pacific Northwest houses, which are the old Jensen and Von Herberg, plus. This is around a three twelves, set in a narrow white border, for Captain Salvation, and a very pretty thing.


"CAPTAIN SALVATION"
A Thriller of Thrillers!
The thrilling drama of Anson Campbell, who, leaving home, family and sweetheart behind, dared to love the notorious Bess Morgan.
For her smile, for a little of her affection, he lives hard and dangerously, in hells afloat and dives ashore until—in a powerful climax—he finds himself and God.
LARS HANSON
MARCELINE DAY
PAULINE STARKE
ERNEST TORRENCE
A Cosmopolitan Production
Directed by John S. Robertson
A Metro-Goldwyn-Mayer Picture
COLISEUM
DIRECTION-PACIFIC NORTHWEST THEATRES, INC.

AN ARTISTIC DISPLAY

The base is taken from a part of a still. It is in such a fine screen that the reduction probably will mud it up, but you can get an idea of the effect. It is around a 100 or 120 screen, which is far too fine for a majority of papers, but it came through well in this instance because the subject was so well chosen that a lack of detail in the shadows not only did not hurt but rather helped the effect. It is really artistic and is better than any line cut could have been—since it comes through. Had the press work failed, it would have been a horrible example, so it is better to play safe and not experiment with such cuts for newspaper work unless you are very positive that you can get results. Mr. Sayre probably felt better than morally certain or he would not have taken this chance.

But if you can't use this for newspaper work, as a rule, you can, very often, get something like this for your house program, with slow presswork on better paper, which is why this is reproduced. The still must be selected with extreme care.

We are glad that Sayre is back on the job, for every little while he shoots something that is worth writing home about. This is one of them.

Chicago Space Comes Up With Clean Type Details

This space from the Orpheum Theatre, Chicago, gives 50 by 2 for Dolores Costello in A Million Bid, and with the use of type lines avoids much of the hand work that is making a blotch of the Chicago amusement pages. Now that Boston is cleaning up, Chicago is going bad. This space, however, gets over very nicely.

A WARNER DISPLAY

This is a Warner house, and naturally they try to put the pictures over. Most of the display here comes from the star name plus the light line design. Done in heavier mass the cut would have swamped the entire space, but the light outline is almost as effective as white space in getting attention and perhaps more effective in holding it. But the best display given this space comes from the surrounding advertisements. They make it look even better through contrast.

Compares Ken Maynard With Covered Wagon

The "better than" style of advertisement is too familiar, but the Hippodrome Theatre, Baltimore, offered a new one in the line: "You've seen The Covered Wagon. Now see Ken Maynard." The copy writer for the Hippodrome is decidedly optimistic, for he offers "thousands of thrills" and begs the reader not to miss "this season's sensation."

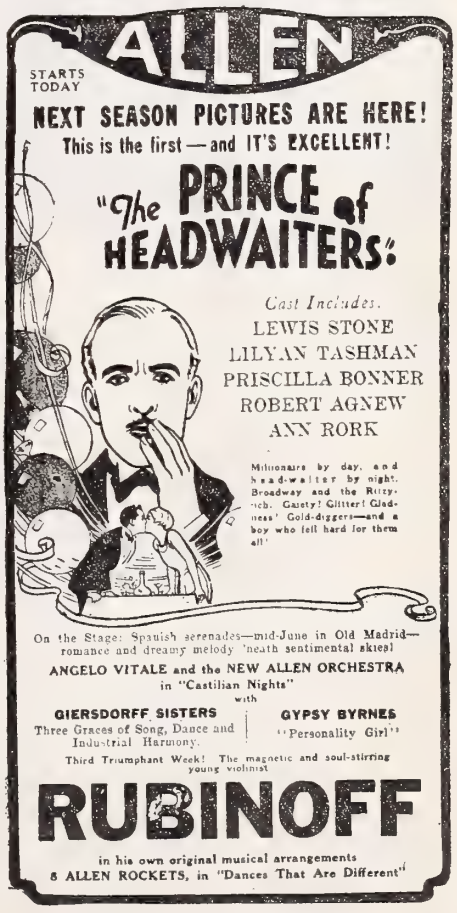
Maynard is doing good work and has come into favor, but we think that the Hippodrome man comes in a bit too strong. Maynard can sell himself on less promise than this and is more apt to give satisfaction if not compared with a roadshow.

YOU'VE SEEN "THE COVERED WAGON"—NOW SEE
Pearce & Scheck's
HIPPODROME
THE OVERLAND STAGE
With
KEN MAYNARD
SHELDON LEWIS and KATHLEEN COLLINS
Thousands of thrills, romance and adventure of the pioneer days are crammed into this great First National Picture. Stirring battles with the Indians, Outlaw Raids, Death-Defying Rides.
Don't miss this season's sensation!
5 ALL STAR VAUDEVILLE ACTS

AN OPTIMISTIC AD

Small Type Face Has Lack of Sales Value

In this display from the Allen Theatre, Cleveland, we think that the compositor has wrongly valued his lines. He sets the star names in a 12 point and cuts the story argument down to a very tiny six. The stars could have been displayed in an 8 point italic with at least an 8 point roman for the story, and this is a story that needs some explaining.


ALLEN
STARTS TODAY
NEXT SEASON PICTURES ARE HERE!
This is the first—and IT'S EXCELLENT!
"The PRINCE of HEADWAITERS"
Cast Includes
LEWIS STONE
LILYAN TASHMAN
PRISCILLA BONNER
ROBERT AGNEW
ANN RORK
Millionaire by day, and head-waiter by night. Broadway and the Ritzy-rich. Gaiety! Glitter! Gladness! Gold-diggers—and a boy who fell hard for them all!
On the Stage: Spanish serenades—mid-June in Old Madrid—romance and dreamy melody 'neath sentimental skies!
ANGELO VITALE and the NEW ALLEN ORCHESTRA
in "Castilian Nights"
with
GIERSDORFF SISTERS
Three Graces of Song, Dance and Industrial Harmony.
GYPSY BYRNES
"Personality Girl"
Third Triumphant Week! The magnetic and soul-stirring young violinist
RUBINOFF
in his own original musical arrangements
8 ALLEN ROCKETS, in "Dances That Are Different"

TOO MUCH SIX POINT

The same fault holds true in the matter below the cut, which announces the supporting features. It would have been better to have used less copy and larger type faces. Two lines of leaded eight are better than three lines of six solid, and there is no use in talking if no one can hear you.

An excess of copy is always to be guarded against. This is a two eights and there was plenty of room for a good display, but too much type cuts down the display value of all the lines and only a portion of the announcement gets over.

More careful layout will guard against overwriting, always remembering that six point lines, if crowded, will not come through.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Underworld"

George Bancroft, Clive Brook and Evelyn Brent Shine Brilliantly in a Realistic Crook Drama

CROOK pictures are pretty much alike, but Ben Hecht manages to give a different angle to "Underworld" and both the directors and the players help to make this Paramount release both different and convincing, with a smashing climax in which the police stage a miniature war to capture the gangster who has just slipped out from under the shadow of the noose. Really the picture does not need such a hurrah finish, for the interest comes, as it properly should, from the characters and not from the interpolated smash. It may help to thrill those who want the purely spectacular, but the story does not require the support of mechanical punch, even though it does profit by it.

Clive Brook is the first featured player, but George Bancroft walks off with the honors by virtue of the more picturesque character. He is "Bull" Weed, an amiable and rather engaging gangster; far remote from the usual hard boiled egg type, but much closer to the actual gang leader, and fully as dramatic. It is a splendidly drawn character and a relief from the conventional type.

Making a somewhat hurried exit from a bank, he carries into his automobile a convivial outcast who chances across his path, and this derelict names himself when he says that for silence he is a Rolls Royce. "Bull," attracted by his poise, puts him on his feet and proudly exhibits him to his girl, "Feathers," who takes her soubriquet from her fondness for feather boas and dress ornamentation. "Feathers," proud to be the girl of the gangster, and appreciative of the material benefits, comes to love Rolls Royce, but each is loyal to "Bull" and not altogether through fear.

"Bull" kills a rival and is sentenced to hang. This seems to clear the way for Rolls and "Feathers," but they combine to try and effect "Bull's" rescue. The plan miscarries and "Bull," crazy with jealousy, effects his own escape, to kill the traitors. When he finds them loyal, he goes back to the death house, after a terrific battle in which the police besiege his hiding place with machine guns.

Bancroft plays the role of "Bull" with a humorous philosophy that gives reality to the character. He is likeable in spite of his misdeeds. It does much to advance his reputation. Evelyn Brent, as the girl, is by no means the typical tough, but precisely the sort of girl "Bull" would pick, and she provides a fine complement to "Bull." Clive Brook is more artificial, and therefore less convincing. Larry Semon contributes the limited comedy relief without intruding, and Fred Kohler, as the rival gangster, is another excellent type.

The story is implausible in spots, and here and there the direction sags a little, but mainly a high standard is kept and "Underworld" is a thoroughly good offering.

Adolph Zukor and Jesse L. Lasky Present
Clive Brook, Evelyn Brent, George Bancroft and Larry Semon in "Underworld"
Directed by Josef Von Sternberg
Story by Ben Hecht
A Paramount Picture

CAST:

"Bull" Weed	**George Bancroft**
"Rolls Royce"	**Clive Brook**
"Feathers"	**Evelyn Brent**
"Slippy" Lewis	**Larry Semon**
"Buck" Mulligan	**Fred Kohler**
Mulligan's Girl	**Helen Lynch**

Length—0,000 Feet

"Bull" Weed, gangster and safe blower, befriends "Rolls Royce," sometime gentleman, whose undoing has been drink. He takes a pride in the gentility of his protege. "Feathers," "Bull's" girl, takes an interest in him, and love develops between the two, restrained by the debt of gratitude they owe "Bull." Then he is sentenced to hang, the door seems to open to their love, but "Rolls Royce" plans a rescue that miscarries. "Bull" escapes, but goes to meet his doom happy in the thought that the loyalty of "Rolls" and "Feathers" was even greater than their love.

"The Desired Woman"

Irene Rich Gives Brilliant Performance In a Desert Drama Under Michael Curtiz

ALTHOUGH the title would suggest another of those sexy plays, "The Desired Woman" is far from being the usual thing. The plot is not novel; indeed, it has been closely paralled at least twice in the last few months, but the triteness of the plot is forgotten—and forgiven—in the tensity of the dramatic action set most picturesquely in the Sudan section of the Sahara. In spite of its plot this is a different story and one that should be urged upon the better class of patrons, who may be deterred from attendance by the title. On the other hand there will be no complaint from those who respond to the title.

Capt. Maxwell, of the British army, takes to a remote station in the Sudan his young bride, Lady Diana. Lt. Kellogg seeks to win her favor, but is given no encouragement. However, Maxwell believes that there is something between them and deliberately deserts Kellogg in the face of the hostile natives.

Returning to the fort he finds Lt. Larry Trent, newly arrived, who bears greetings from Lady Diana's old suitor, Lord Vincent. To the woman literally buried in the sands of the desert, he is a reminder of her old world. Her interest is misconstrued by the partially heat-crazed Maxwell, and he orders the new arrival to ride with dispatches to a post beyond the enemy. Trent finds Kellogg and brings him back—insane—to the post. Later he persuades Diana to elope with him, but she turns back and arrives at the fort barely ahead of her husband. Kellogg is shot by Trent to preserve Diana's secret. Diana divorces Maxwell, marries Vincent and obtains Trent's pardon.

This sounds somewhat involved, but the action runs smoothly and directly, the "Beau Geste" opening being adopted, showing the shooting of Kellogg as the opening sequence, following the courtsmartial, and then picking up the opening of the story. It is an obvious device, but it serves to gain immediate interest.

Curtiz has developed some splendidly pictorial effects. The scenes are pictures worthy of a frame. Even the drab interiors of a military outpost are given color and atmosphere under his deft lighting and camera placement, and his direction of the action is no less skillful than his handling of the scenes.

Irene Rich is at her best in the London belle who becomes a slattern. She draws the character finely and rises to full height in the dramatic scenes. William Russell, as Maxwell, and John Miljan, as Kellogg both add to the dramatic effect. Miljan is especially effective in his latter scenes. William Collier, Jr., overplays almost grotesquely at times.

The picture is very poorly titled, and the falling action beyond the big moments is anticlimax to the tremendous sweep of the drama. Neither of these can spoil the picture, however. It is above average.

Warner Brothers Present
"The Desired Woman"
Starring Irene Rich
Directed by Michael Curtiz

CAST:

Lady Diana	**Irene Rich**
Capt. Maxwell	**William Russell**
Lieut. Larry Trent	**William Collier, Jr.**
Fitzroy	**Douglas Gerard**
Henery	**Jack Ackroyd**
Lieut. Kellogg	**John Miljan**
Sir Sidney Vincent	**Richard Turner**

Length—6,408 Feet

Diana Maxwell is taken to a British outpost in the Sudan by her husband, who is in command of the post. The heat slightly affects his brain and his insane jealousy leads him to condemn two of his subordinates to virtual death, but in the end she finds release in divorce and marriage to an earlier suitor. A splendid character study.

"Service For Ladies"

Menjou in a Cleverly Planned Farce Gets Splendid Vehicle for His Unctuous Humor

NOT SINCE "The Grand Duchess and the Waiter" has Adolphe Menjou been given a role that fitted him so admirably as that of the headwaiter in "Service for Ladies." He plays with a sincerity and appeal that makes this easily one of his best roles, and the play itself moves smoothly and evenly to its obvious but appreciated end.

As the most famous headwaiter of Europe, who pursues an American heiress to Switzerland, but who lacks the courage to propose, realizing the difference in their stations, Menjou has all the sympathy, for it is so clearly shown that it is the girl and not her fortune that interests him. His brief romance is tenderly handled, and the incidents developed with a deftness of touch that gives the story a real charm, and the development of incident loses nothing from the fact that it is told in a Winter resort in the Swiss Alps, which has been very faithfully reproduced. The story has a genuine charm, that too often is lacking in film plots. It does not appear to have been "conferenced" to death.

In addition to Menjou there is a splendid performance of a small time king by Lawrence Grant, who materially helps along the effect. It is not the usual stuff, but a human and natural character, providing a fine foil to the dapper headwaiter. Kathryn Carver is adequate as the girl and Charles Lane is good in the minor role of the father. There are some lesser characters who are as surely deserving of credit, but who are not programed.

Adolph Zukor and Jesse L. Lasky present
Adolphe Menjou in
"Service for Ladies"
Directed by Harry D'Arrast
A Paramount Picture

CAST:

Albert Leroux	**Adolphe Menjou**
Elizabeth Foster	**Kathryn Carver**
Robert Foster	**Charles Lane**
King Boris	**Lawrence Grant**

Length—6,170 Feet

Albert "King of Headwaiters" in a Paris hotel meets his fate in Eliabeth Foster, daughter of an American millionaire. He follows her to the Swiss Alps and wins her love, but has not the nerve to confess his position. Later she discovers him and confesses her love. Comedy drama.

"Hidden Aces"

Charles Hutchison in an Exciting Melodrama Of Smuggled Jewels and the Secret Service

Pathe Presents
"Hidden Aces"
With Charles Hutchison
Directed by Howard Mitchell

CAST:

Larry Hutchdale	**Charles Hutchison**
Natalie	**Alice Calhoun**
Princess	**Barbara Tennent**
Serge	**Paul Weigel**
Burke	**Harry Norcross**
Butler	**James Bradbury, Jr.**
Captain	**Frank Whitson**

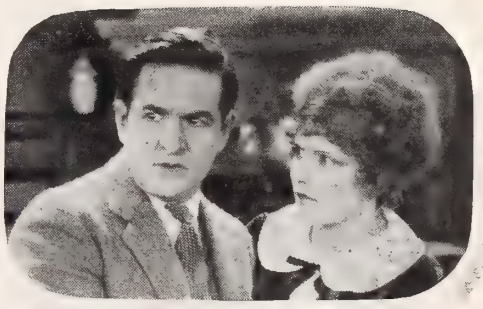
Length—4,620 Feet

A Russian Princess arrives with valuable jewels, and Larry, Natalie and Burke, a private detective, each plan independently to get possession of them. Finally Larry does, exposing the Princess as a crook and it develops both he and Natalie are with the Secret Service. Exciting crook drama.

IT IS A STORY of smuggled stolen jewels and the secret service that is unfolded in the Pathe feature "Hidden Aces" directed by Howard Mitchell with Charles Hutchison and Alice Calhoun in the leading roles.

"Hidden Aces" belongs to the time of melodrama in which scenarist and director have not hesitated to sacrifice logic and consistency in order to provide thrills and excitement. There is an element of mystery surroundinf the bringing of the jewels into this country and the identity of both hero and heroine who are working against each other and matching their wits to obtain the jewels is kept secret. In addition there are several others who are scheming for the jewels.

There is plenty of action and considerable counterplotting and the spectator is kept in suspense particularly by the actions of the girl as to whether she is a thief or not. Hutchison has several stunts including one where he jumps from a building to another smashing a window in his flight. The almost continuous efforts of the various parties to



get possession of the jewels keeps things humming and while "Hidden Aces" is decidedly artificial and implausible for those who are willing to overlook its improbabilities it affords exciting entertainment, and should prove a satisfactory attraction for the average audience.

Charles Hutchison measures up to the requirements of the role and his stunts include changing from a speeding motorcycle to an auto. Alice Calhoun is satisfactory as the heroine who turns out to be a detective from Scotland Yard. These two practically carry the story, the other roles being decidedly subordinate.

"The Stolen Bride"

Billie Dove and Lloyd Hughes in Romantic Comedy Drama Directed by Alexander Korda

IN "THE STOLEN BRIDE" starring Billie Dove and featuring Lloyd Hughes, First National is offering one more addition to the list of melodramas in which a commoner wins the love of a titled girl and wins her despite everything.

Instead of the usual mythical kingdom, the action takes place in Hungary, the girl is a countess and not a queen or princess and the boy is a peasant although he has been raised in America and has learned independence and self-reliance, in fact he could pass for a typical young American hero. While the characters have been changed the story is just another version of the familiar formula for this type, and the whole story structure rests heavily on coincidence. When the lad returns from America and is seized for the army, not only is he quartered in the town where the girl lives, but chance makes him the orderly of his rival and this even brings him into the girl's castle home. The plausibility of the story is further weakened by using the familiar device of bringing about the escape of the countess by having her change costumes with the other woman, and the ease with which this is done under the circumstances is anti-climax and makes for a tame ending.

Billie Dove and Lloyd Hughes make a fine looking pair of romantic lovers and capably handle their roles, the same is true of Armand Kaliz and Lillian Tashman. The picture is mounted on an elaborate scale and Director Alexander Korda has contributed some striking pictorial effects and typical European touches. In fact, the settings and the acting overshadows the familiar and improbable type of story.

R. A. Rowland Presents
Billie Dove in
"The Stolen Bride"
Directed by Alexander Korda
A First National Picture

CAST:

Countess Sari	**Billie Dove**
Franz	**Lloyd Hughes**
Lona	**Lilyan Tashman**
Baron	**Armand Kaliz**
Count	**Frank Beal**
Lieutenant	**Clive Moore**

Length—7,179 Feet

As children, Countess Sari and Franz, a peasant, pledge their troth. Years later they meet and Franz returns to Hungary and is forced into army. Despite the rivalry of the Baron, his superior, Franz and Sari finally elope to Paris. Costume romantic drama.

"Tartuffe, the Hypocrite"

A Play by Moliere Serves as the Basis for German Production Starring Emil Jannings

UFA FILMS, INC., are offering "Tartuffe, the Hypocrite," an adaptation of a play by Moliere, apparently for the reason that it stars Emil Jannings, for the picture itself neither measures up to the better American production standards nor is it of a type of story that appeals to the average patron in this country.

Tartuffe is essentially a preachment against hypocrisy and makes its point by means of a story within a story. An old man is being preyed on by his housekeeper and his nephew shows her up by bringing to the house a motion picture based on Moliere's theme showing how a wife broke her husband's fanatical admiration for Tartuffe, a religious leader, by tempting him and showing him up as a hypocrite.

The story is broad and depressing with little to recommend it. The double story breaks the dramatic unity and the climax in which the wife tempts the religious fanatic sexually and he responds, while her husband is watching through the keyhole and listening, is anything but pleasant. There is practically no comedy; the device of having one of the characters come forward and speak directly to the audience is jarring and even Emil Jannings' performance fails to lighten or arouse much interest. In fact, except for one or two instances where he is aroused, his portrayal is a monotonous walking around with his eyes seemingly glued to a book held in front of his face. Apparently this picture was made some time ago and the lighting is poor and there are no artistic or unusual production or camera effects to recommend it. It does not begin to measure up to the usual work of either Jannings or Director Murnau.

UFA FILMS, Inc., Present
Emil Jannings in
"Tartuffe, the Hypocrite"
Adapted from Moliere's play
Directed by F. W. Murnau
CAST:

Old Gentleman	**Herman Picha**
Housekeeper	**Rosa Valetti**
Grandson	**Andre Mattoni**
Orgon	**Werner Kraus**
Elmira	**Lil Dagover**
Dorino	**Lucie Hoeflich**
Tartuffe	**Emil Jannings**

Length—6,053 Feet

A hypocritical housekeeper persuades an old man to leave her his fortune. His nephew brings a film showing how Tartuffe, a hypocrite, preyed on his friend and was exposed by the friend's wife. The old man restores his nephew and drives the housekeeper out. Drama.

"Ragtime"

John Bowers, Marguerite De La Motte, Robert Ellis and Rose Dione in a Fine Jazz Film

FIRST DIVISION PICTURES offers a fast-moving feature in Scott Pembroke's production for James Ormont, "Ragtime," and one in which story, suspense, acting and direction combine to make a good picture.

Mr. Bowers and Miss de la Motte have the leads, but Mr. Ellis speeds up his role of a gigolo with an incredible amount of "nerve" (or conceit), and walks away with the acting honors.

The story of a stolen jazz composition, with the heroine finally discovering the composer, should prove a good offering to exhibitors. Mr. Pembroke has an excellent cast, and they measure up to each demand. The direction is excellent.

Miss de la Motte's role is that of the rich girl who visits a night club (the Jail Club, with the attendants and entertainers dressed in conventional convict's garb, and with visitors assigned to cells furnished with tables at which to eat and drink). Ted Mason, pianist in the orchestra, falls in love with Beth, but "Slick" Martin also plans to win the girl.

One of Mason's compositions is stolen by Martin's wife, and the disclosure of the actual facts brings Red Mason and the girl together in the end.

Joseph Mitchell wrote the story, and Ernest Miller and Ted Tetzlaff were at the cameras. George Drumgold and Jean Planette did the titles.

James Ormont Presents
John Bowers, Marguerite de la Motte and Robert Ellis in
"Ragtime"
Directed by Scott Pembroke
A First Division Picture
CAST:

Ted Mason	**John Bowers**
Beth Barton	**Marguerite de la Motte**
Steve ("Slick") Martin	**Robert Ellis**
Yvonne ("Goldie") Martin	**Rose Dione**
Max Ginsberg	**Wm. H. Strauss**
Mrs. Mason	**Kate Bruce**

Length—6,700 Feet

Steve Martin, a professional dancer, meets Beth Barton, daughter of a millionaire, at a night club. Mrs. Martin visits Mason's home at night to recover a note Steve had written to Beth. Goldie discovers an original musical composition on Mason's piano and steals it. Steve sells the composition to Ginsberg. Mason tracks down Martin, exposes him as a thief and captivates Miss Barton.

"His Dog"

Fine Dog Story With Strong Heart-Interest And Drama, Offers Excellent Entertainment

DIRECTED BY KARL BROWN, who filmed the classic of realism, "Stark Love" and based on a story by one of the foremost writers of stories about dogs, the Pathe feature "His Dog," produced by De Mille Pictures Corp., is an excellent heart and human-interest picture that offers fine entertainment for any type of audience.

Mr. Terhune, the author, certainly knows dogs and loves them and he puts a wealth of feeling into his stories. Director Brown, and Rudolph Schildkraut as the owner of the dog, have caught this spirit and transferred it to the screen with striking effectiveness.

The entire picture deals with the hero and his dog, the other roles being subordinate although there is a romance with a happy ending. It is a story of one man, a poor, downtrodden, drunken, ambitionless man, and how the influence, the loyalty and affection of a dog regenerated him. Unlike the usual dog story, the animal performs no remarkable stunts, he is just an ordinary dog.

In a role entirely different from his usual one, Joseph Schildkraut gives a magnificent performance. He is absolutely convincing as the dull-eyed dispirited human wreck who owns the dog, and although he and the dog have almost the entire picture, it is a joy to watch them.

You will feel many tugs at the heartstrings, especially when they take the dog away from him, and there is amusing comedy relief, a good fight with the dog saving his master.

Walter Woods presents
"His Dog"
With Joseph Schildkraut
Based on story by Albert Payson Terhune
Directed by Karl Brown
A Pathe Picture
CAST:

Peter Olsen	**Joseph Schildkraut**
Dorcas	**Julia Faye**
Mr. Gault	**Crauford Kent**
Marian Gault	**Sally Rand**
Colonel	**Robert Edeson**
Olive	**Annabelle M gnus**
Chatham	**Fred Walton**

Peter Olsen, social outcast, dirty, downtrodden and habitually drunk, finds an injured dog and takes it home. Stirred by the unselfish devotion of the dog he gradually gains his self-respect and wins a girl's love. Finally the owner seizes the dog and takes it away but eventually gives the animal to Peter. Fine heart-interest story.

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but

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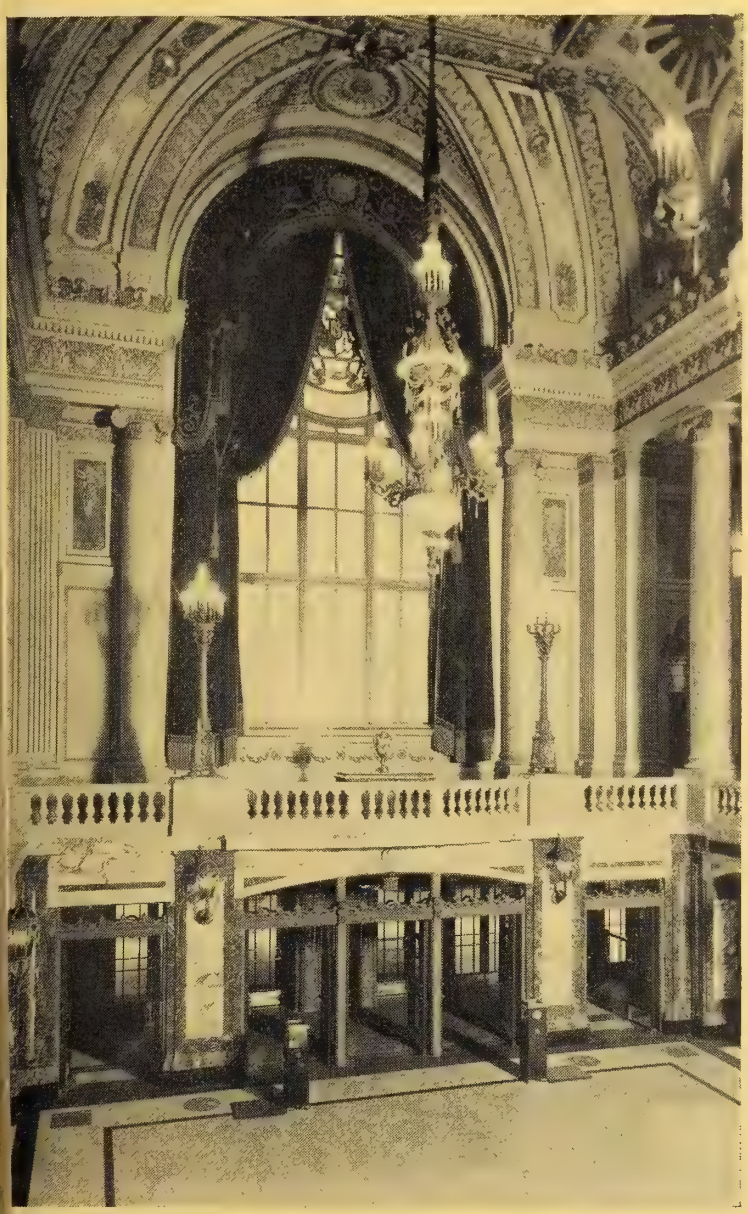

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GET THEM TO TALK about your show. Make them say nice things. Next week's audience is being made for you by this week's patrons. That's building business. How's it done? Well, first of all you have to give them something nice to talk about.

B. B. B.

People talk about the things that are out of the ordinary. That's your cue. Spring a harmonious effect occassionally with the organ feature. Make them sit up by a novel light treatment for a stage specialty. Jolt them into applauding by a realistic effect at the climax of a descriptive orchestral overture. The humdrum "regular program feature" seldom starts tongues wagging. The *same* thing, with the *different* touch, does the trick.

B. B. B.

Mr. J. H. Kurlander, of Brenkert Light Projection Company, has for you back of this color sheet a feature that tells how the different touches can be found and used to make them say nice things about your theatre. That's building business.

B. B. B.

Another "different touch" feature is O. T. Taylor's presentation suggestion this week Back of the Curtain Line. It is timely. It is usable in any theatre whether the stage is spacious or small. Expense-adaptable, too.

B. B. B.

Also there is a little more of the same in F. H. Richardson's Better Projection division. On Light Sources. There are other helpful bits there as well. Everything to help you build better business—every week.

B. B. B.

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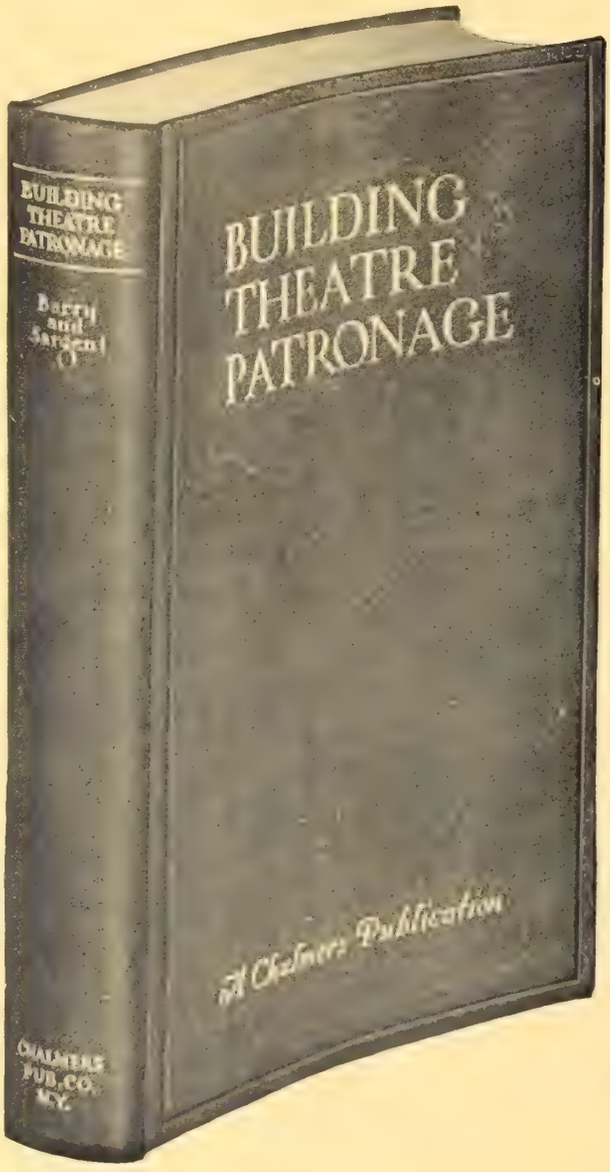

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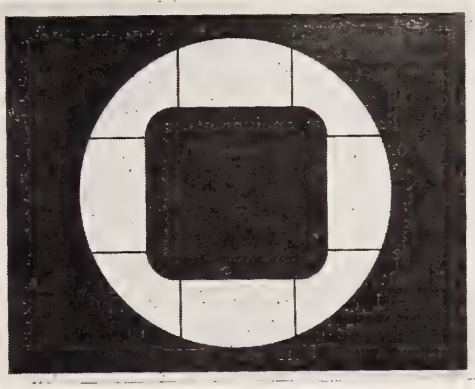
BETTER BUSINESS BUILDERS—EVERY WEEK

Make Them Say Nice Things About Effects And Keep Patronage Growing



Not the sign of a secret order, but a business builder; see picture below.

By J. H. KURLANDER

(Engineer, Brenkert Light Projection Co.)

ANY manager who can make his patrons talk about their last visit to the theatre in a favorable way, even become enthusiastic, has accomplished a great deal on the road to holding patronage.

To a surprising degree the use of effective theatre lighting and especially stage lighting can be made to create favorable talk by patrons. Especially in the matter of stage effects is this true. The average human being is susceptible to light, liveliness, color, surprise and the element of mystery—the "I wonder how it is done" element.

To this end, the astute theatre owner will see that his producing department and his projection staff work in closer harmony than ever. It pays to stimulate inventive genius among the staff of projectionists. They can very frequently contribute an idea for a striking effect, and to stimulate them by being open to these suggestions and appreciative of any that can be applied, will help the entire effectiveness of the stage presentations.

The use of a spotlight and of floods, stage spots and baby spots is pretty generally understood in their usual application. That is, there is usually a spotlight used on the star taking the center of the stage for a song, and so on. But in many cases the old method of stage lighting is in vogue, and it has gotten so much in a rut that the audience simply accepts it as a matter of course, so that nothing is added to the business building effort.

Patrons who attend the theatre steadily very quickly grow accustomed to the regulation routine and unless this is varied and new life put into it by unexpected oddities of lighting, just as much as by novelty in acts, changes of picture, and so on, these patrons will come in only when there is some picture that they especially wish to see. When they get in this state of apathy toward your theatre it takes almost superhuman effort to get them out of it.

The best plan is not to let the steady patron get into this apathetic attitude. It takes constant ingenuity, very true, but the result at the box office will well repay the steady push forward.

Many theatres have installed color lighting, and in some cases it has been used to the point where the new combinations cease to have any effect on the patrons. The lighting is there, but it is not working quite as hard as it used to for business. There are ways in which the theatre color lighting system may be harmonized with color spotting, and effect projection, so that the element of unusualness is restored and the audience again becomes aware of the fine things that are being given them at that theatre.

The best way to get away from the stereotyped and the ordinary in lighting, and particularly with regard to effective use of spot and flood lamps, in all their variety and capability, is to stimulate your staff to bring in new ideas, try them out and credit the inceptor of good ones.

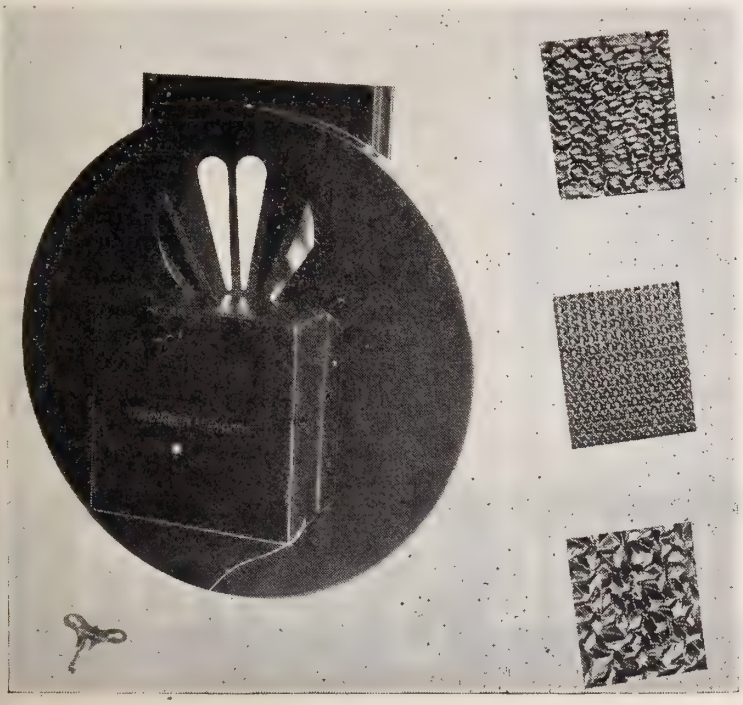
You will be surprised, if you have a staff of any ingenuity at all, how many variations and novelties of color lighting and effects can be found by men who know their effort is appreciated.

And that the audience responds quickly to novelty is a foregone conclusion. It needs no examples or arguments. You have experienced this trait of hman nature, doubtless, many times.

Novelty is not as difficult of achievement as one might think. Nor is the expense as great as might be imagined.

On the stage, for example, startling effects may be achieved by simply using bizarre, inharmonious color combinations, throwing the colors on for brief periods so that they will not become distressing or grate on the audience.

A spot placed very low so as to strike along a line of dancing feet is one idea that is very effective, and especially if silver slippers or those carrying rhinestone buckles, are worn by the dancers. A variation is the use of a spot



At top of page is a mask used to project color or tint as a border for the motion picture on the screen; a business building novelty which creates talk.

At left, a blending color wheel used in conjunction with design glasses for novelty in projecting titles; three of the design glasses are also shown.

BETTER BUSINESS BUILDERS—EVERY WEEK

following the feet of a toe dancer, with a very small, condensed spot of light, and from the wings.

A dark stage at the opening, with the faces of singers or the members of a band suddenly spotted in high light just an instant before the floods come up or the footlights and borders are brought in, is just enough of a novelty to evoke the little start of surprised pleasure which may put the act over to a big hand.

It is seldom realized, where the stage is deep enough for silhouette work, how effective a colored light flooded on a screen from behind, with silhouette dancers, causes the act to become. By using a low tone such as deep rose on the entire sheet, with a more vivid shade spotted on the central figure of a silhouette dance, there may be secured some very pretty effects, especially if the sheet is masked by cut-out greenery through which a dim green haze is caused to shine.

Color wheels make a very effective way in which to use the light, but it would be wise to devise different methods of application once in a while. The usual habit of merely turning the wheel so that one color succeeds another in a steady and recurrent progression may easily become tiresome and so defeat the purpose of the use of spots.

By blending colors in the flood lighting may be obtained many very attractive effects, and it is possible by the use of masks over parts of the various spots to achieve a black silhouette effect, somewhat rough, but effective, around some particular figure. This is especially useful where the number of spots is limited, because the stage can be flooded in one color, somewhat deep, while the silhouette can be replaced by a matched-in piece of another color disk so that the figure can be outlined, possibly in white or a light tint. This will be effective if not overdone.

It may, if you will experiment a little, astonish you to see how a stock fancy can be made to seem almost a different set to the audience by the clever use of spot and flood lighting. The highlighting of some part and the low-lighting of others can create quite a different aspect in the set, as certain colors can be made to seem changed by the impinging upon them of other spot or flood light tint disks.

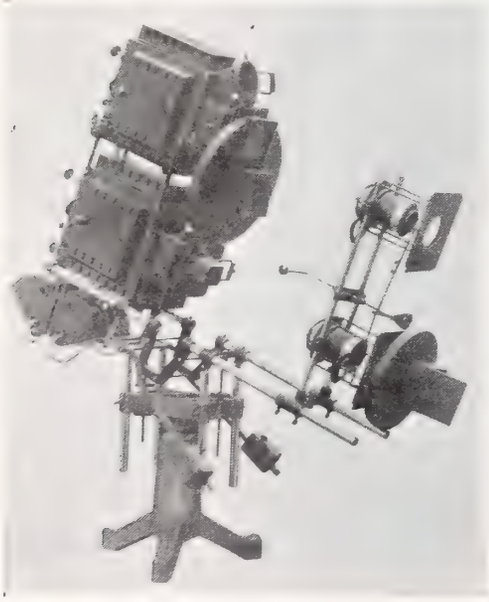
In the theatre which uses an organ as a feature of the program, more attention might often be paid to the harmony of color effects and of other types of effects with the music, so as to create a new style of organ presentation.

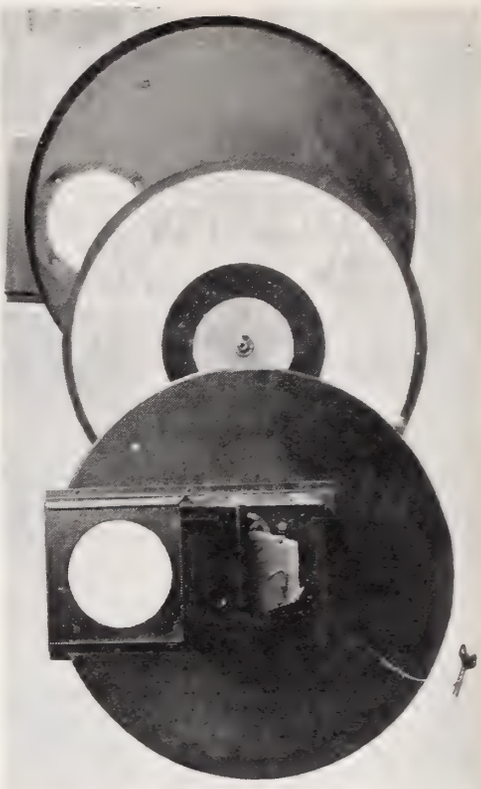
Too often the organist merely sits at the console in a white or straw spot, and that is all there is to it. Now it may be argued by some that the music is all important. Granting that, there is no excuse at all for any lighting, certainly not the performer alone; outside of manual dexterity, it is hardly possible to argue anything about the playing of the composition that the audience wishes to "see." Therefore, as soon as they have seen the organist "lit up" (if you will pardon the phrase here in purely a spotlight sense) they begin to lose interest in the focused spot of light and it may to some even become tiresome: it draws attention and yet it is not revealing anything.

If, instead, effects were employed where the music adapted itself to this sort of treatrment, an audience would be given something to hold attention, more of the music's beauty and mood would be brought out, and there would be a real salvo of applause. This can be proved very easily. Try even a stereopticon slide, in soft colors, brought up on the screen, or on the curtain if your curtain is of a material that will take it, say of a woodland scene, during part of the playing of "Indian Love Call" and bring a singer in Indian garb to the side of the screen, softly lighted with a spot and see the difference in the applause from a rendering of the music alone with the organist only highlighted.

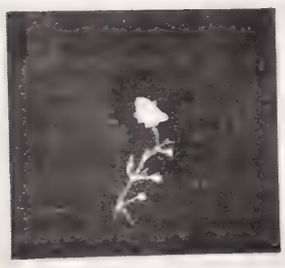
There are, too, inexpensive effects which are procurable for use in connection with effect projectors in combination with spot lamps, which can be used to provide very attractive combinations with music.

As an instance, take the not exceedingly well-known, but very fine musical composition, "Wedding of the Winds Waltz." Even alone it would be a pretty number. But suppose that on the introduction you bring onto the sheet or curtain an effect of soft, fleecy clouds in slow motion, which effect is easily procurable. The idea of the soft blowing winds is carried out, the audience has something to watch and





Component parts of an animated scenic effect (colored).



Above, typical effect projector, courtesy Brenkert Light Projection Co.; below, a flower stencil and negative and positive slides for dissolving effect.

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to enthuse over. With the first passages of the waltz proper, sunset and evening clouds, and then with the wilder and more hurried passages the storm clouds effect can be found very effective, especially if rolls of thunder and rushes of wind is worked backstage. For the closing, a tender melody, slow and dreamy, expressing something of the happiness of the mating winds, a moving cloud effect at sunset would be something that could easily bring down the house, especially if you are not in the habit of using this type of presentation with your organ specialty. And in the smaller house the effects are better in summer than a "hot" or snappy and fast presentation number that gets things "all het up."

There are multitudes of effects, from the waving flag to top off a patritic number, through the tempest, the volcano, the spectacular inferno effect, and so on, to the soft, fleecy floating clouds or rippling waters with the rising moon.

It is worth considering, this effect proposition, from the standpoint of building up business. The use of the spot and flood, the effect projector and the baby spots helps to make the presentations you use more colorful and attractive.

A band, silhouetted against a green lighted sheet, for an opening of a band act, then dimming down on the back light and as the silhouette sheet is lifted bringing spots to play on the instruments, makes a surprise start that helps to put the act into a strong standing with the audience.

But more than in the large theatres, the effective employment of spots and effects, used in that "different" way, will help to make talk, because the small town theatre has a clientele which chats around, and anything unusual makes a lot of talk. Unlike the picture, which is changed perhaps nightly, the effect and organ specialty can be held for a week, and changed for a second by adaptation or a shift of the effects to suit a new musical selection.

These effects, already mentioned, are greatly augmented by the introduction, at appropriate points in certain musical compositions by organ or orchestra, of such novelties as flashing stars, falling water, rising moon, flying birds or butterflies, Midnight Sun, Aurora Borealis, rain effect, snow effect, blizzard effect, sand storm effect, and too many others to chronicle here. Properly adapted to band or organ, or stage setting and presentation, they make people talk, and they say nice things—and when you make them say nice things you have gone a long way toward the next week's ticket sales being bigger.

"Tell Them With Trailers" Slogan Makes a Hit With Showmen

The new season of 1927-28 is going to be one of "ideas" and the Special Service Department of National Screen Service, Inc., reports that "Tell Them With Trailers" seems to be the slogan with exhibitors, who are using this method of informing their patrons of new ideas in policy and presentation—and hundreds of orders are being filled daily for special trailers which will tell theatregoers of the favorite Stars, big specials and unique productions which have been contracted for showing during the Season.

This has necessitated an increased editorial and technical staff and in order to facilitate this branch of its service to exhibitors, National Screen Service announces that those showmen who are too busy to write their own copy, need only send in their ideas and name of picture, which will be converted into trailer text and returned with prices and confirmation awaited before order is entered.

In order that the exhibitor may properly dress up his screen and enhance the atmosphere of his presentations, many new and beautiful ideas have been developed in animated Presentation Leaders for Features, Comedies, News Reels and other units of picture programs, including Overture and Organ Announcements.

Dunbar Theatre Goes to Church With Big Feature

The Dunbar Theatre of Spartanburg, S. C., recently went out after business in a real way, in order to prove to the anti-movie patrons of the city that the motion picture was instructive as well as entertaining.

John Dean and his assistant manager, George R. Reeder met the local ministerial union and made arrangements to show the Wanderer in each of the leading churches in the city. The picture was shown and the aim of the management of the theatre was accomplished as well as a few dollars for the various churches.

World-Wide Acclaim for Sentry Safety Control Attests Merit

JOS. E. COHEN, Chairman of the Board of the Sentry Safety Control Corporation, said this week that an international response has met the introduction of the Corporation's device which makes impossible a fire resulting from projection faults.

"We have two factories in operation now," Mr. Cohen said, though only a few months have elapsed since the Sentry Safety Control was placed in manufacture. We are, of course, enlarging our production facilities considerably, because we have no intention of permitting the demand to run beyond the possibility of supply.

"The problem of supplying demand in foreign countries will doubtless be met by erecting factories in Canada, Europe and the Americas south of us. Our own factories will concentrate on the domestic demand.

"As we have stated before, we intend to service the devices ourselves and that in itself presented a considerable physical problem. Since last week when we arranged with the National Theatre Supply Company to act in a distribution capacity, inquiries from all parts of the United States have come in and these will be net and serviced from their many branch offices. An initial order of 10,000 units was placed with us by National.

"While, as in any business, the economic value of any device is fundamental, it is a curious thing that most of the demand for the Sentry Safety Control is based on altogether other considerations. As has been told, the Sentry makes impossible any fire originating from a fault in the projector. The possibility of fire has long been the bugaboo of threatre owners and managers; it has founded a fear that is seldom absent from the theatre owner.. That fear has not been so much for his investment as it has been for his patrons, especially children. The fortunately few holacausts that have happened in motion picture theatres have nevertheless been enough to plant this fear and keep it ever uppermost.

"Theatre owners who have heard of the Sentry have expressed their desire for installation, not on economic grounds, but on moral grounds. They want to insure safety for their audiences and thereby remove the hitherto ever-present fear they carried around with them.

"We notice the same tone in inquiries from abroad. It carries out exactly the prediction voiced by a noted trade-journal editor when he stated that theatre-owners are never lax in improving their houses when the safety of their patrons is concerned.

"Quite fortunately, the Sentry Safety Control is not expensive. On the contrary. When one compares it, for instance, with such other recent mechanical developments as talking-movies, its cost is merely fractional and, of course, there is barely a comparison to be made between the desirability of 100% safety from fire-hazard and novelty in entertainment.

"The time will come when parents will not permit their children to enter a theatre unequipped with this safety feature. In fact, we have no doubt that it will be classed as compulsory equipment by municipal and state officers. We have made no effort to bring this about and yet in a number of states this compulsion is already operative."

Mr. Cohen also said that the Sentry Safety Control has so impressed fire underwriting and insurance officials that a considerable portion of its cost is written off automatically by lower insurance costs. Administrative offices of the corporation are maintained in Philadelphia and New York, but distribution, installation and servicing will be available in all parts of the country, both through representatives of Sentry Safety Control Corporation and through the National Theatre Supply Co.

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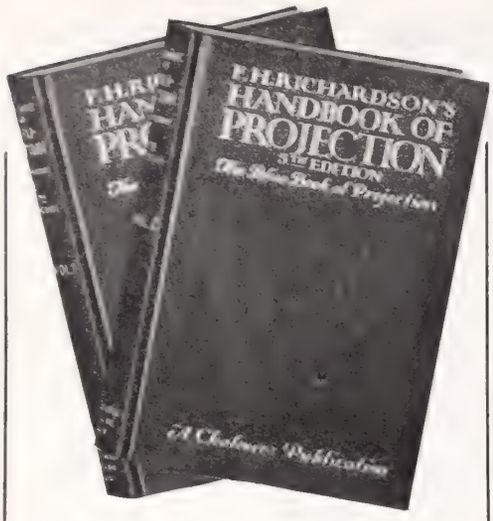
BETTER BUSINESS BUILDERS—EVERY WEEK



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N. T. S. Puts T. J. Major Over One-Contract Equipment Plan

ADDED impetus has again been lent to the progress of National Service toward the goal set by those whose foresight made the great National organization a reality.

Mr. T. J. Major, until recently purchasing agent for the Balaban & Katz-Publix organization, has been retained by National Theatre Supply Company and placed in charge of the One-Contract Plan Division of the Company, which includes the Engineering Division under the direction of Alvin Seiler, the National theatre equipment engineer.

Mr. Major is without question one of the leading theatre equipment specialists of the country, having had supervision of equipment selection over a majority of the finest B. & K. houses, including the famous Uptown, Tivoli, Rialto Square and many other playhouses of like calibre. His combined experience in the equipment industry and in the operation and maintenance of theatres, ideally fits him for the position he has assumed with the National Theatre Supply Company.

Will Train Service Men

In addition to assuming sales supervision of the various unit departments comprising the One-Contract Division, including the engineering, scenic, seating, decorating and pipe organ departments, he will train National territorial representatives and salesmen in the *modus operandi* of National Service, instructing them in both merchandising and the better service policies inculcated by National.

The National One-Contract Division has inaugurated a system of equipment research, and data will be supplied to architects covering every department of theatre construction and outfitting in which they may be or become interested.

The National Engineering division services and the One-Contract Plan will function only through commissioned architects. No attempt has or will be made to serve in an architectural capacity and all decorative schemes, plans and suggestions for either effect or efficiency will be submitted to the architect in charge of each project prior to final submission to the buyer. Mr. Major's department has devised a "job progress department" for work in process. A systematic routing of work through each department which insures close co-ordination and the maintenance of harmony in both effect and efficiency.

Lee's Georgia Theatres Using Hallberg Products

M. G. Lee, the progressive theatre owner and exhibitor, was one of the first to appreciate the advent of the Hallberg Reflector Arc Lamps, with the high intensity type carbon feed and many other superior advantages. In January of this year Mr. Lee read the Hallberg announcements and on January 29th he placed his first order for one Hallberg three-phase motor generator, with instrument and control panel, and two Hallberg Reflector Arc Lamps for Simplex Projectors. There was also furnished a screen.

This installation was completed shortly thereafter in Lee Theatre, Cuthbert, Georgia, managed for Mr. Lee by Walter Harrison. The installation proved so satisfactory in service that Mr. Lee has now ordered an additional similar equipment for Lee Theatre, Fufaula, Ala., under management of J. R. McCarthy.

Mr. Lee is one of those careful and successful exhibitors who takes advantage of every improvement.

Patents

Information concerning patents of interest to the motion picture industry, furnished by courtesy of William N. Moore, patent attorney, Washington, D. C. A Weekly Service.

1,631,021. THERMIONIC INDICATING MEANS RESPONSIVE TO LIGHT VARIATIONS. John Joseph Dowling, Rathgar, Dublin, Ireland. Filed March 2, 1926, Serial No. 91,780, and in Great Britain April 15, 1925. 7 Claims. (Cl. 250—2.)

1. Light responsive means of the kind herein referred to comprising a thermionic valve receiver system, indicating means associated therewith, and means for continuously subjecting the said system to electric current oscillations persistence of which is necessary to prevent any indication being given that predetermined light conditions are departed from, such means being operated by impulses derived from the receiver system.

1,630,616. OPTICAL SYSTEM FOR PROJECTION APPARATUS. Roger M. Hill, Washington, D. C. Filed November 21, 1923. Serial No. 678,089. 6 Claims. (Cl. 88—24.)

6. An illuminating system for projection apparatus the combination with a radiant, a primary condenser system, a diaphragm disposed intermediate the radiant and primary condenser system, a film aperture, an objective system to the front of the film aperture, the two systems being optically arranged with respect to each other and the film aperture for projection purposes, of an auxiliary condenser interposed between the film aperture and the primary condenser, said condenser being of such focal length and so positioned with respect to the radiant image and the film aperture as to image at the plane of the film aperture the field of light defined by said diaphragm.

1,630,670. REEL. Frank Mossberg, Attleboro, Mass., assignor to Mossberg Pressed Steel Corporation, Attleboro, Mass., a corporation of Massachusetts. Filed September 25, 1925. Serial No. 58,527. 8 Claims. (Cl. 242—123.)

1. A sheet metal reel comprising a tubular body member, a head-plate at each end thereof provided with central annular openings through which the ends of said body project beyond the outer surface of the head plates providing an annular shoulder at each end thereof, and welding metal fused and deposited about said annular shoulder to form a fillet joining the head plates to the body number.

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MANAGER: Young man to manage and book 600 seated picture house Monday after 9 A. M. Royal Theatre, 1350 Southern Boulevard. References.

Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

Water Lilies

An O. T. Taylor Idea That Especially Suits Children, Dancing School Tieup, etc., and Is Available to Any Presentation Director or Exhibitor Because of Its Adaptability.

THIS week we have a presentation which is especially suited to children and which will prove an ideal vehicle for dancing school tie-up.

The idea promises possibilities for effective lighting and striking, colorful settings. The costuming also can be made very artistic and novel. As the presentation is of a fanciful conception the settings and costumes, in design and coloring should be fantastic and bizarre.

THE ROUTINE. Right and left from audience. Drapes part on a blue stage showing wood scrim in one. Organist plays "At Dawning" as blue dims out in front and is brought up slowly behind scrim, dimly revealing a forest glade in the blue night light. Deep amber side floods up gradually as the big orange moon emerges from behind the castle. Through the clearing is seen a vista of rolling hills and in the far distance a castle perched on the top of a mountain.

Immense trees in the foreground shelter a big pond, in which enormous water lilies and leaves are growing. On one of the larger leaves in the middle of the pond sits a huge green frog. Amber light dimming out slowly as moon sinks below the horizon, again throwing the scene into blue night light. Music segue, "Morning Mood" (Grieg). A rose glow is slowly appearing behind the trees at left. Pink glint on castle changing slowly to straw—then white—as magenta and amber side floods are brought up gradually. A rooster's crowing is heard from afar. Birds begin to sing. The frog moves, looks around, stretches and finally hops from the lily leaf to the bank in front of the pond.

Scrim flies. Music segue, "Parade of the Pollywogs" (Barnes). Frog in acrobatic routine, or acrobatic, eccentric or comedy dance. Water bugs could be introduced in dance number to "The Water Bug" (Miles). Shafts of white light (pin spots) from left announce the rising sun. Organist plays part of chorus from "The World Is Waiting for the Sunrise," then segue, "A Fairy Flirtation" (Wheeler), as a wood nymph appears from behind a tree. Other wood sprites follow for dance routine. White

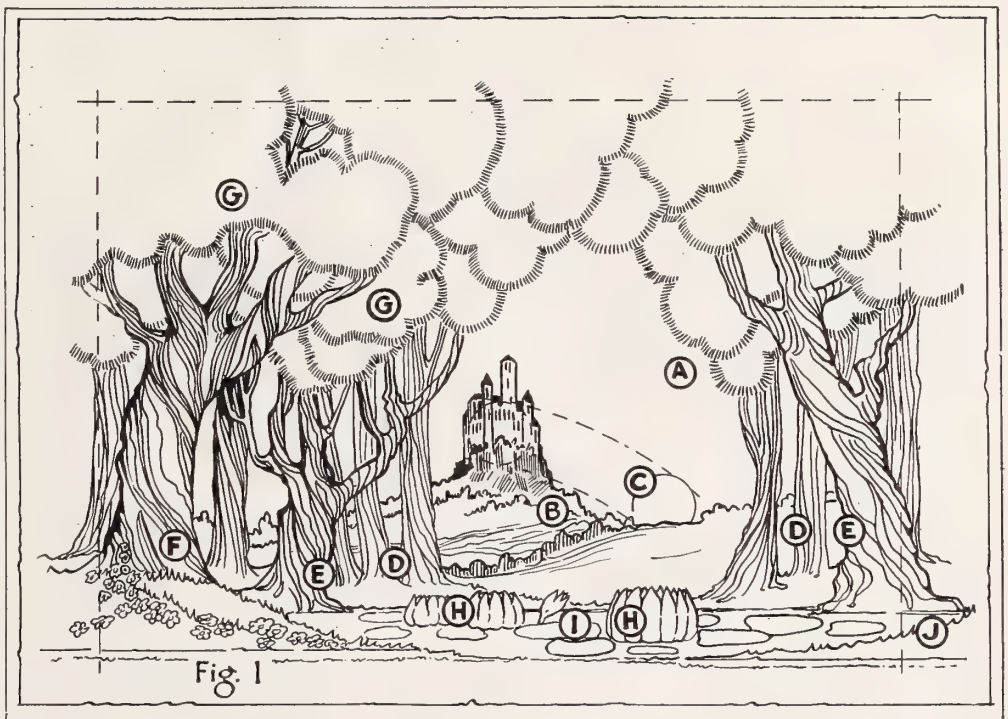

Fig. 1

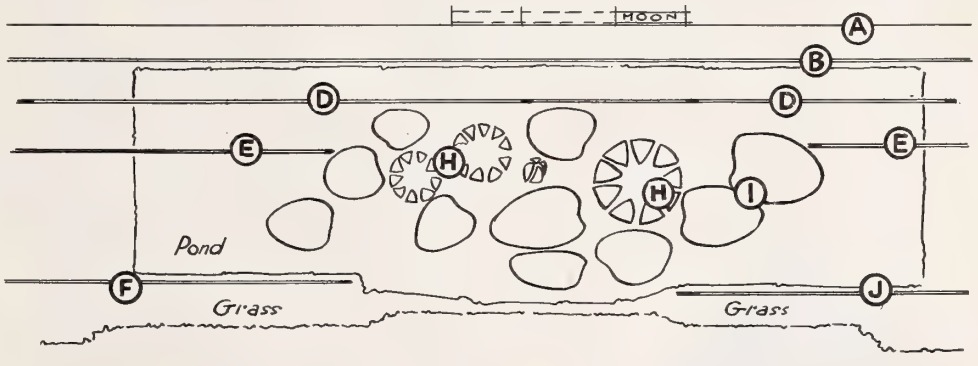

Fig. 2

Apron

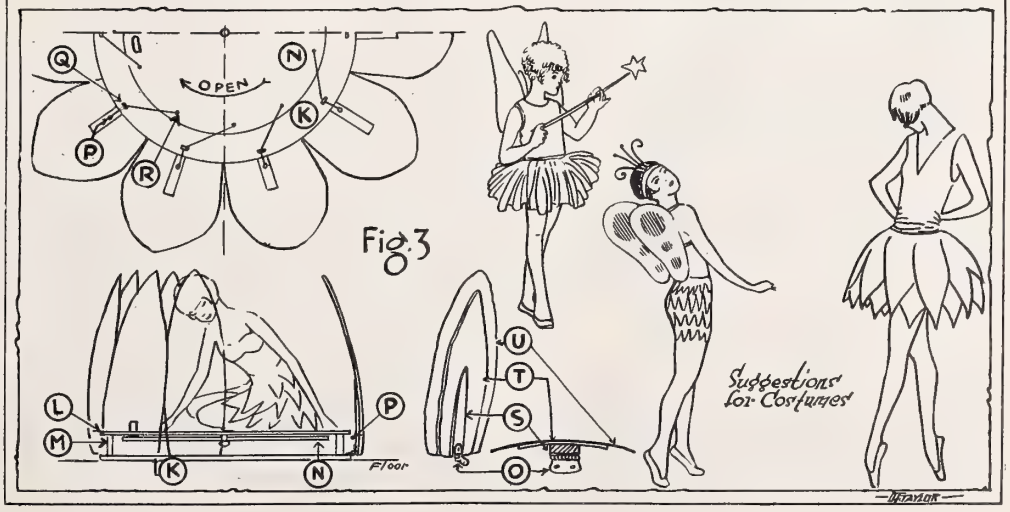

Fig. 3

BETTER BUSINESS BUILDERS—EVERY WEEK

flood from projection room on dancers. On finish of dance they exit right and left. Music to "Water Lilies" (St. Clair) as white water lilies, in pink overhead spots, slowly unfold to reveal, posed in center of lilies, girls in yellow pedal costumes. The flowers fully unfolded, the girls step out for dance routine, after which they return to the lilies and are again enfolded. Scrim down-light behind scrim dimming out as light in front comes up. Drapes close. Alternate music for dances: "Dancing Nymphs," "A Little Dance" (Beaumont), "Woodland Whispers," "Whispering Flowers."

THE SETTING—Figures 1 and 2—A blue sky drop, A, forms the backing. This should be a dye drop to permit working of moon effect. The ground row, B, is of light frame work covered with paper or muslin. The castle and upper profile is cut from wallboard. A cut wood drop, D, hangs in front of the ground row. E, E, F are profile trees, easily made from wall board and 1 x 2 battens. J is a low raking piece. When the scene is first seen the moon, C, is hidden behind the castle, as indicated by dotted lines in Figure 1. Its course in descending is also indicated.

The two cut borders, G, one in front and the other back of the trees, F, are of special design. Stock foliage borders will, if necessary, do. The pond is black oilcloth, or muslin, painted black or dark blue and varnished. Oilcloth may be laid in overlapping strips, care being exercised to lap so that edges are away from the audience. The water lily leaves, I, are cut to different sizes from wallboard. The construction and operation of the unfolding water lilies. H, is shown in detail in Figure 3. Cut two large wooden circles, K, L. The size will depend on the size of children taking the parts of water nymphs. For children of 10-12 years old, circles of from 30 to 35 inches should prove of sufficient size. Space the circles about three inches apart by means of a number of small blocks, M. A light wooden disk (veneer is just the thing for this), N, some six inches smaller in diameter than the circles, is fastened with screw or bolt to center underside of top circle. The lily petals are attached to the lower circle by means of small spring hinges, O. Screweyes, with a short piece of heavy string or cord attached, are fastened to the petals at P and run through another set of screweyes placed on underside of top circle at Q to be fastened at points, R, on the disk.

A knob or handle, attached to the disk and protruding through a curved slit in the top circle is used for operating the mechanism to fold and unfold the lilies. The petals are raised to upright position and the disk turned until all the cords are drawn taut, thereby holding the pedals in position. To open or unfold the lily the dancer concealed in it merely turns the disk. The lily petals are made as shown in detail in Figure 3. The wooden rib, S, to which the hinge, O, is fastened, supports a small size petal, T, cut from wallboard, or chip board, and to which the full size white paper petal is pasted. The petals should be large enough to permit a slight overlap. Cover the top of the circle with yellow sateen or crepe paper, large enough to hang over the edge and cover the space between the two circles.

PAINTING SUGGESTIONS—Do castle in dark blue, pink and light blue; mountain on which the castle stands, medium blue and purple; hills purple, dull greens and blues. Tree trunks tuscan red, blues, magenta and purple of various tones. Foreground greens and blues; flowers pink and lavender. Foliage dark green and blue with definitions in medium bright greens and blues. Lilies white, leaves, medium rather bright green. Dark green grass mats. Do all painting in flat, solid masses; the relative strength of the colors suggesting rather than indicating shading and highlighting. Make the color scheme as well as the build of the setting carry out the idea of the fantastic.

How We Put It On

The Novak Vaudettes, five-piece girls' orchestra, was the stage attraction offered with Colleen Moore in "Orchids and Ermine" at the D. & R. Theatre, Aberdeen, Washington. This star is well liked in Aberdeen but not strong enough to play at advanced prices without the support of a suitable stage show. The Vaudettes, reported on before in this department, were decided upon as the most suitable of available attractions.

The simple, yet attractive, setting consisted of a large studio window set in a purple plush cyc. An old-fashioned garden of natural shrubbery and flowers was seen through the window. The setting was on the order of the cameo suggestions in the February 5 issue of the *Moving Picture World*.

The program ran as follows: The band opened with "Merry Widow" behind the drapes which parted during the first part of the number. The next number, "All I Want Is You," also by the band with the trio megaphoning the chorus, was followed by one of the girls singing "What do I care what somebody said." Thereafter "Side by Side" and "Hello Cutie" by the band with "It All Depends on You" and "Tiger Rag" as a well earned encore.

This, the second appearance at the D & R of this popular orchestra, demonstrated that a small, comparatively inexpensive attraction that can "deliver," fits in very well with the presentation policy of the house; to offer stage attractions which are, in their class, on par with the screen attraction.

"Kute Kids Revue" was the stage attraction offered at the D. & R. Theatres, Aberdeen, Wash., in conjunction with the showing of Clara Bow in Paramount's "It." The presentation featured four girls, ages eight to twelve, in a song and dance routine that was above the average. The outstanding bits being a very clever rendering of a comedy song by one of the girls and an acrobatic dance that was a wow, by another. A Russian and "Tough" number took a good hand. The show opened and closed with ensemble numbers.

The unusual setting consisted of a pair of twelve feet high wrought bronze gates set between sixteen-foot posts, in front of which were tall, slender trees done in vivid colors and tinsel thrown into prominence by amber pin spots concealed in the tubs at the foot of the trees. This unit was flanked on both sides by large, brightly decorated flower boxes filled with natural greens. Four numbers were worked in front of the closed gates. For the entrance of the Russian dancer the gates swung open revealing a setting of odd shaped ground rows, houses leaning this way and that, and above it all a large orange moon with a cross-eyed, smiling face, radiating glittering rays. The setting, in vivid colors and unusual spotlighting was in perfect harmony with the entertainment.

Pepping It Up

MANAGERS AND PROJECTIONISTS!

We would like to hear from you managers and projectionists who have used projection effects of any kind. Send us a rough diagram or sketch with description of the effect. Lets make this department a REAL SERVICE DEPARTMENT. We can do it ONLY by CO-OPERATION. Get busy right now and send in that idea. Thank you.

HAVE YOU USED COLOR ILLUMINATION on the screen during title of picture and the many credits? It helps to relieve the tedious wait for the picture to commence. Soon on this page.

Encourage your production department by working with it. Show your appreciation when an unusual good presentation is produced. Suggest—don't criticize, unless you are dead sure you know what you are talking about—and can show by example that you do know.

Don't try to "speed up" your producer, whether he is the stage manager, scenic artist or musical director, by "raving" about the big city presentations that you have seen, until you find out whether your production equipment make possible effects that you have seen in the city. Check up on your equipment, add to it or re-equip, it's investment, not expenditure.

HOW ABOUT GARDEN EFFECTS with slowly changing lighting; in the pit, if this is used for organ console only; in the first boxes if these are undesirable for viewing pictures, or on the stage during intermission. Watch for ideas—soon.

Don't become discouraged when you read about the ten, twenty-five and fifty thousand dollar stage shows sponsored by other big circuits. If your patrons are accustomed to seeing their favorite quartet in front of a cyc they will be delighted with the treat afforded by a nifty, inexpensive setting. Try it and note the difference.

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BETTER BUSINESS BUILDERS—EVERY WEEK

Better Projection

Practical Helps to Improve the Best Business Builder

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Wants to Know Why the Film Jumps Up and Down

FROM El Dorado, Kansas, comes a letter saying that when the writer of it visited a show in a neighboring town the picture was quite all right on one projector, but "jumped up and down" on the other. The jump, says he, was especially noticeable in sub-titles. Says he tested the tension shows, which had correct pressure. Cam is neither bent or worn and intermittent in good shape. Wants to know what is wrong.

In asking such a question, the "jump" should always be very accurately described. I think, however, the matter is simple. I believe you will find it occurs four times to each revolution of the crankshaft, or, in other words, once to each rotation of the intermittent sprocket.

If this is correct, then either the intermittent sprocket shaft is sprung out of true, or the intermittent sprocket does not fit the shaft, or is for some other reason out of true.

If the projectionist has himself installed a new intermittent sprocket, it may have fitted the shaft a trifle too loosely. It may have been a too-tight fit and he has forced it on and in so doing has sprung it out of true. It may be due to improper pinning of the sprocket on its shaft. I would advise a careful reading of General Instruction No. 5, page 631, Volume 2, of the Bluebook, especially the part headed "Spare Intermittent Movement."

The trouble undoubtedly is in the intermittent sprocket or shaft if the movement is as I have described it. If not, then further description is necessary to a correct diagnosis. It is seen more readily in printed matter, such as subtitles, merely because, in such matter the eye more readily recognized such an imperfection.

Visitors at South Lyme

The editor has enjoyed having as guests at his summer home, South Lyme, Conn., Arthur Gray and family, Boston, and Joseph Basson and family, New York City.

Visits from such men add zest to life. None of us agree on all things, but there is friendship and a mutual interest which makes the arguments and discussions we have both deeply interesting and helpful.

Come again next summer, if we are all alive. The latch string is always out for any man truly interested in motion picture projection and its problems, but especially for tried, proven friends such as these two.

McGuire of the International Projector Corporation swore by Isis, Osiris and several other gods that he would visit my 'umble 'ome this summer. If that lad don't show up before fall he had best climb down a deep well and have its top cemented up before I migrate to the wicked city for the winter.

"Better Projection Pays"

Bluebook School

Question No. 608. What damage is done by using an intermittent sprocket too long: what is, in your opinion, the useful life of an intermittent sprocket—when should it be replaced by a new one?

Engineers Plan Meet

The fall meeting of the Society of Motion Picture Engineers will be held at Whiteface Inn, Lake Placid, New York, September 26 to 28, inclusive. The programme is slowly taking shape and Secretary Porter, whose finger is on the pulse of affairs says: "We are going to have a splendid meeting in a wonderful place."

Unable to Locate Automatic Machine

L. E. GALINDO, Apartado 128, Guadalajara, Mexico, says: "I have the third and fourth edition of your handbook. Please send me the new two-volume one at once. For more than five years I have read and studied your projection section in *Moving Picture World*. I propose to erect one or two more theatres in this city, where I import films, equipment and all kinds of accessories.

In July 11 issue I read your article on the automatic film inspection machines, but was unable to locate the address of the manufacturer or seller. (That is the function of our advertising department, upon whose perogative I have no license to infringe. I had the manuturer write Mr. Galindo direct.—Ed.) It would accommodate me a great deal if you would give me your candid opinion concerning this machine."

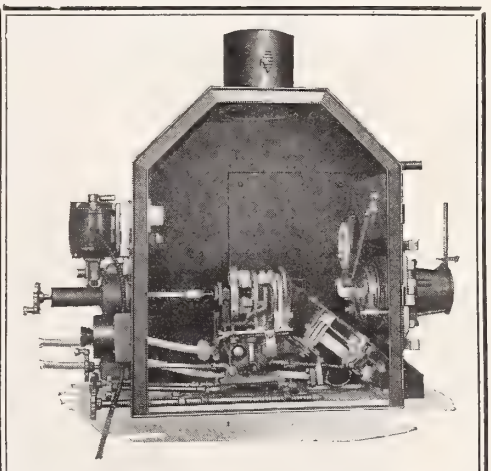
The machine in question would, in my opinion, work a decided improvement if it were installed in exchanges. Before long there will be a model designed for both exchange and theatre use. Only the big, costly machine is available at this time, in which Mr. Galindo would hardly be interested. As soon as the theatre-exchange model is ready, this department will give it full description and tell you all just what its editor thinks about it. Also, no doubt, the address of its manufacturer or selling agents will be supplied in our advertising columns.

In general, while such machines cannot be expected to detect all imperfections in film, it will detect anything and everything which would interfere with the passage of the film through the projector, such as, for example, ripped sprocket holes, wide stiff splices, patches loose on either or both edges, torn film, etc. The detection is positive, and the machine is automatically brought to a stop until the defect is repaired. The three imperfections which such machines will not detect are (a) misframes; (b) splices which are perfect at both edges, but loose in their center, and (c) "rain." However, the hand inspection as now practiced in a large proportion of our exchanges detects very few misframes, or splices loose in the center but good at the edges. Rain can be seen at a glance. Its detection has no part in the regular film inspection.

The enormous amount of film sent out by exchanges to theatres in a mechanical condition varying from bad to wretched is convincing evidence of the need for some device of this kind.

I have received as many as fifty film faults cut from one production by a projectionist before the production could be projected with safety, and flashes of white light, misframes and jumps caused by stiff, wide splices kept off the screen. Save in a relatively few exchanges inspection and film repair approaches the farcical. Let us therefore by all means give the mechanical-electrical inspection a good square tryout. It certainly can't be much worse than what we now have. In my opinion it will be very much better.

ORDER YOUR BLUEBOOK RIGHT NOW.



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Bluebook School Answer 583

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Practical question submitted by John Doe, Chicago, Ills. What may be considered as being the points of superior excellence in motor generator sets designed for projection work? Put in another way, what characteristics of construction and electrical action would you lay stress upon in selecting such a set for your own use?

There were few replies to either this question which could by any stretch of imagination be called satisfactory. There was one reply, however, which is so remarkable, coming as it does from a working projectionist in a relatively small city, that, although it will consume most of the space available to us this week it will be used in full.

It is the answer of brother Charles E. Curle, member Local Union No. 259, Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O., Chattanooga, Tenn., and I want some of you big-time chaps who hold yourselves to be too to take part in a projection school, to look it over carefully.

It is not perfect, true, I could myself criticise it in some minor points, or could add somewhat to it, especially in the matter of mechanical construction and upright vs. horizontal construction, but just the same it is a very remarkable answer to come from a plain motion picture projectionist, make you no histake about that.

General Managers of big theatre chains will do exceedingly well to keep an eye on such men as Curle and some of our other Bluebook scholars." Curle and men of his sort have both expert knowledge and the energy necessary to apply it. It is such men as they who are eligible to and should have the positions of Supervisor of Projection as they are created. or they should be Chief Projectionists in the great motion picture palaces, and in saying that I am not intending to take any sort of a side swipe at those now holding such positions. I speak of those other positions which will from time to time arise, where men of real, demonstrated ability and energy are needed.

Regarding the question, Curle says: "This question might be answered in a few words, or with words which would cover many pages. To merely name the characteristics which one would deem essential in a set, without any detailed explanation, would, it seems to me, have small value. I therefore shall set forth things which, while perhaps not strictly germain to the question, must nevertheless have consideration when it comes to summing up the characteristics, efficiency and desirability of a motor generator set.

A very prominent electrical authority has the following to say with regard to motor generators: "The successful operation of a motor or generator depends upon it intelligent selection and application. However excellent its design and construction, a motor or generator will not give its best service in an application for which it is not suitable. (Meaning when used for work it is not suited to perform.—Ed.). Its general class, its type, its characteristics, its degree of enclosure and mechanical construction must each be considered in making a selection."

By this it is meant that before selecting a motor or generator we should first carefully consider and study the characteristics of the work it will be called upon to perform, hence I believe we may well examine the action of the electric arc as used in projection work.

First, there are four essentials necessary to the maintenance of an electric arc, viz.: electrodes, amperage, voltage and resistance. The quality of light emitted by the electric arc is directly proportional to the number of amperes of current flowing. The arc voltage is the electric pressure, measured in volts, necessary to force the required number of amperes across the gap or space between the electrodes, and this same gap or space, electrically or partially so bridged by the gases emanating from volatalized carbon, forms the resistance element.

With the carbon in contact with each other, as in striking the arc, there is what amounts to a short circuit (except for such resistance as may be in series with the arc) which requires relatively very low voltage to force the current through the slight resistance of the imperfect carbon contact, but as we separate the electrodes, more and more electrical pressure is needed as the separation is increased, in order to maintain the current flow, until when we finally have a separation which is termed "normal arc length," when there is an electrical pressure of from about 50 to possibly as much as 70 volts across the arc, the voltage being dependent upon the current flow, and to some extent the kind of arc.

At present we have three types of arc in use for projection, viz., the high intensity, which uses from 75 to as high as 150 amperes, the reflector type, which uses from 10 to 35 amperes, and the regular arc, which within certain limits, may use any amperage, its economical limit being about 75 amperes, though as high as 120 is often used.

Of these, the high intensity and the reflector type arc are put out by the manufacturer with an automatic device which maintains a constant arc length, hence a constant arc voltage and amperage. The regular arc may be and should be handled in the same way. Many of them are still hand operated, however, and naturally the arc length, and therefore the arc voltage and amperage varies within considerable limits.

Another item which must have consideration is the fact that under modern practice the light source of two projectors must be burned at the same time during changeover, and this must be so handled by the motor generator that there will be no appreciable effect on the screen when the projectors are changed. In other words, the motor generator must be able to bring the second light source up to equal light giving power with the first, and that without appreciably dimming the working arc.

This may be accomplished by either of three methods: It may be done by the use of two generators, each supplying one of the light sources. It may be done by using a constant voltage generator, so designed that two light sources may be burned in parallel at least for a limited time, or it may be done by using a constant current generaso designed that the voltage will instantly and automatically increase just sufficient to maintain a constant current when the second arc placed in series with the first.

Each of these three possible methods has its advantages and disadvantages and it may be necessary to take local conditions and power company rules into consideration in making a selection of the type of machine to use.

Many of the characteristics named are, or should be common to all the types of machine named, but we will consider and discuss only the special characteristics, advantages and disadvantages of the different types.

The two-generator installation is expensive in first cost and necessitates the starting and stopping of one machine at every change over. It requires double the floor space of one machine and more work on the part of the projection to keep clean and in order.

However, where proper switchboard connections are made it provides against breakdowns and permits of a very wide range of amperage, and for both arcs to be burned simultaneously for an indefinite period. The efficiency of this type of installation should be relatively high, since the motor and generator need have neither surplus capacity or carry heavy overload at change over. This type of set should have its generator wound to deliver amperage at the arc without the use of ballast resistance, except under extraordinary conditions.

Where a constant voltage generator is used to supply a projection arc, the voltage must be somewhat higher than the arc voltage, to the end that a stabilizing resistance may be inserted in the circuit. This resistance also is necessary to prevent a dead short circuit when the carbons are brought into contact, which would probably result in blowing a fuse.

Any increase in arc length above normal will, when this type of generator is used, result in decreased amperage, until the point is reached where the voltage will no longer force the current against the excessive resistance of the abnormally long arc, whereupon the arc will break. Also it must be noted that the higher the generator voltage above the arc voltage, the greater the amount of electrical energy must be consumed in the ballast resistance, hence the higher the power bill, until at 110 volts we must pay for approximately as much power wasted as is put to light production use in the arc.

Again, however, as against this, the higher the excess voltage and consequent ballast resistance, the more stable the arc will be, and the more easily may we get two arcs burning together for perfect dissolving purposes if we have a generator of limited capacity; this because the arcs would necessarily be connected in parallel, and when we have parallel paths the current takes the one of lowest resistance, but that tendency may be controlled by the resistance in each arc circuit and the ability of the generator to maintain constant voltage. (I believe most men will disagree with you on that point.—Ed.).

When the parallel system is used, the practice is to have a voltage of from 70 to 85, dependent upon the current requirements of the arc. In order to minimize the disturbing effect when striking an arc, an adjustable high resistance ballast is provided for each lamp circuit, the entire resistance to be in circuit when striking the arc, following which the necessary adjustments must be made by the projectionist.

This is not altogether convenient, but with many M-G sets of this type it is a necessary arrangement where a low voltage supply is used. With this system only the one generating set is required, which minimizes the first cost; also such a set requires less space than the two-set installation, but due to the loss in resistance it is lower in efficiency. The voltage of such a set should remain practically constant at all times, regardless of whether one or two arcs are in use.

Continued

There is more to this answer. It is held until next week, since it is considered too important to cut in any way. The balance of the answer will be right here next week. Keep this issue close at hand so you can pick up the connection between the separated parts of answer.

Here Comes a Message From an Oldtimer

CHARLES GRESSLEY, Phillipsburg, N. J., who says he has "operated" ever since Lubin put out his first machine, and that he designed the Mazda lamp before any one else ever did so, asks where he may get, for road use, the lightest 1½ KW light plant.

Presumably Friend Gressley means that he has projected motion pictures ever since Lubin put his first motion picture projector on the market, way back somewhere around 1907, I think. As to Mazda, I personally know that several were working on that idea for two or three years before it was finally introduced to the trade. Quite possibly Gressley was among their number.

I have supplied Gressley with the address of the only manufacturer of small light plants I have intimate knowledge of—of the finished goods I mean, and feel moved to say a few words on certain matters in this connection.

Manufacturers of goods which are in any way used in motion picture projection commit a tactical error when they fail to keep this department fully advised concerning them and their merits. When they fail to do so they lose sales, and I don't mean maybe, either. Also I firmly believe manufacturers of goods used in projection (projection room equipment of all sorts) would do well to carry at least a small advertisement in this paper. I know they lose at least some sales when they do not do so, and believe I am justified in saying they lose at least quite a lot.

Plain Common Sense

I base this assertion on just plain common sense, plus knowledge of sales of goods made because they were advertised in this paper, and for no other reason.

Come, let us reason together: The exhibitor, theatre manager or projectionist who buys a paper very evidently does so only because he really wants it. That you must concede; also you must concede that he probably wants it because he believes it has real merit—he has at least some degree of confidence in it. Not much use in saying no to that is there?

"Glorified Handbills"

May we not also agree, just as a matter of common sense, that publications which are sent gratis—just a sort of glorified handbill, or "throwaway," cannot, in the very nature of things, exert much influence as against the papers the man buys and pays for. May it not be conceded, just as a matter of plain common sense, that the reason they are given away is that they have not sufficient inherent excellence to obtain much circulation on a paid-for-basis! Think that over for a minute, brother!

It is a proven fact that *Moving Picture World* has considerably the largest paid-for circulation in the entire field. No use arguing about that, because A. B. C. (I think that's what they call it) has set it forth as fact, and that organization is the regularly constituted authority in such matters, whose findings are official and cannot be successfully questioned, much less disputed.

Then, too, another element also enters very largely, and that is the element of confidence. When you read a paper put out by a manufacturer you know his goods are not going to be compared with other makes of goods to the detriment of the said "other makes of goods." You know that. His goods may really be best, but whether they are or not you are not going to get an unbiased comparison or opinion from that brand of publication. That is not a slap at any one—just a statement of plain, known fact.

When you read a paper put out by a selling agent, you know, or ought to know, that that paper just naturally is going to favor the goods the said publisher-selling agent makes the largest profit on. That is in the nature of things, is it not? It is common sense. It is the only reason the selling agent has for entering the publishing field. As to the "throw-away" gift enterprise publication—well, all papers must have some advertising in order to live, but that sort of paper lives entirely by advertising, therefore is it not common sense to presume it will do quite a lot, and go quite a long ways to get advertising, which is its only source of revenue?

This paper will favor an advertiser, in its non-advertising columns as against a non-advertiser only when the goods advertised are, in our opinion, at least as good as the goods of the non-advertiser. After nineteen years of life, and some say useful life, too, I defy and double dare any one to point out a single instance where that rule has been deviated from in this department in any degree.

Reader Confidence

This department has the confidence of its readers, and they are many. It has their confidence because they know from the experience of years that when it comes to recommendation of goods nothing counts except honest worth. It has their confidence because it has honestly earned it. And I say, I repeat and say again that it will pay all manufacturers of goods used in motion picture projection to advertise them, reasonably at least, in the columns of this paper. I also again say that when they do not so advertise they lose business, nor does the fact that no manufacturer of a given line of goods advertises in the *World* alter that fact. Screen manufacturers have, as a whole, refused to advertise. That is their right, but I'm here to inform them that in so doing they have not "played the game" according to right rules, and they have, as a whole, lost the sale of hundreds of screens. How can that be? Very simple! I can tell a client, unless he happens to have a long, rather narrow house, how to make a screen at one-quarter the cost of a "boughten" one, and it will be just as good as the one he would buy, and better, too, in that he can renew its surface cheaply and often; thus always, at small expense, having a brand new screen surface. With variations that hold true in most things, whether you think it does or not.

Plain Talk

Plain talk? Yes it is, and it's about time some one had the nerve to do some plain talking to those who turn down the old established papers, which have labored hard and done a tremendous amount of work without any pay whatsoever, to help this industry for many years, in favor of new ones, which, honestly compared, page for page, issue with issue, have not one-tenth the present day value to the industry, to to say nothing of the years now passed into history. The *Moving Picture World* has been here for twenty years. We have every reason to hope and believe it will be here for twenty years to come. It wants to treat every one fairly and squarely, absolutely, but I personally believe it should be treated fairly in return, and insofar as in me lies I propose to see that it is thus treated.

Kindly understand that the foregoing is written absolutely "on my own." I don't know whether our editor-in-chief and managing editor will permits its publication or not, and I don't feel I can very well put up a battle on it, as it does not deal directly with projection matters. That is why I've been very mild in speaking of these things. My real reaction is that I have for years put up a very real battle for the good of the industry and projection in all its phases, and have had the backing of the *Moving Picture World* in so doing, and now it really does get my goat to see many who are benefiting largely and in many ways by that fight, deliberately advertising in new mediums which have done either very little or nothing at all for the benefit of the industry, and cutting out all the trade papers. I don't mind advising you that I consider it unfair and unright, from any and every viewpoint.

There, gentlemen, if you don't quite like that dose of the truth, just retire into the depths of your darkest closet, hold communion with your conscience and see if it don't tell you, privately, that whether it pleases you or not, Richardson is pretty nearly right in this matter. Then come out and do just as you darned please.

Wretched Prints Show Need of More "Nerve"

A Pennsylvania projectionist complains of the prints reaching him in such wretched condition that an enormous amount of splicing is necessary. Says the exhibitor won't supply a film splicer and wants to know where a reasonable priced good one may be had.

Frankly I am utterly unable to understand the ideas of an exhibitor who pays for a "show," and meekly accepts films in such condition that they do not constitute the "show" he has paid for.

If he received from his tailor or clothing store a suit in such condition that it was necessary to sew up a lot of the seams and put on a lot of buttons before it could be worn, he would, beyond any question of a doubt, refuse to accept them, or if he was, through force of circumstances forced to accept them, put them in condition and use them, he would proceed to raise hell with the tailor or the store, and don't let them tell you different.

He will, however, day after day, month after month and year after year calmly accept films in such utterly wretched condition that they are unfit or even unsafe for projection, and thus permit the exchange to force his projectionist to do its inspection and repair work free of all charge, notwithstanding the fact that this sort of thing is an outrage upon the projectionist, who is not paid to act as an inspector and repair man, either by himself or by the exchange.

Unions, or at least some of them, do a number of things which might be cited in evidence that their time might be better employed, and I now and here cite this as one thing upon which union energies might well be expended. A union has every possible legal and moral right to refuse to permit its members to accept or use films which are in unsafe or unfit condition for projection.

As to a splicer, I will have description and prices sent you by a dealer. It is queer, however, that your employer should not only expect you to do the work he is paying the exchange to do, without charge, and on top of that supply the tool necessary to do it with.

Lovely Marion, as a Co-Ed

IN the Marion Davies forthcoming starring vehicle for Cosmopolitan Pictures and Metro-Goldwyn-Mayer release, the Bingham College students stage a parade protesting against student automobiles.

THE beautiful co-ed star has assumed a surprised look at something the ... has said.

THE star in a lighter moment in her room—a scene that will score with Marion's fans.

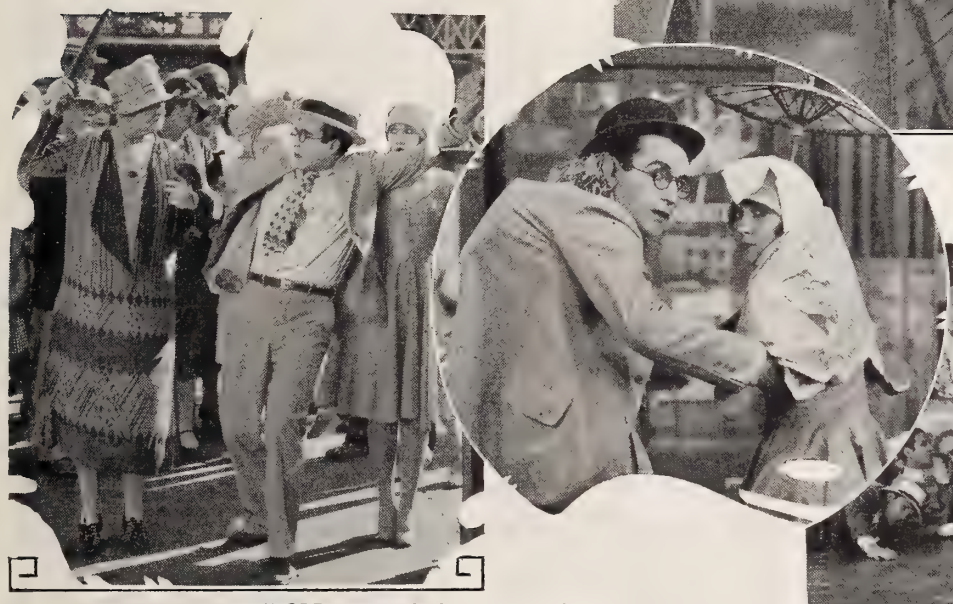
A PENSIVE mood observed on a co-ed usually indicates trouble on the love line.

OF course there is a hero for every heroine, and he takes Marion in his arms—the natural thing to do!

HERE is our star in one of the delightful moments of "The Co-Ed," as lovely as ever.

Harold Lloyd In Fresh, Though Untitled Hilarity

BEING the driver of a one-horse street car with its attendant inconveniences, Harold Lloyd expresses surprise. A forthcoming, untitled Paramount picture.



HAROLD apparently has angered the plump lady at Coney Island. Her umbrella is upraised, we note. Harold appears nonplussed.

THE speeding turntable at Coney Island appears to have nothing on Harold or his charming little leading lady, Ann Christy, who clings to him.

AS a ball-tosser, Harold scores one on the "wind" of the stout person astern of him. That hit won't count.

HAROLD debates with the balloon man. Any of these "shots" may contain the magic title of this new Lloyd picture.

HAROLD and Ann get terribly mixed up on this revolving floor, which ought to make a corking fine picture.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Conma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
Sos Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl
Present Arms	MacDougall Alley ser	Feb. 12..	2 rls
Oh, Boy	McDougall Alley	Feb. 19..	2 rls
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,546
Remember (D. Phillips-E. Metcalfe)	War drama		5,405
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,429

Why We Offer You a Dollar

MOVING PICTURE WORLD is told constantly that this Picture Chart is helpful to exhibitors everywhere. For a while we depended upon producers to give us accurate information to use in its columns; but changes made in a print after the New York showing from which we get review footage are never relayed to us, and sometimes even review footage is carelessly given. You need dependable information. So, as soon as an error of a major sort—anything likely to work hardship on an exhibitor, is found by you and communicated to us, we get in touch with the producer and as soon as we can get the check-up we send you a dollar—it doesn't pay for your good will, but it recompenses you somewhat for the trouble of writing the letter. We want accuracy for your sake. If we can't get it first-hand we are willing to make our accuracy-bucks bring it to us, and that's more than anybody else does in the interest of dependable picture information.

	Kind of Picture	Review	Ft.
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569
Blood Ship (Bosworth)	Virile Sea melo	July 23..	6,843
Waldorf			
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,611
When Husbands Flirt (Revier)	Comedy drama		5,585
Fate of a Flirt (Revier)	Comedy drama		5,79
Perfection			
Fighting Youth (W. Fairbanks)	Melodrama		4,787
Speed Mad (W. Fairbanks)	Racing melodrama		4,443
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,471
Handsome Brute (W. Fairbanks)	Police drama		4,778

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			1,00
International Twelve			
Novelty Twelve			1,00
Famous Paintings	De Luxe dramas		2,00
Real Charleston	Lesson novelty	April 24..	2,00
The Angelus	Drama de luxe	May 15..	2,00
Wooden Shoes	"International"	May 8..	

EDUCATIONAL FILM CORP.

		1926	
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls
Howdy Duke	Lupino Lane com	Jan. 22..	2 rls
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls
Peaceful City	Life cartoon	Feb. 19..	1 rl
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl
Bruce Scenics	Two issues	July 23..	1 rl
Meet the Folks (J. Adams)	Christie comedy	July 23..	2 rls
Capers of a Camera	Hodge-Podge	July 30..	1 rl
Sure Cure	Mermaid comedy	July 30..	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30..	1 rl
High Spots (St. John)	Comedy	Aug. 6..	2 rls.
His Better Half	Lloyd Hamilton com.	Aug. 6..	2 rls.
Monty of the Mounted	Lupino Lane com.	Aug. 6..	2 rls.
Hold Fast (Bowes)	Cameo comedy	Aug. 13..	2 rls.
Art for Heart's Sake	Sullivan cartoon	Aug. 13..	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20..	1 rl.
Bubbles of Georgraphy	Hodge-Podge	Aug. 20..	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20..	2 rls.
Non-Stop Fright	Sullivan cartoon	Aug. 27..	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27..	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27..	2 rls.
Holly-Nuts	Curiosities	Aug. 27..	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27..	2 rls.

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

F B O

Features		1926	
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
One Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476
Great Mail Robbery	Marine-mail melo.	July 2..	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9..	6,680
Not For Publication	Political drama	July 23..	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30..	6,257
Mojave Kid (Bob Steele)	Action western	Aug. 6..	4,912
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20..	5,998
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20..	5,700

Short Subjects

Three of a Kind	Standard comedy	June 26..	2,000
Big Charade	Fighting Hearts	June 26..	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16..	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16..	2 rls
Campus Romeos	Fat Men	July 23..	2 rls
A Permanent Rave	"Beauty Parlor"	Aug. 6..	2 rls.
How High is Up?	Fat Men	Aug. 6..	2 rls.

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20..	6 rls.

FIRST NATIONAL

		1926	
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ransom's Folly (Barthelmess)	Romantic drama	May 29 .	7,327
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,770
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,830
Puppets (Sills)	Drama	July 3..	7,465
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25..	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2..	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9..	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16..	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23..	6,400
White Pants Willie (Hines)	Gag comedy	Aug. 6..	6,350
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13..	6,585
Patent Leather Kid (Barthelmess)	World War special	Aug. 20..	11,412

FOX FILM CORP.

Features		1926	
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,829
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,490
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,977
Midnight Kiss	Comedy drama	Aug. 7..	5,022
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27 .	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,490
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,500
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,423
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11..	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11..	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18..	4,810
The Secret Studio (Borden)	Comedy drama	June 25..	5,870
Singed (B. Sweet-W Baxter)	Drama	July 16..	5,790
Paid to Love (O'Brien-Valli)	Romance	Aug. 6..	6,898
Tumbling River (Tom Mix)	Fast western	Aug. 27..	4,670

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
	1926		
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
	1927		
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12..	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls
A Man About Town	O. Henry series	July 16..	2 rls
Snow Rambles	Variety	July 16..	1 rl
A Hot Potato	Van Bibber	July 23..	2 rls
Cupid and the Clock	O. Henry series	July 23..	2 rls
Mum's the Word (Phipps)	Comedy	Aug. 20..	2 rls.

GOTHAM PRODUCTIONS

Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
	1927		
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

LE ROY FILMS

When New York Was Younger	Novelty specialette	July 16..	1 rl

METRO-GOLDWYN-MAYER

Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec 26	4,757
	1926		
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-dr	May 15.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,067
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov 6..	6,960
Bardleys the Magnificent	Dashing romance	Nov 13	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstairs (Norma Shearer)	Vaudeville com.-dr.	Nov 27	6,049
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec 4	6,500
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8.	5,680
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
	1927		
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,758
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16..	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30..	7,899
Adam and Evil (Cody-Pringle)	Farce	Aug. 13..	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27..	6,312
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13..	....

LUMAS PICTURES CORP.

Satin Woman (Mrs. W. Reid)	Drama	Aug. 13..	7 rls.

PARAMOUNT

	1926		
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,780
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
	1927		
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,871
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25..	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2..	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9..	4,926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16..	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23..	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23..	5,860
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30..	6,247
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6..	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6..	5,617
Barbed Wire (Pola Negri)	War drama	Aug. 13..	6,951
Wings	Aviation special	Aug 20..	....
Soft Cushions (Douglas MacLean)	"Arabian Nights" com.	Aug. 27..	7,000

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review 1927	Feet
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15..	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15..	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15..	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22..	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22..	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22..	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22..	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Sink or Swim	Terry cartoon	Feb. 5..	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5..	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5..	2 rls
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	2 rls
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16..	.....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	2 rls
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls
Pathe Review 22-23	Magazine	June 4..	1 rl
Digging for Gold	Terry cartoon	June 4..	1 rl
Hunting for Germans	Will Rogers' trip	June 4..	2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June 4..	2 rls
Flying Feet	Sportlight	June 4..	1 rl
Chills and Fever	Sportlight	June 4..	1 rl
Curled in the Excitement	Sennett comedy	June 11..	2 rls
Hard Cider	Terry cartoon	June 11..	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18..	....
Died in the Wool	Terry cartoon	June 18..	1 rl
Fluttering Hearts (Chase)	Comedy	June 18..	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18..	2 rls
Pathe Review 24	Magazine	June 18..	1 rl
Big Reward	Terry cartoon	July 2..	1 rl
Riding High	Terry cartoon	July 2..	1 rl
Pathe Review 27	Magazine	July 2..	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2..	2 rls
One-Man Dog	Terry cartoon	July 2..	1 rl
Love Nest	Terry cartoon	July 23..	1 rl
Frontier of Sport	Sportlight	July 23..	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23..	2 rls
Pathe Review 28	Magazine	July 23..	1 rl
Pathe Reviews 29-30	Magazine	July 30..	1 rl
Subway Sally	Terry cartoon	July 30..	1 rl
With Will Rogers in London	Rogers series	July 30..	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30..	1 rl
The Bully	Terry cartoon	July 30..	1 rl
And Life As It Isn't	Terry cartoon	Aug. 6..	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6..	1 rl.
College Kiddo	Sennet comedy	Aug. 6..	2 rls.
Roaming the Emerald Isle	Will Rogers series	Aug. 13..	1 rl.
Smith's Candy Shop	Smith family	Aug. 13..	2 rls.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13..	2 rls.
Pathe Review 33	Magazine	Aug. 13..	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20..	....
Scents and Dog Sense	Sportlight	Aug. 20..	1 rl.
Red Hot Sands	Terry cartoon	Aug. 20..	1 rl.
With Love and Hisses	Hal Roach comedy	Aug. 27..	2 rls.
Hook, Line and Sinker	Terry cartoon	Aug. 27..	1 rl.
Pathe Reviews 34, 35	Magazine	Aug. 27..	1 rl.

Features	Kind of Picture	Review 1927	Feet
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19..	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2..	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9..	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16..	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23..	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4..	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4..	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11..	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11..	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25..	4,740
Little Firebrand (E. Thornton)	Comedy	July 2..	4,635
Two-Gun of Tumbleweed	Western	July 23..	5,000
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6..	5,844
Skeedaddle Gold (Wally Wales)	Western	Aug. 6..	4,562
Phantom Buster (B. Roosevelt)	Western	Aug. 20..	4,497
White Pebbles (Wally Wales)	Western	Aug. 20..	4,483
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27..	4,864

PREFERRED PICTURES

		Review 1926	Feet
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,894
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,067

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,041
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,758
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,880
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,873
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,230
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,668
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,803
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,863
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,303
King of Kings	Biblical drama	Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9..	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21..	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4..	7,107
Vanity (Leatrice Joy)	Melodrama	June 18..	5,922

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27..	5,250
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,300
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20..	5,502

RED SEAL

		1926	
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
Seelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
		1926	
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563

TIFFANY PRODUCTIONS, INC.

Fools of Fashion (Busch)	Comedy drama	Oct. 9..	6,482
College Days (Marceline Day)	College com-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11..	6,100
Redheads Preferred	Whimsical com.		....
One Hour of Love	Emotional drama		....
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24..	6,024
Broken Gate	Emotional drama	Jan. 15..	5,300
Princess From Hoboken	Farce comedy		....
Enchanted Island	Romantic drama	June 25..	4,887
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9..	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16..	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30..	5,182
Tired Business Man	Comedy		....
Lightning	Zane Gray drama		..
Wild Geese	Human drama		....

UNITED ARTISTS

		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,000
		1927	
Taming of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13..	7,456

UNIVERSAL

Features			
		1926	
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,256
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,6.
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252
Painting the Town (Tryon)	Farce comedy	June 25..	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25..	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23..	5,416
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6..	5,751
Silk Stockings (La Plante)	Married life com.	Aug. 20..	5,947
Les Miserables (star cast)	Hugo's novel	Aug. 27..	7,713
Les Miserables	Long version		..11 rls.

Short Subjects			
		1926	
Tied Up	Piperock western	Jan. 22	2 rls
What's Your Hurry?	Excuse Makers	Jan. 22..	2 rls
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22..	1 rl
Newlyweds Build	Newlyweds and Baby	Jan. 22..	2 rls
Cinder Path	Collegians	Jan. 22..	2 rls
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22..	1 rl
Youth and Beauty	Gump comedy	Jan. 29..	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29..	2 rls
George Runs Wild	George series	Feb. 5	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb 5	1 rl
Tenderfoot Courage	Mustang western	Feb 5	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb 12	1 rl
Meet the Husband (Arthur Lake)	Comedy	Feb 12..	1 rl
Snookums Disappears	Newlyweds	Feb. 19	2 rls
A Strange Inheritance	Mustang comedy	Feb. 19	2 rls
Buster's Dark Mystery	Buster Brown	Feb. 19	2 rls
Ranger's Romance (Fred Gilman)	Short western	Feb. 26	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl

	Kind of Picture	Review.	Feet
		1927	
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5..	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rls
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gone Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	June 11..	2 rls
Snookum's Asleep	Newlyweds	June 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11..	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18..	2 rls
What An Excuse	Excuse Makers	June 18..	2 rls
Barrymore Tommy (Gilman)	Short western	June 18..	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2..	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2..	2 rls
Plumed Rider (Gilman)	Western	July 2..	2 rls
Roaring Gulch (E. Cobb)	Western	July 2..	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16..	1 rl
Buster's Handicap	Buster Brown	July 16..	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16..	1 rl
Jane's Relations	What Happenedt o Jane.	July 16..	2 rls
Snookums Cleans Up	Newlyweds	July 16..	2 rls
Pawns and Queens	Short western	July 23..	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30..	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30..	1 rl
Horse Trader (Gilman)	Western	July 30..	2 rls
Trail of the Tiger (Daugherty)	Circus serial	Aug. 6..	....
Oswald Cartoons	Winkler cartoon	Aug. 13..	1 rl.
Keeping in Trim	Keeping Up with Jonses	Aug. 20..	2 rls.
Please Don't	Excuse Makers	Aug. 20..	2 rls.
Scrappin' Fool (Bob Curwood)	Short western	Aug. 20..	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27..	1 rl.
All Wet	Gumps series	Aug. 27..	2 rls.
Buster Come On	Buster Brown	Aug. 27..	2 rls.

WARNER BROS.

		1926	
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,809
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,309
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,570
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,263
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,844
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,827
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,397
Simple Sis (Fazenda-C. Cook)	Heart interest melo.	June 11..	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18..	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25..	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9..	6,767
What Happened to Father (W. Oland)	Character farce-com.	July 9..	5,567
Black Diamond Express (Blue)	Railroad melodrama	July 23..	5,803
Heart of Maryland (D. Costello)	Civil War melo.	July 30..	8,958

Clearly Reflected at the box-office

If your patrons are enjoying faultless screen quality you are projecting prints on Eastman Positive made from originals on Eastman Negative.

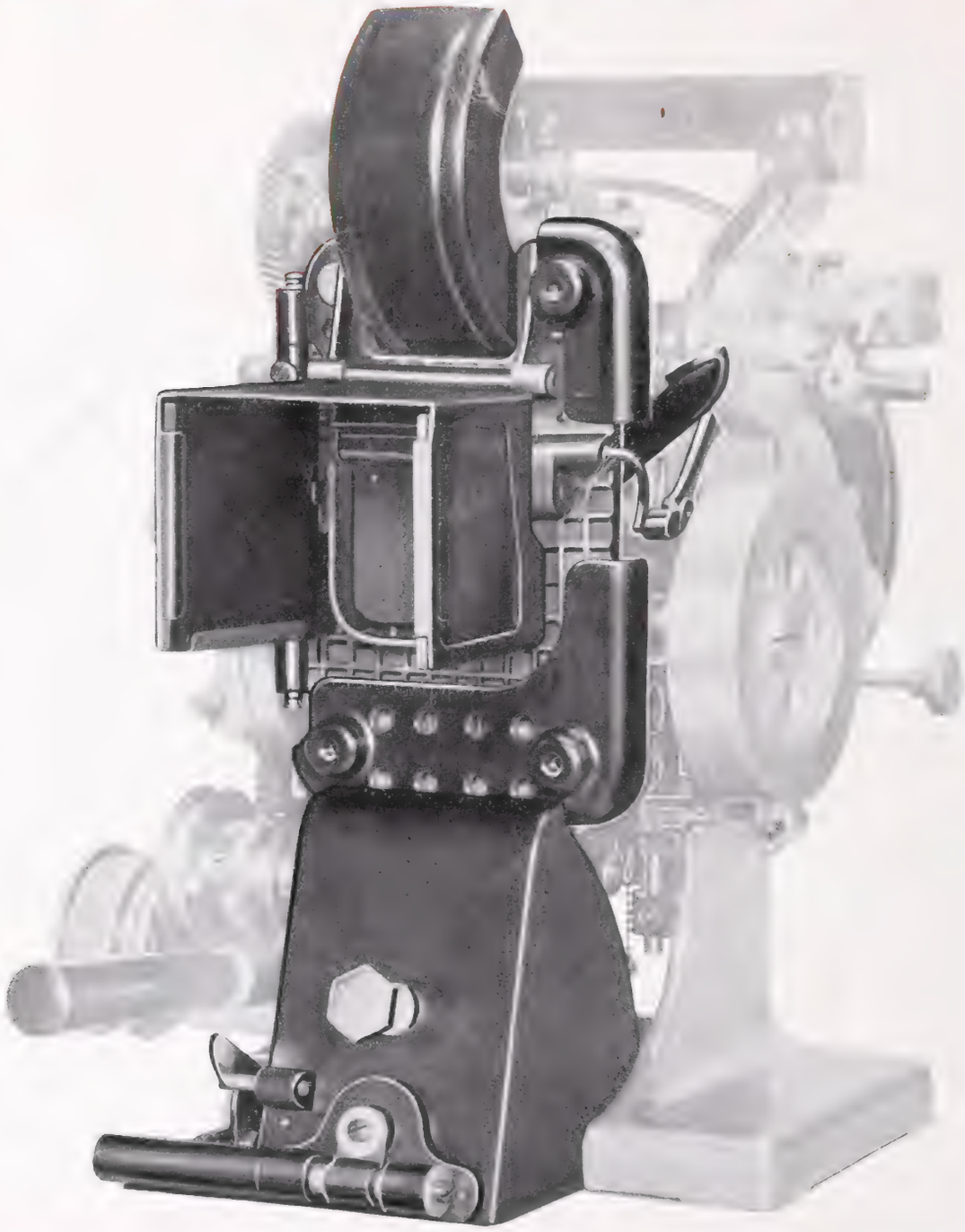
Always *specify* Eastman prints, and look for the words "Eastman Kodak" in the transparent margin. For Eastman screen quality is clearly reflected at the box-office.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

NEW FILM GATE ASSEMBLY WITH LOWER FIRE SHIELD FOR

POWER'S PROJECTORS



POWER'S NEW FILM GATE

POWER'S DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD ST. NEW YORK

IN THIS ISSUE: Industry mourns the passing of Marcus Loew
Tremendous business swamps St. Louis houses

MOVING PICTURE WORLD

VOLUME 88
NUMBER 2

—The Showman's Business Paper—

SEPTEMBER 10, 1927
PRICE 25 CENTS

"THE GARDEN OF ALLAH"

Rex Ingram's Metro-Goldwyn Production

HAS SOLD OUT AT EVERY PERFORMANCE

(See Inside This Cover)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17 1926 at the Post Office at New York, N. Y. under the act of March 3, 1879. Printed weekly. $3 a year.

(Continued)

WE are
HIGHLY pleased
TO be able to
OFFER exhibitors
READY for booking
SUCH a truly
DISTINGUISHED group
OF Specials.
M-G-M gives you also
A Big Star Name
EVERY week—
A splendid product
ROUNDED out with
M-G-M News and Shorts
OF highest quality.

M-G-M SPECIALS

THE BIG PARADE
—
BEN-HUR
—
THE GARDEN OF ALLAH
(Rex Ingram)
—
THE CROWD
(King Vidor)
—
THE COSSACKS
(John Gilbert)
—
ROSE-MARIE
—
MLLE. FROM ARMENTIERES
—
IN OLD KENTUCKY

METRO-GOLDWYN-MAYER

smashes paramount theatre record—crowds force "UNDERWORLD" into long run....

¶ These New York newspaper ads tell the story. ¶ And in Los Angeles too! From a record-breaking week at the Metropolitan, "Underworld" now forced by public demand into the Uptown Theatre for a run! Unheard of before in show business. ¶ It's a new world and precedents mean nothing when you're playing

"Underworld" set for one week at the Paramount, N. Y. opens Saturday, Aug. 20th.

THE REFRIGERATED PARAMOUNT

Tomorrow! at 10:45 a. m.

Year's Greatest!

"UNDERWORLD"

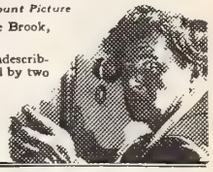
A Paramount Picture

with George Bancroft, Evelyn Brent, Clive Brook, and Larry Semon.

A frenzied melodrama — unbelievable — indescribable—seething with action—a woman loved by two crooks—yet she loves another!

"Tokio Blues"—Murray Anderson's scintillating revue — with Paramount's new stage band—BEN BLACK guest conductor

JESSE CRAWFORD—*Paramount News Special*



By Wednesday of the week, S. R. O. mobs PLUS make special midnight performances necessary.

Extra Showing Tonight!

of

"UNDERWORLD"

A Paramount Picture

at 11:45 p. m.

Owing to the tremendous demand to see this giant thriller, the management has arranged for extra showings tonight and tomorrow night. No advance in prices. Box office open until 11:45.

"Underworld" will play for one week only!

PARAMOUNT

Even with extra shows Paramount Theatre fails to accommodate tremendous crowds, and "Underworld" moves Saturday, Aug. 27th to Rivoli Theatre for indefinite long run.

Special Announcement!

Next Saturday morning at the

RIVOLI

United Artists Theatre

THE GIGANTIC THRILLER

"Underworld"

A Paramount Picture

WILL OPEN FOR A RUN AT

POPULAR PRICES

¶ Seldom in the history of the amusement world has there been a motion picture which has so completely astounded the public as "UNDERWORLD"! ¶ All New York wants to see it! ¶ Rather than disappoint the many thousands who are unable to see it in its week's run at the Paramount Theatre we have made arrangements to present it, in its unabridged entirety, together with a sumptuous stage show at the

RIVOLI

beginning Saturday next at 11.15 a. m. with continuous performances at popular prices. ¶ "UNDERWORLD" is one of the greatest entertainment pictures of the last decade. No picture in New York today has received such an avalanche of popular acclaim as this mighty melodramatic sensation! ¶ We unhesitatingly recommend it to the people of New York.

—*Publix Theatres Corp.*

Capable Critics Pick "DEATH VALLEY"

MOTION PICTURE NEWS:

WEALTH OF REALISTIC TOUCHES IN THIS DESERT STORY

Telling its story with simplicity and directness this tale of the famous hell hole is a truly "photographic" bit of work . . . .

So boldly presented that it recalls to mind the work of those other realists, von Sternberg and von Stroheim.

. . . . acting very good . . . . a true to life story.

MOVING PICTURE WORLD

POWERFUL, GRIMLY REALISTIC DRAMA . . . . IN TORRID DESERT ATMOSPHERE

A POWERFUL DRAMA as grim and relentless as its title and marked by exceptional realism is "Death Valley" . . . .

Mr. Powell has superbly directed this picture and as an example of straight-forward story telling and realistic drama it ranks high . . .

The torrid temperature of the desert is so convincing that you almost feel the heat. The acting is marked by extreme naturalness and this is especially true of Rada Rae as the girl.

EPIC—

America's hell, far below sea level, where white hot sands sear the souls of boldest LOVERS.

PERFECT ENTERTAINMENT

And romance of simple folk to appeal to every fan who knows a

REAL PICTURE and FANS LOVE A REAL PICTURE

SHOW SMART SHOWMANSHIP

Book "Death Valley" and all FIRST DIVISION RELEASES—It's the TEST of SMART SHOWMANSHIP

MOTION PICTURES TODAY:

"THIS PICTURE DEALS WITH DEATH VALLEY AND THE LURE OF GOLD. THERE IS A DELIGHTFUL LOVE THEME THAT WINDS ITS WAY THROUGH THE PICTURE TO A HAPPY ENDING."

The shots are beautiful . . . . The story . . . . is nicely handled and is put over in a pleasing manner . . . . should not be confused with a western.

It will compel the attention of the audience from the start and is a safe booking.

"Death Valley" holds a sinister meaning for most people and the title should prove a good box-office draw.

FILM DAILY:

STORY WORKING UP TO POWERFUL PUNCH AS HUMAN AS LIFE ITSELF

Realism plus. There is no posing or striving for effects. The story unrolls naturally, and grips you with its mounting suspense.

729—7th Ave.

FIRST DIVISION

"SAY IT WITH DIAMONDS"

Starring
BETTY COMPSON

A SOPHISTICATED comedy of modern matrimony. A subtle, different story with an amazing surprise climax.

A dazzling, glittering array of lovely women—their gowns, their homes, their jewels — and their husbands.

Through a whirl of matrimonial complications, Betty Compson will have you always smiling with her.

A Jack Nelson production. With Jocelyn Lee, Betty Baker and Armand Kaliz.

It's a story with that French-farce flavor.

LEFF

New York City *Cable: Firstfilms*

DISTRIBUTORS, INC.

west of the hudson river

it's fellows like sargent and crawford and smith and van and sewell and richardson who make moving picture world's fast rising circulation. they may or may not hit 300 along broadway* but anywhere that showmen strut their stuff the world continues to line them over the fences.

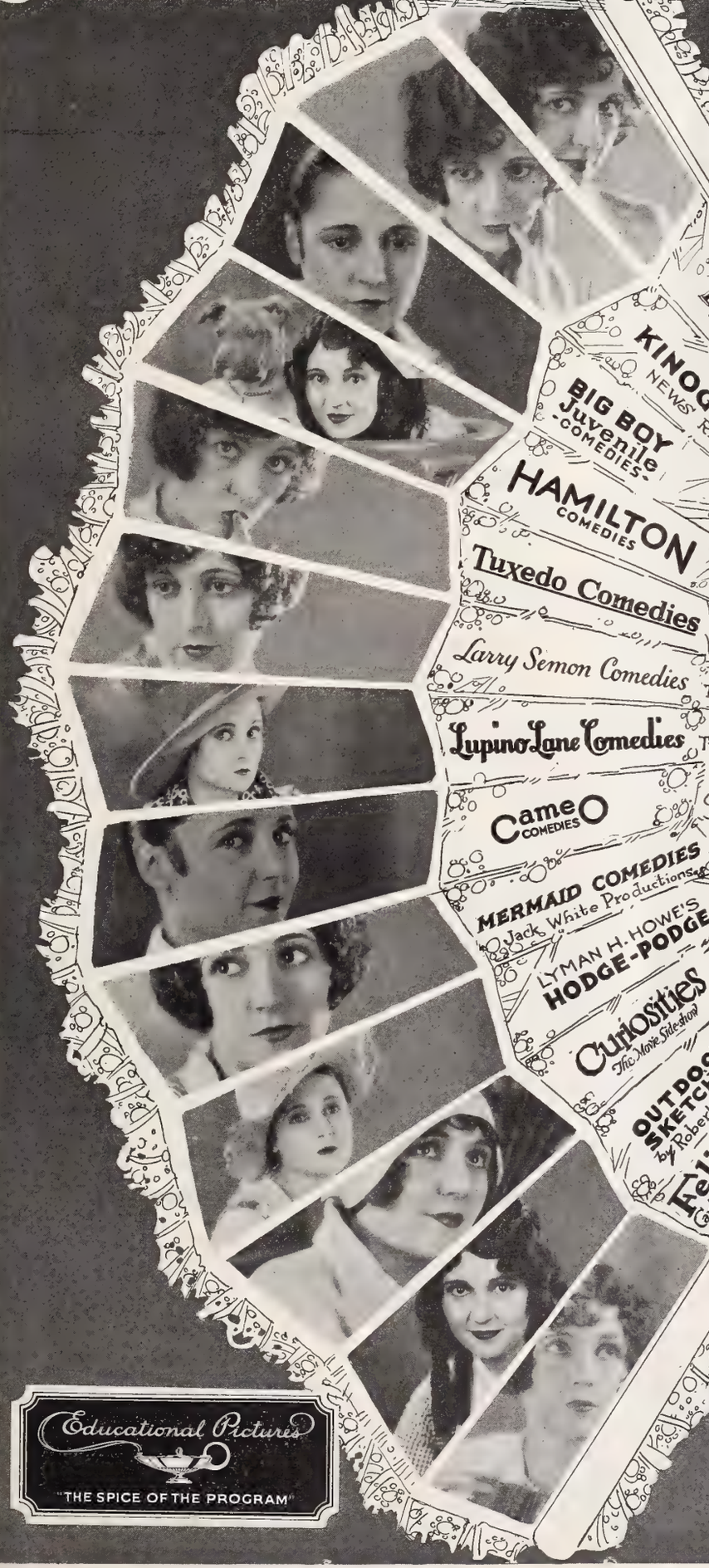
occasionally we meet first class gents who state** that our circulation doesn't count. it's our guess that following the same line of reasoning morgan, rockefeller, ford and hearst are also pikers.

the fact is simply this — that if a circuit of 1356 theatres was cut off your books that you had been selling for years a local panic might ensue***.

well, gentlemen,—that's the jump moving picture world has on the second paper in this festive business.

think it over!****

*a matter of viewpoint.
**somewhat equivocally.
***try this one on any sales manager.
****7619 paid exhibitor circulation—verified A. B. C.

It's The Fan That Counts!

DOROTHY DEVORE — COMEDIES — Two Reel — 6 — Twice A week

KINOGRAMS — NEWS REEL — Two Reel — 52

BIG BOY Juvenile COMEDIES — Two Reel — 8

HAMILTON COMEDIES — Two Reel — 8

Tuxedo Comedies — Two Reel — 6

Larry Semon Comedies — Two Reel — 8

Lupino Lane Comedies — Two Reel — 8

CAMEO COMEDIES — One Reel — 26

MERMAID COMEDIES — Jack White Productions — Two Reel — 16

LYMAN H. HOWE'S HODGE-PODGE — One Reel — 12

Curiosities — The Movie Sidelights — One Reel — 12

OUTDOOR SKETCHES by Robert C. Bruce — One Reel — 12

Felix the Cat — Cartoons by Pat Sullivan — One Reel — 26

IT'S the dyed-in-the-wool movie fan—the twice-a-week visitor to the box-office—who is your bread and butter—and ours. It's the fan—and his desires — that count!

He does not want just an occasional super-fine feature. He wants a good all-around show—every time he lays down his money. And to the fan that means a show with comedy in it — plenty of laughs.

Here's a girl who's a treat to the eyes—and mighty talented—and a *real comedienne*.

DOROTHY DEVORE, with her daring stunts, will thrill the most blasé—and her comedy will give a good hearty laugh to anybody who hasn't completely lost his funny bone.

Just what the fans want—DOROTHY DEVORE—and her co-stars in *Educational Pictures*. Here's a line-up of comedies and novelties and news that put *spice* in any program—and make up the sort of all-around show that keeps the fans coming.

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

"THE BEST THE SCREEN CAN OFFER"
W. RAY JOHNSTON
Presents
HENRY B. WALTHALL
with
ERIN LA BISSNER
HENRY SEDLEY
& PATRICIA AVERY
in
RAYART PICTURES
A LIGHT IN THE WINDOW
One of Rayart's Imperial Photoplays
Directed by Percy Pembroke
Supervision of Trem Carr
RAYART PICTURES

An established Favorite
.... RUDOLPH SCHILDKRAUT

the screen's most versatile acto

"A work of art and fine entertainment. Rudolph Schildkraut's performance as the doctor is a masterpiece."
—Photoplay.

"The COUNTRY DOCTOR"

with **RUDOLPH SCHILDKRAUT**
JUNIOR COGHLAN - VIRGINIA BRADFORD
and **FRANK MARION**

SCREEN PLAY BY **BEULAH MARIE DIX** ADAPTED FROM STORIES BY **IZOLA FORRESTER** AND **MANN PAGE** ··· SUPERVISED BY **BERTRAM MILLHAUSER** ··· DIRECTED BY **RUPERT JULIAN**
PRODUCED BY DE MILLE PICTURES CORP.

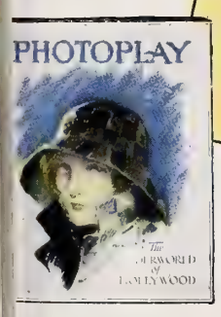
Selected by Photoplay as one of the six best pictures of the month

The Best Pictures of the Month

UNDERWORLD
WINGS
THE PATENT LEATHER KID
THE MAGIC FLAME
→ THE COUNTRY DOCTOR
THE LOVES OF CARMEN

The Best Performances of the Month

Richard Barthelmess in "The Patent Leather Kid"
Dolores del Rio in "The Loves of Carmen"
Rudolph Schildkraut in "The Country Doctor"
Jane Keckley in "The Magic Flame"
Vilma Banky in "The Magic Flame"
Ronald Colman in "Wings"
Richard Arlen in "Wings"
Buddy Rogers in "Underworld"
George Bancroft in "Underworld"
Clive Brooks in "Underworld"
Evelyn Brent in "Underworld"



This great artist is destined to score new and greater triumphs in a sensational series of characterizations on the PATHE-DEMILLE PROGRAM 1927-28.

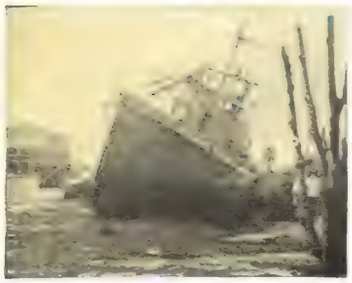
Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHE NEWS – PATHE WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES

TRADE MARK

Foreign Distributors Producers International Corporation, 130 West 46th Street, N. Y.
WILLIAM M. VOGEL, General Manager

MORE THAN A NEWSREEL



PATHE NEWS in addition to being the world's greatest newsreel, recording FIRST every important happening in every part of the world—is a thrilling, breath-taking triumph of realistic entertainment—

TRUTH IS STRANGER THAN FICTION, and twice a week patrons of the best motion picture theatres see flashed on the screen in Pathe News a marvelous pictorial panorama combining all the thrilling drama, heart-touching pathos and tragedy, rib-tickling humor and awe-inspiring spectacles garnered from all corners of the earth by the unrivalled news gathering organization of Pathe cameramen. Thousands of wise showmen are advertising and boosting this great entertainment feature and reaping a harvest of good will and dollars at the box-office. (Issued twice a week.)

There is no substitute for Pathe News—for 16 years the world's leading newsreel.

First on the Scene — First on the Screen

PATHÉ NEWS

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHÉ NEWS – PATHÉ WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES

Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

Last Minute News From Everywhere

MOVING PICTURE WORLD

The Motion Picture Business Paper

Vol. 88 New York, September 10, 1927 No. 2

HOT STUFF

They must have used non-flam film when Mussolini talked into Movietone for Fox.

"CUT!"

A theatre architect expresses the belief that theatre building will stop in 18 months. That's two years too late.

Marcus Loew Is Laid to Rest in Maimonides Cemetery; High and Low in Picture Industry Pay Him Last Respects

East Side Boy Won Way to Fame and Fortune

MARCUS LOEW was born in New York City, May 7, 1872, son of Herman L. and Ida (Lewenstein) Loew. His father was a Jewish immigrant from Vienna who settled on the lower East Side of New York City. He received a meagre public schooling, followed by some brief instruction from a private teacher.

As a boy Mr. Loew peddled papers, then got hold of a hand press and got out a weekly newspaper called the "East Side Advertiser" in association with another boy. It attained a circulation of 500 copies.

He then entered a fur factory, worked 11 hours at a machine and at 16 was head of the fur department. Two years later he established his own factory. The business failed, with liabilities of $8,000 and assets that left debts of $1,800. Though not legally liable, he had paid off his debts at the age of 23, making $100 a week as salesman for a firm of furriers.

(Continued on page 82)

The Late Marcus Loew

Friends He Loved Are There In Hundreds

By Merritt Crawford

MARCUS LOEW, president and founder of the great theatre chain which bears his name and the guiding genius of Metro-Goldwyn-Mayer, was laid to rest in his family plot in Maimonides Cemetery, Cypress Hills, L. I., on Thursday. Though the services at the grave were private, many of the friends of the late motion picture magnate followed the funeral cortege from Pembroke, his Glen Cove estate, to the gates of the cemetery as a final mark of respect for the man whose name must ever be associated with the history of the film's greatest industrial development.

Dr. Eiseman Officiates

The ceremonies at the grave were conducted by the Rev. Dr. Aaron Eiseman, rabbi of Mt. Neboh Congregation, the Bronx, who has known the Loew family for many years. The interment occurred shortly before 2 p. m., at which hour all business activities in exchanges and theatres controlled by the M. P. P. D. A. and others were suspended for five

(Continued on page 82)

Meighan Not Head

Early advices from Canada either named Arthur Meighan, former premier, as president of the British Empire Films, Ltd., of Canada, or prophesied his election. R. T. Cranfield, of Cranfield & Clarke, sponsors of the producing enterprise, said this week that while Mr. Meighan favors Canadian films, he holds no office in the company. This is now completed except for the selection of officers, and is beginning operations. Colonel Clarke and Capt. Bruce Bairnsfather are expected soon in New York.

'Camille' Plays Loew Circuit

"Camille," starring Norma Talmadge, will play the Loew Circuit in Greater New York City beginning the middle of the month. This picture has just been generally released following its runs at the Globe and Rialto theatres.

F. N. Closes Poli

Contracts have been signed whereby First National product for 1927-28 will play the Poli theatres in New Haven, Bridgeport and Meriden, Conn.

To Film in East

When Owen Davis' stage play "Through the Breakers," which is to be made into a photoplay by Gotham, is made, Sam Sax, Gotham president, says that the entire company will be brought east to film the story in the Atlantic.

Skouras A Gains

St. Louis—St. Louis film stocks closed September 3 as follows: Skouras A, $39 bid and $40 asked, a gain of $1 for the week. St. Louis Amusement A, $40 bid. No change for the week.

London Cable

(Moving Picture World Bureau, London, September 7.)

"Chang" creates a sensation with the Magnascope at the Plaza. An American has been selected to edit the British film, "Hinting Tower," starring Lauder. The "Ghost Train" trade show is due Sept. 13. Its success is assured. The run of "Michael Strogoff" has been extended to the Rialto. Raymond Griffith's visit to England is rumored. The trade watches the growing popularity of amateur film home outfits.

MOVING PICTURE WORLD
The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 190

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world Spanish and English books.

VOL. 88 NO. 2

Patheites in New York Close Many Bookings

District Manager George Dillon, Feature Branch Manager Bill Herrmann and Salesman Felder of the New York branch of Pathe have closed for the entire Pathe-DeMille feature product with those circuits:

Bolte Circuit, with 3 houses in New York City; Grobe & Knobel Circuit, with 3 in New York and 2 on Long Island; Brandt Circuit, with 8 in Brooklyn; Consolidated Circuit, with 20 in New York; Springer Circuit, with 9 houses in New York; Joelson Circuit, with 6 in Brooklyn; Joelson Suchmann Circuit, with 7 in the Bronx; Small-Strausberg Circuit, with 22 in Brooklyn and on Long Island.

"U" Signs Miss Gilmore

Lillian Gilmore, one of Hollywood's most promising young starlets, has been signed for 5 years by Universal and will be developed into stellar magnitude as rapidly as possible. She already has appeared in several Universal pictures.

Win Protection

Balaban & Katz' demands for protection in the Chicago territory have been granted. Restrictions range from 28 days to one year on subsequent runs.

First run-houses win four weeks' protection over Class A pre-release theatres. These get seven days over those in Class B. Class C gets the general release and are allowed a week over Class D and Class E theatres.

Broadway Manageress

Miss Grace Niles, former Astor Theatre treasurer, now is managing the Embassy, M-G-M house. She is the only woman theatre manager in the White Way district.

Denison Insures Perfect Prints

Heads New Work for United Artists

Harry D. Buckley, vice-president of United Artists and assistant to Joseph M. Schenck, announces the appointment of Earl Denison as supervisor of film service and maintenance, a newly created exhibitors' service department of United Artists. Mr. Denison will establish in New York City a reclamation plant and film depot to keep prints going to exhibitors in perfect condition. It will be part of his duty to keep clear and usable prints in more active circulation, as a service to exhibitor and public alike. With himself as the nucleus, Mr. Denison will begin organization of the department.

Mr. Denison originated in May, 1919 the type of work which he will do for United Artists. For 8 years he has functioned similarly for Paramount renovating used prints and keeping the best obtainable prints in circulation.

Sign Garon and Calhoun

Columbia Pictures has signed Pauline Garon and Alice Calhoun to appear in featured roles in two forthcoming releases of "The Perfect Thirty." Harry Cohen, vice-president in charge of production at the West Coast Studios, expects to announce the titles of the two pictures in the near future.

Stanley-Crandall Corp. Increases "U" Bookings

A deal has just been completed between J. J. Payette, general manager of the Stanley-Crandall Corp., and Ted Schlanger, Universal manager in Washington, D. C., which will make the S-C circuit a 100 per cent user of Universal pictures during the new season. Payette practically doubled his picture arrangement with Carl Laemmle.

The deal covers 16 houses in 11 situations, the most important of which are the Ambassador, Tivoli, York, Avenue Grand and Apollo in Washington; the Tivoli in Frederick, Md., and the Tivoli in Martinsburg, W. Va.

Arrangements have been completed between Universal and the Saenger Circuit of New Orleans for the presentation of all Universal product in the Saenger houses. This means that the output will reach the first-run screens in more than 100 situations in the South, as well as a large number of subsequent run bookings.

Mrs. Wallace Reid's Tour Opens in San Francisco

The personal tour of Mrs. Wallace Reid in the dramatic playlet, "Evidence," which is being booked in conjunction with her latest starring picture for Gotham, "The Satin Woman," opened at the Pantages Theatre in San Francisco on Sept. 3.

The following bookings for Mrs. Reid on the stage and on the screen are definite: State Theatre, Oakland, Cal., Sept. 10; T. & D. Theatre, Sacramento, Sept. 17-20; Columbia Theatre, Seattle, Wash., Sept. 23; Columbia Theatre, Portland, Ore., Sept. 30; Clemmer Theatre, Spokane, Wash., Oct. 7; American Theatre, Salt Lake City, Utah, Oct. 15 (5½ days); Lafayette Theatre, Buffalo, N. Y., Oct. 23; Temple Theatre, Toledo, Ohio, Oct. 30; Ohio Theatre, Indianapolis, Ind., November 5.

New Georgia Theatre

Atlanta.—Walter Candler, one of the former Coca Cola magnates, has completed a beautiful theatre in Decatur for the Arthur Lucas and William K. Jenkins interests. It is on Pone de Leon avenue and is managed by Frank Harris. It has been named the Dekalb.

Bach in Toronto

Toronto.—A recent visitor in Toronto and other Canadian cities was W. A. Bach of London, sales manager in Britain of First National, who was formerly Canadian general manager for First National, with headquarters in Toronto.

N. Y. Incorporations

Albany, Sept. 6—Renewed activity was apparent last week in the number of companies entering the motion picture business in New York State, both in the producing and in the theatre end of the business. There were 8 such companies chartered by the secretary of state in contrast to the 3 or 4 that have been formed each week throughout the summer months. These companies included Vinles Productions, capitalized at $100,000, with Joseph P. Bickerton, Sidney T. Fleisher, Milton L. Maier, New York City; Equity Theatres Corp., capitalization not stated, with Floyd J. Carter, Thomas H. Watson, Frank Gerstein, New York City; St. Louis Garrick Operating Corp., $20,000, Henry L. Lederman, I. M. Lichtigman, Annette Selenkow, New York City; Ten Percent, Inc., $10,000, Thomas E. Jackson, Morton Miller, Pauline Zeller, New York City; Insular Amusement Corp., $7,000, Morris Leff, Henry Liman, Sadie Hammerling, New York City; Slovak Producing Corp., $20,000, Jenie Jacobs, Mercedes deAcosta, Norma O'Connor, New York City; Rennel Operating Co., Inc., capitalization not stated, Louis Frisch, Hyman Rachmill, Louis Nelson, Brooklyn; Basil Brothers Holding Corp., Buffalo, capitalization not specified, Constantine, Nicholas and Theophiles Basil, Buffalo.

Victoria, B. C., Producers

Victoria, B. C.—The City Council of Victoria, B. C., has received details of a second moving picture producing proposition, this time from the British Northwestern Development Company, Ltd., Vancouver, B. C. The company wants to establish a studio at Victoria. The proposal was referred to the Industrial Committee.

M. P. Guild Sues Lumas

Suit to recover $45,000 has been filed in the New York Supreme Court by the Motion Picture Guild, Inc., against the Lumas Film Corp. An agreement to make 2 films for Lumas is alleged. also that the Guild was to be paid $8,000 and was to divide with the defendant, the proceeds from the sale of the pictures.

"Student Prince" Follows

When "The Big Parade" terminates its record-breaking run at the Astor Theatre shortly after the middle of September, its place will be taken by "The Student Prince," according to announcement from the Metro-Goldwyn-Mayer offices.

"The Big Parade" is now in its ninety-fifth week at the playhouse.

Mussolini to Talk To American People Through Movietone

Sheehan Contracts For Much Story Material

Mussolini, Premier of Italy, will make his first appearance on the screen in a Fox-Case Movietone, in 2 thirty-minute addresses to the American public in which he outlines his political purposes, hopes and achievements. The picture will be shown at the Times Square Theatre late this month by Fox Film.

This information was brought back to New York by W. R. Sheehan, vice-president and general manager of the Fox Film, who arrived from Europe on the Ile de France.

Mr. Sheehan reported that Mussolini has this month opened all of the grand opera houses in Italy, under government supervision, for a six-months' season of selected pictures.

Mr. Sheehan contracted with Henri Bernstein, French author, for 5 original stories. Bernstein will write in Hollywood.

The film rights to 3 European novels were bought. These are Herman Bang's novel, "The Four Devils," which will be directed by F. W. Murnau; "Don't Marry," by Bella Zenes, and "The Richest Man in the World," by Franz Herczeg, Hungarian novelist.

While in Vienna Mr. Sheehan contracted for the music and story rights of "The Dollar Princess," Leo Fall's operetta.

Carl Mayer, author of "The Cabinet of Dr. Caligari" and "The Last Laugh," was also signed. His next 3 plays, as well as his exclusive services in Hollywood for a period of years, now belong to William Fox. Berthold Viertok, German stage director, will also come here under the Fox banner, commencing January 1.

Columbia Opens New Offices

Columbia Film Exchanges, Inc., newly organized Pacific Coast distributing organization of Columbia Pictures, opened permanent offices this week in Portland, Oregon, and Butte, Mont. Temporary offices have been open for some time, but a deal was closed this week, by which Columbia Film Exchanges takes over the space vacated by P. D. C. in those two cities. Adolph Rosecan is the branch manager at Butte. L. E. Tillman at Portland.

Toone Passes On

John Wiliam Toone, treasurer of Educational Film Exchanges, Inc., and Educational Pictures, Inc., who died on September 1 in his fifty-sixth year. Mr. Toone had been in failing health all summer, but his condition became critical only about two weeks ago. The cause of his death was anaemia, which brought about a rapid decline in the last few days in spite of a blood transfusion. He had been Educational's treasurer for the last seven years.

Warner Promotions in Canada

Four important Warner Bros. promotions have been made in the Canadian territory under the supervision of Canadian Sales Manager B. F. Lyon. Wolf Cohen, formerly a salesman attached to the St. John branch, has been made manager of the Winnipeg branch. William Feldstein, formerly a salesman in Toronto, has been made manager of the St. John branch. Rich Wilson, formerly a Calgary salesman, has been made manager of the Calgary branch, and Joseph Plottel, formerly a Winnipeg salesman, has been made manager at Vancouver.

Dorothy Gulliver Signed

Warner Bros. have borrowed from Universal the services of Dorothy Gulliver to play the feminine lead in the supporting cast of Rin-Tin-Tin's next picture, "A Dog of the Regiment," by Albert Howson. Miss Gulliver is the promising young actress who had the principal role in "The Collegians."

Rosanova as Duenna

Rose Rosanova has been cast by David Wark Griffith for the role of the de Alvieas' Duenna in "Drums of Love."

Tremendous Week in St. Louis; Films, Not Presentations, Do It

"Big Parade" Leads Procession with Unofficial Gross of $42,000—Others Go Strong

ST. LOUIS—St. Louisians during the week closing on Friday, September 2, demonstrated forcefully that real motion pictures do not have to take second place to any other form of entertainment, and that the widely held belief that pretentious presentations, band shows, etc., are required to bring patrons in generous numbers to our modern picture palaces is false.

Four or five high-class pictures were on the screens of the leading theatres and combined they did a tremendous business—perhaps the greatest aggregate week in the history of St. Louis film theatres, certainly second to no other week with perhaps the single exception of the big Christmas Week of 1926.

The showing of the pictures is considered remarkable in view of the keen competition of horse racing and a couple of tracks of dogs—St. Louis along with some other law abiding communities has also gone to the dogs, so to speak—and generally adverse industrial conditions, not to forget the fag end of the vacation season.

At Loew's State "The Big Parade" grossed (unofficially) more than $42,000. The final figures are not available, but upwards of 100,000 cash patrons passed through the theatre entrance during the seven-day run. One unofficial estimate placed the grand total attendance at 115,000 for the week. The film got a second week.

At Skouras Brothers' Ambassador "Beau Geste" had a deservedly fine week. The record for this theatre is held by Paul Whiteman and his band, when 113,223 persons paid during the week which opened on Christmas Day. "Beau Geste" did not attain the popularity of Whiteman and his players, but its business was the best the Ambassador has had for many, many weeks.

"Metropolis," on the screen at Skouras Brothers' Missouri Theatre, played to remarkable business on Saturday and Sunday, August 27 and 28, but failed to hold up. On the whole, the week was much above the average for this house.

"What Price Glory" in its third St. Louis run at the Grand Opera House stood 'em up all week.

"Blood Ship" a Hit At Westnrn Premier

Sacramento.—Opening at the Goddard Sacramento, Columbia's special of the sea, "The Blood Ship," opened to fine business. This theatre has the distinction of being the first theatre to play "The Blood Ship" on the Pacific Coast. It was advertised as the "West Coast Premiere Showing."

A telegram sent by Mr. Hunter, manager of the Goddard Theatre, Sacremento, to John C. Ragland, general manager of Columbia Film Exchanges, Pacific Coast distributors of Columbia Pictures, lauds the picture highly.

"Glory's" Canadian Run

Toronto.—"What Price Glory" has been booked to play the circuit of Famous Players Canadian Corp. after it has completed a premier Canadian engagement at the Regent Theatre, Toronto, where it is being shown at prices ranging up to $1.50 for an unlimited period. The second week of the Toronto run opened September 5.

Massena Argues Sundays

Albany.—There will be a special election in Massena, N. Y., the latter part of this month, to settle the question of Sunday movies in that village. The campaign for Sunday shows is being carried on most vigorously and it is generally expected that the election will result in Sunday shows being permitted.

No Watertown Strike

Albany.—The threatened strike in Watertown, N. Y., smoothed itself out last week and things are once more clear sailing between the Schine Enterprises and the projectionists. The Olympic Theatre, which was closed by the Schines, has been reopened.

Seek to Revive Suit

Application has been made to Justice Peter J. Hatting of the New York Supreme Court to have the suit of the Vera Art Corp. against the Commercial Traders Cinema Corp. restored to the calendar for trial. It is alleged by Vera Art that the dismissal of the action after the serving of the complaint was "due to an error." The suit is one of 3 actions brought by Vera Art to recover $250,000 for an alleged breach of contract.

Radio Review of M-G-M News Is Weekly Feature

W H N Studio Becomes Miniature Theatre

On Thursday evening from 7:00 to 7:15 over station WHN, Metro-Goldwyn-Mayer inaugurated a weekly radio review of M-G-M News, the new newsreel. For this occasion the studio of station WHN was transformed into a miniature theatre where the latest issue of the newsreel was screened and the description of each of the interesting events contained in it broadcast to the accompaniment of a piano score especially arranged by Ernst Luz, musical director of the Loew enterprises and played by Matty Levine, radio pianist.

Tom Gerety of Metro-Goldwyn-Mayer's Short Subject Promotion Department added radio broadcasting to his repertoire at the same time by delivering a graphic description of the events as they were screened.

This radio review of M-G-M News will be continued each week in the future and will provide for theatres playing M-G-M News within the two or three hundred mile radius of WHN an invaluable box office incentive.

Book 18 Excellents

The eighteen feature productions to be produced and distributed by Excellent Pictures Corp. for the season of 1927-1928 will be distributed in California, Nevada, Arizona and the Hawaiian Islands by the Goodwill Film Exchange, Inc. Earl L. Cohen is president of the distributing company with main offices in San Francisco. The same company has also contracted for the distributing rights on "six big pictures starring George Walsh."

Theatre Advice

In keeping with the rapid advances being made by the M. P. T. O. A. along service lines to exhibitors, a new division known as the Theatre Auxiliary Department has been created by President Woodhull and Business Manager O'Toole. This department will take into account the needs of theatre owners along any line appertaining to the handling of their theatres, apart from the exploitation and advertising features, which will be handled through the Exploitation Bureau, now in process of development. The head of the new department has not yet been chosen.

Boston Now Leading In Tiffany Contest

The Boston exchange has passed the Atlanta office for the lead in the Tiffany national sales contest. Myer Gruber, branch manager, and his crew at Boston flooded the home office with a flock of contracts which boosted his average and gave Tiffany splendid representation in many high-class houses in that territory.

The standing of the first 5 exchanges is: Boston, 1; Atlanta, 2; Detroit, 3; Denver, 4; Seattle, 5; The divisional ratings are as follows; 1, Southern; 2, Western; 3, Central; 4, Mid-West; 5, Eastern. This rating is compiled for the sixth week of the Sales Contest which was inaugurated by General Sales Manager Ed J. Smith on July 1 and will continue till October 1.

Sentry Offices Move

Philadelphia.—Executive offices of the Sentry Safety Control Corp. have been removed to 13th and Cherry streets. Growth of factory production necessitated closer liaison between the executives and the factory proper, and it was decided to house the entire executive staff in one of the factory units. Two separate factories are now in operation. Both are in process of enlargement in an effort to speed up production so that new business can be taken care of almost immediately.

Chicago Books "Kid"

Contracts have been closed for an indefinite run of "The Patent Leather Kid" at the Woods Theatre, Chicago, one of the leading legitimate playhouses of the mid-western metropolis. Monday, September 19, is the date for opening. The scale of prices will be the same as that at the Globe, New York—$2.20 top evenings and $1.65 top matinees.

Coming and Going

Leon Schlesinger of the Pacific Title and Art Studio has arrived in New York from Hollywood. He is in the East both for business and pleasure and while here will make his headquarters at Warner Bros. He will be in town for a couple of weeks and en route back to California will stop over in Chicago to attend the Dempsey-Tunney fight with Jack Warner and Al Jolson, both of whom will be eastward bound at that time.

* * *

Morris Safier, head of the Extended Run Department of Warner Bros., is back at his desk in New York after a two weeks' trip to the South, where he visited the company's offices in that territory as far as New Orleans. On his return route he stopped off at Chicago.

* * *

Claude H. Macgowan, general sales manager of Columbia Pictures, has returned to the home office after a month's swing around the various branches. Several important deals were closed by Mr. Macgowan for his company, among them bookings on "The Perfect Thirty" in the Pittsburgh district with the Loew Circuit. His trip took him as far west as Omaha, with stopovers at Columbia exchanges in various key cities en route.

New Duties for E. J. Smith

Before leaving for Hollywood, M. H. Hoffman, vice-president of Tiffany Productions, Inc., appointed Ed J. Smith as acting general manager in addition to his duties as general sales manager. Mr. Smith came to the Tiffany organization last December and since that time has built up a nation-wide sales organization with a staff of managers and field men who are known as the foremost in their respective territories.

After a pleasant stay visiting family and friends in the East, Joe Bonomo, former Universal serial star and later free-lance artist, returns to Hollywood. Bonomo signed a contract with Nat Levine to play a featured role in a forthcoming serial, "Heroes of the Wild." He is going by motor.

* * *

Henry King, director, has arrived in New York from Los Angeles to do research work at the Metropolitan Museum of Art on "The Darling of the Gods," Morris Gest's first motion picture, which Mr. King will direct.

* * *

Sam Sax, Gotham president, leaves next week for the Coast to be on hand when "Blondes by Choice," the third of a series of 12 Gotham productions for the current season, gets under way.

* * *

Lon Young, director of publicity and advertising for Gotham, will leave at the end of next week for Bermuda with Mrs. Young.

* * *

Budd Rogers, vice-president of Gotham, returned Tuesday from a brief vacation in Massachusetts. Fishing and golf occupied most of his time during his stay.

* * *

Martin Schiff, travelling auditor for Universal, has returned to the Universal home office from San Antonio, Texas, where he effected the transfer of the Universal exchange from El Paso to San Antonio.

* * *

Fernando E. Delgado, Spanish cameraman, has returned to the home office of Fox News after a two-year trip to every nation of the world under Spanish influence. Delgado has shot film in Spain, Portugal, Morocco, Brazil, Bolivia, Argentine, Chile, Ecuador, Cuba and the West Indies on subjects ranging from ruling monarchs to naked jungle savages.

* * *

W. E. Callaway, southern sales manager for First National, has returned from a three weeks' trip to New Orleans and other branch offices in the South.

* * *

Miss Elizabeth Lonergan has sailed to size up British picture conditions and confer with the Kinematograph Weekly and Picturegoer, both of which she represents here.

Won't be Chaliapin

Feodor Chaliapin, Russian opera star, will not make his motion picture debut in D. W. Griffith's next United Artists Picture, "Drums of Love." Mr. Griffith has just announced through United Artists that he is negotiating for the services of Lionel Barrymore for the part offered Chaliapin.

Al Christie, Arvid Gillstrom, director, and Alice Averill and Carol Kingsbury, Christie comedy girls, on the Ile de France when Christie sailed from New York.

Grand Central in St. Louis Seems Doomed to Close

Paramount and M-G-M Aren't Interested

St. Louis.—St. Louis filmdom is anixously awaiting to see what happens to the Grand Central, Grand boulevard at Lucas avenue, the city's first high-class picture palace, which has been dark since early in the summer. When the house was closed for extensive repairs and improvements it was believed it would become an extended run house, but it is understood that Skouras Brothers have reconsidered that plan.

Gossip has it that sufficient big pictures were not available to convert the Grand Central into an extended run big feature house. Paramount, it is said, did not look with favor upon a plan that would place its big pictures in any first-run theatre in which Paramount was not interested. M-G-M, with the Loew's State available, did not consider the Grand Central necessary to the success of his gross receipts.

Warners Mentioned

There also is some speculation as to the possibility of the Grand Central be taken over by Warner Brothers as a St. Louis home for Vitaphone features. However, so far as known, no definite negotiations of that nature are now under way.

Perhaps the best guess is that the Grand Central will quietly pass out of the amusement picture as the Capitol has apparently done. Several neighborhood houses of the Skouras chain have met a similar fate.

Booked Solid by Fay

Fay's circuit of theatres in Providence has booked the entire 1927-1928 product of First Division Distributors, both the Chadwick and Ormont features, and will play them first run in this territory. First Division Pictures of New England, headed by Edward ("Doc") Golden, put over this deal.

Harvard Asks Griffith Film

David Wark Griffith has been invited by R. A. Rahr, representing the Harvard University Endowment Library, to present complete prints of his pictures, including "The Birth of a Nation," "Orphans of the Storm," "Broken Blossoms," "Dream Street, "Intolerance" and the new Griffith picture, "Drums of Love," to the Library.

Scenario Expert

Adrian Johnson, who now heads the Scenario Department of Excellent Pictures.

Fred McConnell Head of Two Pathe Units

Fred J. McConnell, formerly owner and editor of the Exhibitors Daily Review and, on several occasions, supervisor of productions at Universal City, is functioning in similar capacity with two series of pictures being made for release through Pathe Exchange, Inc.

McConnell is starting production on the first of a series of 8 feature-length pictures in which a famous screen dog will be starred. The cast of players is headed by Arnold Gray, Kathleen Collins and Henry Hebert. Noel Smith will direct and Edward J. Snyder will be the photographer.

Heads Fan Department

Miss Gertrude Turchin now is heading the special fan magazine department recently inaugurated by First Division Distributors, and special portrait photographs are being taken of all stars working for both James Orment and I. E. Chadwick, whose productions are being exclusively distributed by First Division. Miss Turchin was formerly associated with Frederick J. Smith, while Mr. Smith was managing editor of the Brewster publications.

Albany Season Opened Well

Albany.—The season was formally opened in Albany and Schenectady this week, and there is every evidence that the coming fall and winter will probably be the best ever enjoyed by the motion picture theatres in these cities. The Leland in Albany reported the biggest summer in the history of the theatre.

National Strike Menace Over; Many Wage Increases Granted

Chicago Theatre Loss Put at $1,350,000 for Six Days—Albany Still Dickering

AFTER costing picture theatres hundreds of thousands of dollars the strike of projectionists and stagehands in Chicago was settled last week just after *Moving Picture World* came off the press. Late estimates of the loss sustained by exhibitors during the 6 days their houses were closed are around $1,350,000, but Labor Day crowds helped them to recoup somewhat.

Albany, N. Y. projectionists still are dickering with exhibitors. Sedalia, Springfield and Carthage, Mo., are having trouble. The threatened Toronto strike did not pan out, musicians, projectionists and other employees getting salary increases. There were no strikes in Canada. The Minneapolis dispute was settled by increases in wages. The dove of peace has settled in the other storm centers.

430 Papers Sign for Warner Serializations

Louis R. Brager, who is in charge of the Serialization Department of Warner Bros., under the supervision of A. P. Waxman, returned from a visit to Montreal this week where he completed negotiations for the publication of Warner serials in 430 papers in Canada.

This brings the total number of editorial outlets for the stories to more than 800, adding this latest number to the 400 American newspapers already handling them.

Big Canadian Booking

Toronto.—The Sentry Safety Device, which is attached to projection machines for the purpose of electrically shutting off the light beam when a film breaks or jams, has made such an impression in Canada that all theatres of Famous Players Canadian Corp., Toronto, 119 all told, are to be fitted with the equipment, it is announced.

More For "Blood Ship"

"The Blood Ship," Columbia's first sea special, continues to sail successfully from one important theatre to another. Among the additional bookings reported for the past week are five from the following first-run theatres: Poli's Palace, Bridgeport; Palace, South Norwalk; Allyn, Hartford; Garde, New London, and Commodore Hull, Derby.

Romanelli to England

Toronto.—Luigi Romanelli, director of the orchestra at the Tivoli Theatre, a downtown theatre of Toronto, has gone to England for a vacation. Mr. Romanelli has been with the Tivoli for many years. Thomas Daley is the manager.

Chicago.—Through the efforts of Mayor Thompson, another meeting was arranged at his office on Saturday evening, Sept. 3. Peace was declared when both sides agreed on a compromise.

The terms of the settlement with projectionists are that they are to receive a fulfillment of the existing contract. The two men who were dismissed by the Belmont are to receive full pay until January 11, when the present contract expires. Their status will be taken up again at that time.

Stagehands Win

Stage hands will receive an increase in pay amounting to between 7 and 8 per cent, or three-fourths of their demand. The union gave up its request that apprentices receive a pay raise.

The men who were locked out will be paid for their period of idleness, as they reported ready for work at all the theatres except those of the Orpheum. It is understood that stage hands who walked out of their own volition when their contract with the association expired will not be compensated.

Those present at the conference

(Continued on page 84)

Gerecke in New York

William F. Gerecke, one of the best-known Akeley cameramen, has joined the Paramount Newsreel staff and has been assigned to cover stories in and around New York. With the addition of Mr. Gerecke, Emanuel Cohen, editor of the Paramount News, now has 10 cameramen working out of New York.

Leslie Hodgins Dies

St. Louis—Leslie Hodgins, professional singer and 5 years ago one of Hollywood's fat men of the comedies, died Tuesday, August 30, at the Lutheran Hospital, St. Louis, Mo., from a carbuncle. He had been ill but 10 days. Hodgins was 42 years old.

Hollywood Fears Duplication of Chicago Trouble

Union Wage Scale Not Yet Adjusted

By TOM WALLER
(Special to Moving Picture World)

Hollywood, Sept. 7.—Indications tonight point to a duplication very soon here of the Chicago freeze-out. Turning down a compromise offer from theatre owners, and one of the three crafts involved refusing the offer to arbitrate its original demands, leads several important exhibitor conferees to express to *Moving Picture World* the belief that the Los Angeles theatre world is headed for a drastic period before the union wage scale here is satisfactorily adjusted for the next 3 years.

As exclusively published in the last issue of *Moving Picture World*, unionists and exhibitors are both standing pat. In the last few days exhibitors have withdrawn their original concession to a 5 per cent increase and submitted a counter proposition similar to the one now in effect in San Francisco. This would increase salaries $2.50 per week for the first year; $1.25 the second year and a similar weekly raise the third year.

The salary adjustment would effect all musicians in houses charging 50 cents and more, all projectionists and boss stagehands. Unionists in the latter department would receive an additional 25 cents per performance for the next year and similar increases for the two following years.

Yesterday at one of the most important of the many conferences the three crafts rejected the compromise. The musicians, it is reliably reported, definitely refused to arbitrate on the proposed basis. In the meantime all crafts are holding meetings preparatory to reaching a final decision.

In view of the fact that exhibitors have made known their counter proposition as final, there is seen a strong possibility of a clash coming early next week, when the craft and exhibitors meet again, which may result in Los Angeles houses being darkened before the close of the week for an indefinite period. Exhibitor leaders are confident, however, that there will be no walkout, in view of the compromise offers they have made.

Headquarters of the local federation of unionists maintains a stubborn silence on all of its moves. While a representative for the press has been named, he now refuses to divulge any information, charging the local newspapers with unfair treatment.

Jolson: $17,500

Hollywood, Sept. 7.—Al Jolson, commencing his first personal appearance in film theatres tomorrow, receives $17,500 for his week's engagement at the Metropolitan Theatre, according to Harold B. Franklin. In connection with the announcement of the salary Franklin said that the Metropolitan expects to play to more than 80,000 people during the week's engagement when Jolson will appear at 4 and sometimes 5 performances a day.

Marcus Loew Laid to Rest

(Continued from page 77)

minutes out of respect for the dead man.

The public services were conducted at Pembroke at 11 a. m. Here, during the hours preceding the ceremony gathered the elite of motion pictures and representatives of the financial and newspaper world, till they filled the great hall of the Loew mansion to overflowing and late comers were forced to be content with a place on the broad verandas that surround the house.

Dr. Eiseman, who also conducted the brief service at the cemetery, officiated. He chose as his text: "He hath told thee, O, man, what is good and what the Lord requireth of thee: 'To do justice, love mercy and to walk humbly before thy God'."

During the morning the body of Mr. Loew lay in state in the main hall of the home, which had been the crowning pride of his successful career and in which he had entertained many of those who were there to do him the last honors. Floral tributes in a profusion were in evidence everywhere. The island lawn in front of the house round which the driveway circled was literally covered with floral pieces from sorrowing friends and associates, while innumerable others were distributed on the verandas and elsewhere on the grounds. Only those from the immediate family were in the room with the casket.

Marcus Loew loved flowers and it was his particular joy during the past year or two, it is said, to spend much of his leisure among the wonderful blooms on the grounds of Pembroke. But even he could not have dreamed of the myriad blossoms, which were to grace his last exit from the home he loved so well.

The Pallbearers

The pallbearers were: David Warfield, Nicholas M. Schenck, David Bernstein, Adolph Zukor, Joseph Michaels, John Golden, Lee Shubert, Charles M. Schwab, Edward A. Schiller, Will H. Hays, Aaron Jones, Arthur Brisbane and E. F. Albee. The honorary pallbearers were: Sidney Kent, Sam Katz, Felix Feist, Leopold Friedman, C. C. Moskowitz, Joseph R. Vogel, Maurice Blumenthal, Richard Rowland, J. J. Murdock, B. S. Moss, A. L. Erlanger, J. Robert Rubin, Edward Bowes, Daniel E. Pomeroy, William Hamlin Childs, William C. Durant, William L. Phillips, William Braden, Messmore Kendall, Carl Laemmle, Sime Silverman, R. H. Cochran, William Fox, E. W. Hammons, Joseph P. Kennedy, J. Homer Platten, Albert Warner, G. M. Baynes, Charles H. Christie, Cecil B. DeMille, D. W. Griffiths, J. J. McGuirk, Samuel Spring, H. D. Buckley, Courtland Smith, J. I. Schnitzer, Mark Hyman, and Morris Kohn.

Practically Retired

Marcus Loew, president of Loew's, Inc., died at 6:30 a. m., Monday morning, September 5, from a heart attack at his home in Glen Cove, Long Island. He was in his 57th year. The deceased leaves behind him Caroline, his wife, and Arthur M. and David, his sons.

For the last three years Mr. Loew had been in practical retirement. His health in an impaired condition, he had abandoned all active exercise of his authorities in the affairs of his corporation.

Nicholas M. Schenck, executive vice-president, has been the virtual head both of Loew's, Inc., and Metro-Goldwyn-Mayer, and he will continue his administration.

For a month Mr. Loew had been vacationing at Mr. Schenck's home in Saratoga. Indeed, it was only Sunday that he returned to Pembroke, his Glen Cove estate, on board his yacht, "The Caroline." Nothing pointed to the sudden calamity. He had been cheerful up to the hour of his going to bed at 10 o'clock. But he did not awaken in the morning.

All holdings of the family will be represented in the corporation by his two sons, Arthur M. Loew, vice-president active in the Foreign Department of Metro-Goldwyn-Mayer, and David Loew, vice-president active in the management of the theatres and real estate operations.

Mr. Schenck made this statement:

"It is futile to describe the grief of all our associates and myself at the loss of that great, lovable person. His memory will linger long in our hearts and in the annals of the amusement business.

"The affairs of Loew's, Inc., and Metro-Goldwyn-Mayer will continue uninterrupted, as in an effort to preserve Mr. Loew's health he has had no active administrative part since 1924."

Rose from East Side

(Continued from page 77)

A new fur house he opened collapsed in 1895 (only 8 survived that year of business depression) but he closed accounts with a favorable balance of $7. He developed a side-line as jobber in velveteen cloaks and made up the firm's losses on furs.

Through David Warfield, the actor, he became interested in the penny arcade business, and joined Warfield in investing capital in such a venture on Union Square in association with Adolph Zukor. They withdrew from the partnership in 1904, formed an organization capitalized at $100,000 and opened penny arcades in New York and Cincinnati.

Movies, Then Vaudeville

Loew introduced the first crude single-reel movies into the arcades, then started renting vacant stores as theatres accommodating from 100 to 300 spectators. Popular interest flagged and he introduced vaudeville.

Mr. Loew's first real theatre was an old burlesque house in Brooklyn known as the "Cosey Corner." He rehabilitated it and renamed it the Royal. Repertory flopped and pictures and vaudeville at 10 cents admission were tried. The year showed a profit of $60,000. Then he began acquiring other theatres and disposing of his store shows. Year by year he extended his theatre properties until they now number 400.

His chief organization is Loew's, Inc., capitalized at $100,000,000. He also headed numerous other companies, approaching 100.

Bought Metro in 1920

To insure pictures for his houses he finally entered the producing field, acquiring Metro in 1920. Production of pictures then became a hobby with him. In 1924 Metro was merged with Goldwyn. The inclusion of Louis B. Mayer's producing organization followed, resulting in Metro-Goldwyn-Mayer.

Mr. Loew was a member of the Friars, Lambs, Progress, Press, Manhattan, Country and Grove clubs of New York. His few relaxations he found on his country estate, Pembroke, on Long Island Sound, where he had a splendid home.

Mr. Loew regarded his success as due to chance, which led him into the amusement field; to an instinct for perceiving opportunities; to courage in the face of obstacles; to giving a square deal to his public, and to keeping his word and business integrity above question.

France made Mr. Loew a chevalier of the Legion of Honor in 1926. He was married March 4, 1894, to Carrie, daughter of David Rosenheim of New York City, and has two sons, David and Arthur Loew, vice-president in his organizations.

Whole Picture Industry Deplores Passing of Marcus Loew

The Board of Directors of the M. P. P. D. A. drew the following resolution:

"Whereas the members of the Board of Directors of Motion Picture Producers and Distributors of America, Inc., are deeply grieved at the death of one of the ablest, most respected and best loved pioneers and leaders in the motion picture industry, Marcus Loew, and

"Whereas as President of his corporations and a member of the Board of Directors of Motion Picture Producers and Distributors of America, Inc., he has by his splendid talents, sound judgment and that rare and admirable attribute—eternal humanness—succeeded preeminently in a field which reckons in terms of service as well as in accumulation of worldly goods, and

"Whereas by his charity to all men, in thought and in deed, he built for himself in the hearts of his associates a position of honor which time will not eclipse, and

"True Friend to All Men"

"Whereas his example, his foresight, his ideals and his accomplishments remain a heritage to those who follow in the industry he loved and served

"Now therefore be it resolved that the Board of Directors of Motion Picture Producers and Distributors of America, Inc., in special meeting convened, does hereby express its profound regret at the passing of this great leader who was a true friend to all men, whose deeds are a lasting monument and whose career will be an inspiration forever, and

"Be it further resolved that these preambles and resolutions be spread upon the records of the Association and copies thereof sent to the family of our friend."

Loew-Metro Club

The Loew-Metro Club, which has a membership of over 5,000 employed by Metro-Goldwyn-Mayer and the Loew theatres, passed the following resolution as a special meeting:

"The ways of Almighty God are inscrutable and we can but bow our heads in submission in the calling of Marcus Loew from our earthly midst. At a special meeting of the Board of Governors of the Loew-Metro Club, held September 6, 1927, it was unanimously

"Resolved: that in the passing of Marcus Loew, the Loew-Metro Club has sustained a loss which cannot be expressed in words. We can only stand mute in our sorrow while our hearts beat in sympathetic unison with Mrs. Loew and her family.

"The head of a great corporation, the employer of thousands of men and women, yet Marcus Loew was the friend of all persons from the humblest office boy up to the highest executive. His door always was open to every one and his great heart never was deaf to a worthy plea. Marcus Loew's all to short life was a true exemplification of the saying, 'An honest man, the noblest work of God.'

"It was further resolved: that these resolutions be spread upon the minutes of this meeting and that an engrossed copy be sent to Mrs. Loew and family.

"Truly his sun was set while it was yet day."

Expressions of sympathy have been made also by the Friars Club, the Lambs and the Jewish Theatrical Guild, to which Mr. Loew had been elected a life member.

"A Great Friend"

"I have lost a great friend. I can't find words to express my feeling. I saw him recently. Apparently he felt fine and now this sudden loss shocks me beyond expression."—Adolph Zukor.

"Can't Estimate Loss

"The loss of his leadership to the great business he helped build and guide to eminence cannot be estimated. The loss of his sweet and generous friendship to the countless number who knew and loved him, cannot be replaced."—Sidney R. Kent.

"Lost a Builder"

"In the death of Marcus Loew the industry has lost one of its builders. It is with real sorrow that I heard of his passing. Those who were associated with him have lost a real friend."—Jesse L. Lasky.

"I Really Loved Him"

"Marcus Loew was one of the few men I could really say I loved. In his death the motion picture industry has lost a great genius who so ably led in the work of organizing and making possible high-grade entertainment for hundreds of millions of the world's population. His passing at the zenith of his career is not only a great personal loss, but will come as a shock to those whose playtime hours have been made lighter and better by the able leadership of one of the industry's great pioneers."—Emil E. Shauer.

"The business world and the entire motion picture industry has lost one of its most powerfully constructive leaders in the death of Marcus Loew. The influence of his dominant personality has been felt in every branch of the business. He was one of the pioneers, and from the first to the last a man to respect and admire. His death comes as a personal loss to me as to all his steadfast friends."—Sam Katz.

"Great Personal Loss"

"It is a great personal loss to me and a great loss to the entire picture industry and the public. He was one of the most important personalities in our country, and the most human man I ever knew."—Joseph M. Schenck.

"Perhaps the Greatest"

Al Lichtman, Harry D. Buckley and Arthur W. Kelly, United Artists' executive committee of three, issued this expression on the death of Marcus Loew:

"The motion picture industry attained prominence through the life struggles of a handful of men, Marcus Loew, perhaps the greatest of them, has passed, and we join in silent tribute with every member of the industry for which he did so much."

"A Real Pioneer"

"I deeply regret the passing of Marcus Loew, for whom I have the greatest regard and affection. He was one of the real pioneers in motion pictures, and his death makes a big gap in those ranks. His place in pictures is assured for all time, but he will be missed as long as memory runs."—William Fox.

"Abundantly Blessed"

"It was my pleasure to know Marcus Loew during the afternoon and evening of his life, and to notice with admiration that during these two periods of his career he was abundantly blessed with an accumulation of well-deserved friendships.

"To say that I regret the passing of Marcus Loew seems a meager expression of my feelings. He was a maker of stars, a genius of industry, a student of human nature and a man whose remarkable gift of vision will be forever reflected in the future of our industry."—R. F. Woodhull.

Over the signature of Sol Raives, president the T. O. C. C., addressed the following letter to Mrs. Marcus Loew:

"The Theatre Owners Chamber of Commerce, through its executive Committee in special session today, wishes to tender you our sincere regrets and sympathy in the loss of your dear husband. For many years he was a member of our association, and we feel we have sustained the loss of a very dear friend as well as of a just and upright leader in our industry."

Many Tributes Received From Prominent Men

Listed among the senders of tributes and messages of sympathy are: Charles M. Schwab, William Randolph Hearst, Joseph M. Schenck, Senator Royal S. Copeland, Will H. Hays, Lee Shubert, David Warfield, Lord Beaverbrook, Louis B. Mayer, Irving Thalberg, Harry Rapf, Rupert Hughes, Nathan Burkan, Eddie Cantor, Harold Lloyd, W. C. Fields, Fred Niblo, Richard A. Rowland, J. J. McCarthy, Ben Rothman (Metro Films, Berlin), M. E. Comeford, D. E. Pomeroy, N. L. Nathanson, Lubliner & Trinz Theatres, Sir William Jury, Wilmer and Vincent Theatres, William Morris, J. B. Joel, Ernest Fredman, Edgar Hatrick, Walter J. Kenlon, Al Boyd, Morris Meyerfeld, Norma Talmadge, Jean Sapene, Lillian Gish, Lon Chaney, John Gilbert, Norma Shearer, Ramon Novarro, Marion Davies, Greta Garbo, Jack Coogan, Sr., and Jackie Coogan.

Theatres Close Throughout Nation

In respect to the memory of Marcus Loew nearly every picture theatre in the United States remained closed until 2 p. m., on Thursday, at which time the funeral services were concluded.

As a further token of respect orchestras and organs in theatres at the opening of the first performance Thursday afternoon, played "Lead Kindly Light," which had been Mr. Loew's favorite hymn since hearing it at the time of President McKinley's funeral.

Motion picture studios and film exchanges in the United States and Canada observed the occasion by ceasing all operations for five minutes beginning at 2 p. m., New York daylight saving time on Thursday.

Vancouver Film Project Reaches The Police Court

Conspiracy to Defraud Public Is Charged

Vancouver, B. C.—The promotion of the "National Cinema Studios" here for the producing of moving pictures in Canada has reached the police court stage, the two principals, Jack Anderson and Fay M. Lear, being charged with conspiring to defraud the public.

According to the chief witness at the preliminary hearing, Charles B. Dench, a former detective, the promoters worked on the assumption that considerable English capital had been provided for the Vancouver proposition. Dench declared he had been told by Anderson that between $2,500,000 and $3,000,000 had been subscribed in London.

Miss M. Shearer, another witness, swore she had been told that the company was backed by the British Government and the Canadian Pacific Railway.

The names of Capt. Vaughan, Lord Robert Kindersley and a Mr. Sales were mentioned in evidence as being the British backers.

Returned Home

Reginald Denny, Universal star, and Mrs. Denny, en route to Hollywood from England, via New York.

Jail Over Hotel Bill

Toronto.—Edward Rose, who claimed to be identified with a Canadian moving picture organization which is planning to produce its first picture in the Ontario Government film studio at Trenton, Ontario, was sentenced to 30 days in jail at Toronto when he was found guilty of jumping a hotel bill.

National Strike Menace Over

(Continued from page 81)

in the Mayor's office were Thomas Reynolds, president; Thomas E. Maloy and Ralph O'Hara, business agents, for the union. Frank Olson, secretary, and James Ryan and George Browne, representing the stage hands; Asher Levy, Barney Balaban, John Balaban, Jack Miller and Kahane, for the exhibitors.

Albany Still Dickering

Albany.—While the projectionists' union in Albany, N. Y., is still dickering with the exhibitors of that city over a new wage scale, there is every evidence that matters will be amicably adjusted and will be retroactive to September 1. There were two or three meetings held last week and Joseph Wallace, manager of Proctor's Theatres was named as chairman to represent the exhibitors. At the present time the men in the first-run houses in Albany receive $46 a week, while those working in the neighborhood houses receive $30 a week. They desire an increase which figures out to about 40 per cent. The main difference, however, between the two factions is a demand on the part of the men that an extra man be installed in the booths in all first-run houses in the city.

Peace in St. Louis

St. Louis.—Exhibitors for the time being are at peace with their employees. Most of the wage contracts and agreements have another year or two to run.

However, there has been trouble at other points in Missouri. At Sedalia the theatres were dark on September 2 following a walkout the previous night of members of the International Association of Theatrical and Stage Employees, who had demanded increased wages. In Springfield and Carthage, lockouts existed as a result of disputes between the theatre owners and their projectionists, stage hands and musicians over new wage contracts and working agreements.

Toronto Strike Flops

Toronto.—The threatened strike of 1,000 musicians, projectionists and others in Toronto flopped Tuesday when agreements were signed giving the musicians 65 per cent of the wage increases asked for the next two years, with the remainder of the increase to be added for the third year of the contracts. It also was agreed that orchestras could only be cut in size during 10 weeks of the summer. The musicians conceded one point, that of reducing their intermissions from 30 to 20 minutes.

Famous Players Canadian Corp. had previously been granted an injunction restraining projectionists and stage hands from joining with the musicians in case of a strike.

No strikes have been reported in Canada.

Minneapolis.—The dispute between Minneapolis theatre owners and union projectionists over a new wage scale was settled this week after a strike had threatened to close the city's 58 theatres and throw some 7,000 persons out of work. The agreement, which increased wages from 7 to 15 per cent, was reached at a meeting between representatives of the owners and representatives of the men who are members of the International Alliance of Theatrical Stage Employees.

The agreement includes the increase of 7 to 15 per cent on the existing wage scale, ranging from $1 to $1.45 an hour for a six and one-half hour day besides an increase of from 7 to 15 per cent on the overtime wage scale, according to the announcement of H. W. McCall, of the McCall-Bridge players, representing the theatre owners, and of William T. Madigan, chairman of the wage committee of the union.

Under the new overtime scale, projectionists at the majority of the large theatres will make on an average of $1.80 an hour overtime, while in the smaller theatres they will average $1.55 an hour overtime. A few changes will also be made to reduce the amount of work. The new wage scale will be included in one-year contracts which will replace the old two-year agreement which expired this week.

Strand Gets "College"

Buster Keaton's "College" is scheduled for its New York premiere at the Mark Strand Theatre, Saturday, September 10, United Artists has announced. Possible holdover of the current picture would defer the Keaton premiere a week, but it is not anticipated that the comedian will have to stand outside looking in for a month, as he did when "The General" paused on the threshold of the Capitol until "Flesh and the Devil" could complete its run. Keaton has hitherto played the Capitol.

Moen Victim of Kleig Eyes

Lars Moen, who is directing and producing a series of 6 two-reel Rainbow productions in Technicolor for the North American Society of Arts, Inc., was confined to his room at the Hotel Theresa for a day last week with a bad case of Kleig eyes. A bandage of cabbage leaves effected a quick cure.

GOLFERS!

The fall Film Golf Tournament will be held on Tuesday, September 13th

At Bonnie Briar Larchmont, N. Y.

Easy to get to—and a beautiful course.

THE ALBEE TROPHY
THE FILM DAILY TROPHY

and

the usual splendid array of company and individual cups, trophies and prizes.

SIGN THIS !

Entry blank and mail it today to any committee member.

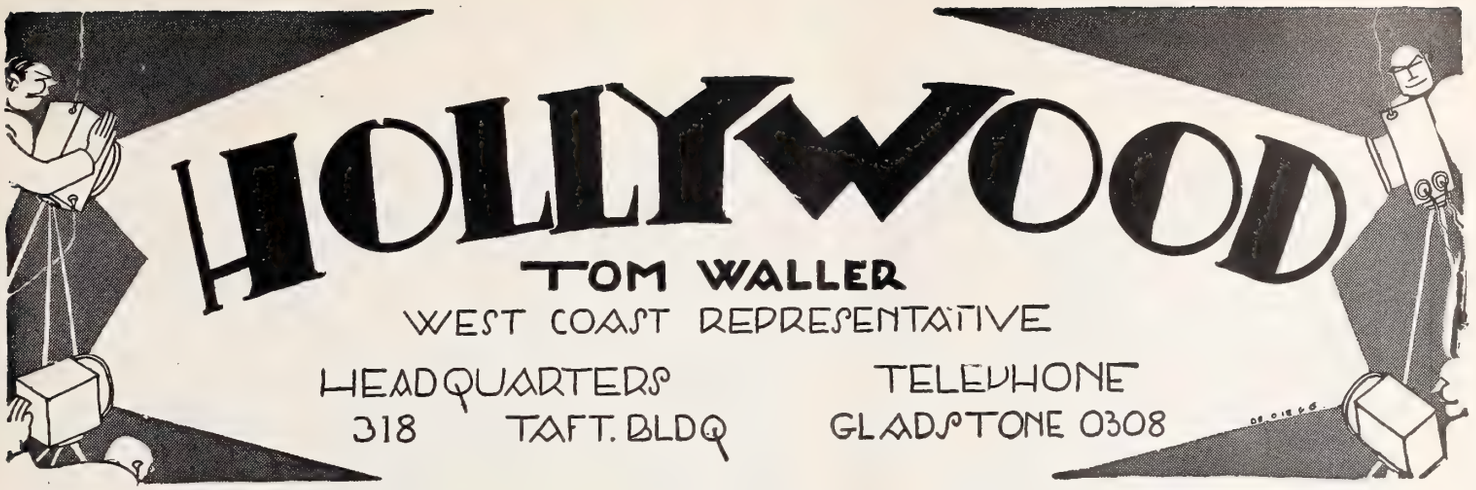
Here is my entry and ten dollars for the Fall Film Golf Tournament:

. . . . . .

. . . . . .

THE COMMITTEE

Elmer Pearson, Pathe Exchange, 35 West 45th Street
Bruce Gallup, United Artists Corp., 729 7th Avenue
Felix Feist, M-G-M, 1540 Broadway
Don Mersereau, The Film Daily, 1650 Broadway
Arthur Stebbins, 1540 Broadway
J. S. Dickerson, Motion Picture News, 729 7th Avenue
Jack Alicoate, The Film Daily, 1650 Broadway



Elinor Patterson to Quit Pictures?

Elinor Patterson, who played the Nun in Morris Gest's "Miracle," has apparently tired of pictures, as she is about to return to the legitimate stage. She leaves for New York almost immediately.

Miss Patterson is a former Chicago society girl, the daughter of Capt. J. M. Patterson, one of the owners of the Chicago Tribune, The New York News, Liberty Magazine and other publications. In "The Miracle" she made a sensational success on the stage.

Dix Said to Have Settled Studio Incident

Over on the Paramount lot, officials insist that the difficulties between Richard Dix, their popular star, and Bennie Zeidman, studio executive, have been patched up and that Dix will return to work immediately. From outside sources, however, it is learned that Dix is still pretty much up in arms despite the studio's announcement that all is well.

Dix walked off the "set" recently during the filming of his latest picture and all questions were referred, by him, to his attorneys. The star objects strongly to the latest story the company has given him, maintaining that it was not good enough. Details of the compromise studio officials claim has been reached, were not made public.

Roscoe Karns In "The Symphony"

Roscoe Karns has been signed for an important role in "The Symphony" for Universal.

Jean Hersholt is the star and the supporting cast includes George Lewis, Marion Nixon, Clarissa Selwynne, Charles Clary, Richard Tucker and Patricia Caron.

Grauman Says Curiosity of Public Must Be Intrigued

SID GRAUMAN
Managing Director, Grauman's Chinese Theatre.

De Mille Is Spending $400,000 on Studio

Cecil B. DeMille is planning on spending $400,000 in an expansion program. The intention is to make up for the damage loss suffered during the recent fire. The first unit is to be a stage 315 feet by 143 feet on which construction has already started, with an approximate cost of $200,000.

An additional $200,000 is to be spent on new buildings so as not to delay the schedule of pictures planned, including "Chicago," "The Blue Danube," "My Friend From India" and "Rip Van Winkle." DeMille's own picture, as yet unnamed, will be started in the fall.

Trend of Popular Fancy Has Altered in Recent Years, Pioneer Finds, and New Conditions Must Be Met

By Sid Grauman

Managing Director, Grauman's Chinese Theatre

A FEW YEARS AGO the name of a big star of the cinema emblazoned in lighted letters four feet tall would suffice to keep a line in front of the box office, no matter how plain or unpretentious the playhouse. Patrons would scramble through the dark to find their own seats with little or no attention from attendants.

Amusement seekers of the present day have been educated, through competition, to keep opera chairs filled, to the point where they demand the utmost in comfort, convenience and novelty of divertissement, as well as artistic surroundings in which to view it.

A realization of this trend of popular fancy led to the consummation of my ideas and ideals of years in the construction of Grauman's Chinese Theatre. The great expense entailed of constructing the giant forecourt, as an out-of-door attraction, the ornate nature of the interior decorations, the incorporation of elaborate lighting effects, and the construction of opera chairs designed for comfort would not be justified, if the public did not proportionately appreciate luxury in surroundings.

In my opinion, the showman of today must intrigue the public's curiosity and imagination. This is the object of having the Mongol warrior silently parade the parapet of the high forecourt walls; the registration of the foot and handprints of stars and other celebrities in the concrete of the forecourt; the incorporation of cunningly wrought animated wax figures in the lobbies; the announcements of the program in both Chinese and English by Chinese attendants; the burning of oriental incense before performances, and other novelties employed at the Chinese.

Regarding methods of presentation, I feel that my predictions when I first elaborated the picture-play prologue are more than verified by present productions. The demand for both eye and ear entertainment in one program is greater than ever. The prologue already has achieved the musical extravaganza stage. I feel very fortunate in having had the present production, Cecil B. DeMille's "The King of Kings," with which to dedicate the Chinese, as I know of no other production of the year which would have afforded

(Continued on page 90)

Phyllis Haver's Role Urson Directing

Frank Urson, who assisted Cecil B. De Mille in the making of "The King of Kings," has been given the directorial reins in "Chicago," the stage success which will soon take its place on the screen.

Phyllis Haver will play "Roxie Hart."

Burning of Incense Alluring, Grauman Holds

William A. Seiter

and

Laura La Plante

BILL— AND— LAURA—

William A. Seiter Directs His Wife, Laura LaPlante, In Roaring Comedy For Universal Pictures

By Tom Waller

West Coast Representative

WE HAD the novel experience the other day of watching a Hollywood husband boss his wife around. He told her three times to go into the next room and each time she smilingly obeyed him. After the third time he put his arm around her shoulders and together they went out to lunch.

In all fairness to the wife, it should be observed that she retains her maiden name whenever her husband becomes her boss, in the full strength of the word. It's husband and wife after the bossing is over.

In other words, it was Director William A. Seiter putting Laura La Plante, Universal star, through the paces on the "Thanks for the Buggy Ride" set on the Laemmle lot that we were watching shortly before noon the other day.

Then the luncheon siren blew and it was Mr. and Mrs. William A. Seiter who were leaving the set together arm-in-arm.

A short distance off the set the Seiters encountered some friends. Thus we get down to Bill and Laura.

Before the siren sounded and while the cameras were being moved to get another angle on the set and Mrs. Seiter was having some stills made we had a chance to converse a few minutes with Seiter.

No Supervisor Needed

The talk was interrupted by carpenters inquiring about cutting carpet and adding to the depth of the set. Seiter promptly told them what to do. It was then that we recalled that Seiter and Harry Pollard are about the only two directors on the huge Universal lot who make pictures without the aid of a supervisor.

Seiter told us that he has always supervised pictures he has directed. And Seiter figures that in the years he has been a director he has megaphoned over thirty feature length productions.

This director did not have to tell us why he is able to supervise his own pictures. Ever since we have been visiting the Universal lot we have heard about Seiter's ability always to make a picture both within budget and schedule.

Just touching on the subject of supervision caused us to drift into Hollywood's much publicized topic of the hour: Economy.

"It hasn't struck us at all out here because we have always been economical," Seiter replied in response to our query as to whether conditions had made any noticeable changes in his production methods.

Does Not Seek Own Unit

"We make pictures here at a cost easily twenty-five to fifty per cent. less than other studios and our pictures are every bit as good at the box-office.

Recalling that Seiter has been a director for a number of years, we asked him if he had any other ambition in view. He replied that he was perfectly satisfied in his present capacity and that he had no desire to control his own unit.

"There is enough responsibility in directing pictures without having the worry of financing and distributing them. As a general rule I do not think that a man can be successful both as a director and a producer. A number have tried it and found that they could not attain the same artistic success as they did when they worked for someone else."

Both Seiter and his wife started their Hollywood careers while vacationing here.

In the case of the director-husband the lack of artistry in a successful business association with his father caused him to come West in 1913 with the sole idea of getting away from Manhattan's bustle for a period of at least six months and then to return to New York thoroughly re-invigorated.

As for star-wife. Straying away from her high school classes in San Diego just long enough to get a glimpse of Hollywood was what prompted her to come here in 1920, Laura La Plante told us just after she had had the stills taken.

Meeting Hal Cooley at a local hotel prompted a ride around the Southern California country and their first view of a film company at work. For the fun of it, he recalls, Seiter went the next day to the Selig lot while Cooley visited Kalem. Both were successful in being prominently placed in mob scenes.

It was not until J. Warren Kerrigan was signed up at $18,000 a year that Seiter says he gave filmdom any serious consideration as a business medium for himself. After making this decision, Seiter told us. he and Cooley became the first assistants to cameramen that the industry had known. They were very unique assistants, in that they reported each day to their cameramen bosses with faces thoroughly greased. As a matter of fact, Seiter now reveals, they were prepared for work before the camera, rather than beyond the scope of its lense. In this way they were able to gain access to the lot and very often step from the side of the camera to fill bit parts.

With Old National

In 1916 Seiter was both assistant director and juvenile lead in the old National Film Corporation. It was during the latter part of that year that he got his full grasp on the megaphone while directing two-reelers for that company. For the next two years as well he confined his directorial efforts to two reelers, making over fifty-two of them.

Before going with Universal, for which company Seiter figures he has made about fourteen features, this director also wielded the megaphone over two features for National Film; four for Tom Ince; seven for Robertson-Cole; two for Sol Lesser.

Of all the comedies he has made Seiter is partial to "Skinner's Dress Suit," co-starring Laura La Plante with Reginald Denny and "What Happened to Jones," starring Denny. He considers these two as among the greatest of his laugh-getters.

As a Christie Bathing Girl, Miss La Plante told us she got her start in pictures. Thereafter bit parts and ingenue leads comprised her experience with Ince, Goldwyn and Ray before she stepped on the Universal lot.

Stardom For Laura

Miss La Plante was with Universal for slightly over two years when she was tendered her starring contract, which has about three years to run before its expiration. During her earlier experience with "U" she was co-featured and then co-starred.

She was Miss Laura La Plante on as well as off the lot when she first came under Seiter's direction in "The Fast Worker," again in "The Teaser" and "Skinner's Dress Suit."

It was not until they were on location in Honolulu making "Dangerous Innocence" that a growing understanding materialized into the seriousness of an engagement.

Home, Sweet Home

With the completion of the fourth picture in which he had helped her shape the steady course which she had pursued to stardom, Universal witnessed one of its ace directors and its greatest feminine stellar attraction set out to establish their own home.

"Thanks for the Buggy Ride" thus is the first picture in which he is directing Miss La Plante as a star in her own right and Miss La Plante as Mrs. Seiter.

Production Activities In West Coast Studios

Metro-Goldwyn-Mayer
First National
Universal
DeMille

By Tom Waller

West Coast Representative

MOVING PICTURE WORLD this week confines its survey of productions now actually before the camera to First National, Universal, Metro-Goldwyn-Mayer and DeMille.

At Burbank there is the greatest activity with cameras at this writing, grinding on eight pictures. Universal City is second in camera activity with four features and five short subjects. Metro also has in the photographic stage four pictures on its Culver City lot with one on location. DeMille, although busy with production preparation, had only one picture before the lense at the time of this writing.

DeMille

WITH two stories scheduled to go into production within the next two weeks, and with several pictures in the cutting room, only one production was found actually before the camera on the DeMille lots this week. This is "The Main Event," directed by William K. Howard, with Vera Reynolds, Charles Delaney and Rudolph Schildkraut prominently cast.

The story deals with a girl torn between her love for two prize-fighters. It has little to do with scenes in the actual ring, although its atmosphere throughout breathes of the fistic arena. Rochus Gleise, formerly with UFA, is the scenarist and art director. Shooting on the picture is scheduled to be completed within two weeks.

We also learned that all DeMille pictures will now be made at the DeMille studios. This means that Harrison Ford, Phyllis Haver, Marie Prevost and Franklin Pangborn move their makeup kits from the Metropolitan Studios in Hollywood to Culver City.

James Cruze will continue to make all of his pictures at the Metropolitan studios for DeMille release. Incidentally, shooting on his first picture under the Pathe-DeMille banner, was accomplished by Cruze in exactly twelve days. This was Marie Prevost's vehicle, "On to Reno."

We also learned that DeMille's next special since completing "The King of Kings" will probably reach the shooting stage by October 15. At the present time we learned that Jeanie Macpherson is writing the script. No intimation could be gleaned as to the nature of the story except that it is based on a modern theme and will not be a costume picture.

During our visit, Vera Reynolds was busily engaged in the Howard production. A few months ago she was signed to a starring contract which runs for a period of four years. The studio was indignant at intimations made a few days ago in some of the local papers that an illness of a few hours which she experienced recently was induced by attempts at suicide.

Universal

WITH four features and five short subjects in production, Universal is beginning to show signs of life again after a prolonged lull.

William A. Seiter is directing his wife, Laura La Plante, in "Thanks for the Buggy Ride," and featuring Glen Tryon. Lee Moran, Richard Tucker and David Rollings are also in the cast.

This is an original story laid around the well-known song of the same title that was so popular a few months ago. Beatrice Van did the scenario from an original story by Leight Jacobson.

"Stop That Man," an original by Harry O. Hoyt, should be finished about September 10. Hoyt is also responsible for the adaptation and scenario. Arthur Lake, Barbara Kent, Eddie Gribbon, Warner Richmond, George Siegmann, Walter McGrail and Joseph Girard are included in the cast. This story has a comedy touch laid around a youngster who dotes upon his brother, a "copper" on the police force, who accidentally aids in robbing a store.

"The Symphony," which Universal heartily expects to prove one of the big releases of the year, is also well underway. Jean Hersholt is the star, and he is supported by Marian Nixon, George Lewis, Roscoe Karns, Andrew Arbuckle and Patricia Caron. The story is based on a famous German conductor, who has a symphony but cannot get anyone to finance its rendition. His daughter finally raises the $10,000 necessary for a public recital. Alfred Hertz, noted conductor of the Hollywood Bowl, is also in the cast. The story is an original by Svende Gade, and is being directed by F. Harmon Weight.

Five short subjects are also in production, including an Andy Gump Comedy and a serial, "The Vanishing Rider," starring William Desmond. Ray Taylor is directed the serial.

In a few weeks production should be at its zenith at Universal City, a number of stories now being under preparation and shooting scheduled to start almost immediately.

Joe Rock, who produces for Sterling, and leases space at Universal, has a picture going called "Pretty Clothes," featuring Jobyna Ralston and Johnnie Walker.

The screen play is taken from a magazine story by Peggy Gaddis and was adapted for the screen by Frances Guihan. Gertrude Astor, Charles Cleary, Lloyd Whitlock and Jack Mower are also in the cast. Phil Rosen is directing.

Metro-Goldwyn-Mayer

ON the Metro-Goldwyn-Mayer lot four pictures were before the cameras, while another production company was on location in New York. It is estimated that another three weeks of shooting will be required before "In Old Kentucky" is ready for the cutting room. This picture has already been in the shooting stage for three weeks.

With its story centering around the Kentucky race track and based upon the famous stage play, as adapted by A. P. Younger, its cast is headed by James Murray, Helene Costello and Wesley Barry, and John Stahl directing.

Within a week from this writing Marion Davies' vehicle, "The Fair Co-Ed," will also be ready for the cutting room. The company recently returned from Pomona College, where most of the picture was taken. Ed Connely, John Mack Brown, football star, and Jane Walton are prominently cast.

The story is essentially collegiate and goes in largely for the activities of a girls' basketball team.

Three weeks time will also witness the completion of "Fires of Youth," in which newspaper story Monta Bell is directing John Gil-

(Continued on page 91)

M. P. World Staff Photo

ATMOSPHERIC—One of the massive exterior "sets" being used by First National in filming "The Private Life of Helen of Troy," featuring Maria Corda. Hundreds of "extras" were used in this scene.

Great Activity Noted At Burbank Studios

Starke-White Wed; Mary Astor Next

Dan Cupid has been very busy during the past week. Pauline Starke and Jack White, Educational comedy producer, were married during the week-end. Their marriage was the culmination of a romance that started eight years ago.

Mary Astor, First National featured player, also comes forward with the announcement of her coming marriage to Kenneth Hawkes, supervisor of production at Fox's.

On October 1, Ruth Stonehouse is to marry Felix Hughes, brother of Rupert Hughes, the novelist.

Zeidman Held After Autos Collide

An official investigation is pending in the case of Bennie Zeidman, Paramount executive, whose car collided with one in which Betty Finer, 1121½ E. Park avenue, was seriously hurt.

Zeidman was arrested as a hit-and-run driver, but was later released by District Attorney Asa Keyes in custody of John W. Considine, Jr., pending the outcome of an investigation.

Medal to Be Awarded "Movie Season" Winner

A medal will be awarded the producer of the picture doing the biggest gross business during Greater Movie Season, according to an announcement on the Coast.

Experience has taught theatre men that the public soon knows which are the best pictures and distributes its patronage accordingly. All other tests of a picture's worth are purely opinions.

The winning picture will be decided by a vote of the 250 West Coast houses.

Buck Jones' Contract Is in Doubt

According to reports circulated in Hollywood this week, William Fox has not yet availed himself of the option to Buck Jones' contract, which is said to have expired a short time ago.

At the Fox studios nothing official could be gathered on this report, except that it was understood on the lot that Jones would remain with Fox.

"D. W." Rents Home

D. W. Griffith, United Artists director, has rented a house near Hollywood—the first "home" he has had in close to eight years.

Sophisticated Roles Spurned By Alice Day; Quits Producer

ALICE DAY

One of the lovliest of filmdom's younger set, objected to appearing in a feature picture "practically nude," and as a result her contract with Mack Sennett was mutually cancelled.

Burtis As Author

Thomson Burtis, who was out on the Coast as a representative of Will Hays, film czar, is now doing a series of stories dealing with aviation, which Charles R. Rogers is to produce for First National.

Venus of Mack Sennett's Constellation Never Wore Tights, and Refused to Appear "Practically Nude"

WHEN ALICE DAY abruptly ceased to shine recently as the Venus in Mack Sennett's constellation, Hollywood did a little mumbling. No statement was immediately forthcoming from either side, however, and in less than six weeks, the time that Miss Day failed for the first time in four years to report with constancy on the Sennett lot, the Sennett star's identity in free lance ranks has been taken for a matter of personal choice.

A bombshell, however, will probably be exploded when the trade hears Miss Day's reason, appearing exclusively in this department.

On the "Gorilla" set in Burbank in which First National picture she is now playing the feminine lead, Miss Day one afternoon this week told us that she had severed her film relations with Sennett because he insisted that she appear "practically nude" in the early part of "The Romance of the Bathing Girl," in which she originally was to have been starred.

Declaring that during the four years she had been associated with Sennett she had never worn a bathing suit before the camera and that her forte in pictures has always been in demure and unsophisticated roles, Miss Day told us that she had reluctantly consented to donning a dancer's costume with tights commencing just above her knees. In this regalia, she stated, she appeared before a group of Sennett executives, who, she said, were to pass judgment upon the costume.

When, according to the actress, a special costumer advised the executives that the costume would be more effective if the length of the tights were considerably reduced, Miss Day tells us that she placed her barefoot down and declared that she would not consent to the shears being applied.

Miss Day told us that by mutual consent her contract which, she said, had two and one-half years more to run, was then broken.

In revealing this information to us, Miss Day said she did so bearing no animus toward Mr. Sennett. She stated that she was desirous only of letting the film industry, who for four years had known her as the demure maiden in Sennett pictures, know that she had parted with Sennett simply because she could not see the wisdom of stepping out of the character which had established her at the box office.

New Pathe Serial, "Terrible People"

Pathe's next serial, "The Terrible People" goes into production at the Metropolitan studio on September 12th. The story is by Edgar Wallace and the adaptation by George Arthur Gray.

Spencer Bennet will direct and William Reineck will serve as unit manager.

SHOWING SIGNS OF LIFE—Photo shows administration offices of the Charles Chaplin studio on LaBrea avenue. With the settling of the comedian's marital difficulties, production will soon get under way again to the end that "The Circus" may be completed. Chaplin was about half way through on this picture when his domestic troubles resulted in a halt being called on production.

Gardner James In "Arkansas"

Gardner James has been engaged by Geographic Pictures for an important role in "Arkansas."

James will leave shortly for Norfolk, Ark., where many of the exterior scenes will be filmed.

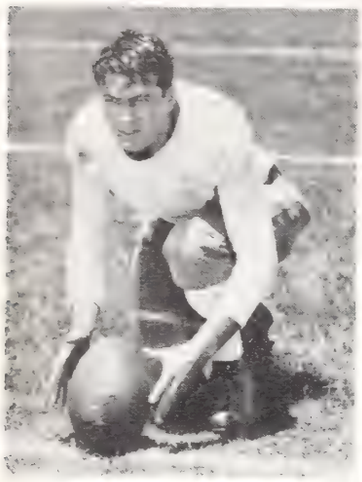
Olive Hasbrouck will have the feminine lead opposite James.

West Coast Previews

The Drop Kick

At its last preview at the Westlake, or about a week before it was scheduled to have its premiere at Loew's State here, Richard Barthelmess' latest vehicle, "The Drop Kick," was received as screen fare served in the regular menu.

High school boys and girls and many collegians in their freshman year should raucously applaud "The Drop Kick." It is doubtful, however, if its trite story will provide adult audiences with much more than ordinary program entertainment.



THE COLLEGE HERO—Richard Barthelmess plays football in First National's college story of today, "The Drop Kick."

The ten college youths, in search for whom First National combed the countrys' centers of higher learning were recognized by this writer in only one scene—that where Barthelmess, the football star, is being mobbed by admiring colleagues in a fraternity house. As previously published in the news columns all but two of the boys, now that the picture is complete, will shortly abandon Hollywood's practicability to pursue a little further, their courses back home in their various theoretical worlds.

Barthelmess gives as sincere an essay of the college football hero as his role will permit. His enthusiasm and ability, however, are more or less hampered by the role's dogged adherence to a much hackneyed plot, winding him up in the usual skyrocket of glory. This is realized, to the glee of the younger minds, when Barthelmess, in the same sweatshirt that is with him when he is up all the night before listening to the suicidal shot of his beloved coach and succumbing to the frame-up of the gold-digging coach's wife while the coach's body is still warm, wins the game for his eleven in the last few minutes of the last half. In this short time, Barthelmess, recovered from the impressions of the previous evening, hurtles down to the center of the field and from there makes the great drop kick which causes the pigskin to zoom through the air and titillate the goal bar just sufficiently to roll the right way and win the big game.

Barbara Kent plays the feminine lead, that of the sweet young thing who doesn't go in for necking, but who wins the college hero just the same. The winning is made possible by the hero's wealthy mother, played by Hedda Hopper, procuring the other half the note which showed that the coach, played by Eugene Strong, committed suicide, not because he thought the hero had estranged his wife, essayed by Dorothy Revier, because he had borrowed some of the college funds to keep in proper surroundings, the woman who would vamp the hero.

One of the college humorists, played by James Bradbury, Jr., happens to be the hero's roommate. Alberta Vaughn gets a semi-close-up in one of the "prom" dance scenes.—T. W.

The Cancelled Debt

There have been many pictures made glorifying the police officer, some of which have been rather good and others rather terrible. Joe Rock, who produces for Sterling Pictures, brings forth his latest effort with a story centering around a motorcycle cop. "The Cancelled Debt" was previewed at the Ravenna Theatre in Hollywood this week and with a little pruning here and there will provide satisfactory entertainment.

M. P. World Staff Photo

UNCLE CARL'S SCHEME—Those personally responsible for a winning production at Universal City are publicly commended in the manner set forth in the above photograph. This board is on the lot, where all may see, read and feel inspired.

Rex Lease, formerly under contract with F. B. O., is starred in the production. He is a personable, good-looking hero and an excellent actor. He takes a part that is rather weak and by dint of his own personality holds the interest of the audience from start to finish.

Florence Turner is seen as the mother of the motorcycle cop, who loses his berth and is demoted to "hoofing" a beat when he gets in wrong with the politician's spoiled daughter, played by Charlotte Stevens. Of course, in the end the girl regrets her selfish move and Lease gets his motorcycle back and aids in stamping out a band of desperadoes before the final flicker.

Phil Rosen directed "The Cancelled Debt," an original story by from the pen of Frances Puihan.

After the preview, Mr. Rock informed the writer that the picture will be sent back to the cutting room for "tightening up." A few new titles will also supersede those used in the initial showing. With these changes Rock should have an entertaining little picture.

Billy Sullivan, who used to be starred in athletic pictures savoring of the prize ring, plays the crook who repents and helps in trapping the robber gang.

Ethel Gray and James Fordon are the other members of the cast. —J. P.

Scenes in "The Cancelled Debt," a Sterling Production. In scene at left are (left to right) Rex Lease, Billy Sullivan and Charlotte Stevens. Florence Turner and Rex Lease are seen at the right. This is a Joe Rock picture for Sterling, made at Universal Studios.

Sid Grauman

(Continued from page 85)

the opportunity of a prologue as elaborate as that now being presented.

On May 18, 1927, Sid Grauman opened the palatial two million dollar Grauman's Chinese Theatre with a premiere of "The King of Kings" that made theatrical history. Shortly after this playhouse was opened, he sold the Egyptian to United Artists, who leased it to West Coast Theatres, Inc.

Grauman is credited with being the first theatre magnate to install a complete symphony orchestra in a picture playhouse and with having pioneered the way for aggrandizing the picture play prologue from a mere succession of vaudeville acts to a musical extravaganza directly related to and introducing big feature productions of the films. At present his only theatrical enterprise is Grauman's Chinese Theatre.

Production Activities

(Continued from page 88)

bert, Jeanne Eagles and a well-picked cast.

"Baby Mine," from the stage play by Margaret Mayo, has been before the camera now for a week and a half. Lew Lipton is directing Karl Dane, George K. Arthur, Louise Lorraine, Charlotte Greenwood and others in the cast.

First National

PRODUCTION is beginning to pick up at the First National studio in Burbank, with eight pictures now in the process of "shooting."

John Erskine's famous novel, "The Private Life of Helen of Troy," is serving as a vehicle for Maria Corda, Austrian actress, who was signed up abroad. Her director-husband, Alexander Corda, is in charge of production, while Lewis Stone, Ricardo Cortez, George Fawcett, Mario Carillo and Alice White represent a strong supporting cast.

Carey Wilson adapted the Erskine novel for the screen and is also acting as supervisor of the production.

Charlie Murray and Fred Kelcey are creating the roles of the two comedy detectives in "The Gorilla," Ralph Spence's famous stage play, now being made for the screen. Kelcey is one of the best known of screen detectives, having portrayed this type of role in countless productions.

Al Santell is directing and Ray Rockett is supervising the production. Sid Crossley, Alice Day and Aggie Herring have the supporting roles. James T. O'Donoghue adapted the stage play for the screen.

Mervyn LeRoy, making his bow as a director with "No Place to Go," is adding the finishing touches to his story.

The story is an adaptation by Adelaide Hillbrun of "The Isle of Romance," by Richard Connell. Mary Astor, Lloyd Hughes, Virginia Lee Corbin, Hallam Cooley, Myrtle Steadman, Henry Barrows and Yola D'Avril have the featured roles.

Under the title of "Louisiana," Edward Childs Carpenter's thrilling story, "The Code of Victor Jollett," is being made with Billie Dove in the starring role. Gilbert Roland, Noah Beery, Armand Kaliz, Boris Karloff and Arthur Stone are also included in the cast. George Fitzmaurice is directing and the completed picture will be released as a George Fitzmaurice production.

"Clarissa of the Post Road," by Grace Sartwell Mason, which ran in the Saturday Evening Post, has been adapted for the screen by Perry Nathan under the title of "Man Crazy," and is serving as a vehicle for Jack Mulhall and Dorothy Mackaill. Edith Chapman and Phillips Smalley are also in the cast and John Frances Dillon is directing.

Harold Bell Wright's celebrated story, "The Shepherd of the Hills," will shortly find its way to the screen, with Alec B. Francis in the featured role. The company is now on location at Zion Canyon, Utah, getting exteriors.

Marion Jackson did the continuity and Al Rogell is directing. John Boles and Molly O'Day play the romantic leads in support of Francis.

Milton Sills is also busy on his next starring production, "The Valley of the Giants." The company is on location at Scotia, in northern California. Charles Brabin is directing and Wid Gunning is supervising.

The original story is by Peter B. Kyne and was adapted by Paul Hurst. Doris Kenyon and Arthur Stone have roles in the supporting cast.

Will Rogers, Louise Fazenda, Ann Rork and Douglas Fairbanks, Jr., making "A Texas Steer," a Sam Rork production, are back in Washington, D. C. The story is an original by Charles H. Hoyt and the scenario by Richard McConville. Richard Wallace is directing.

Junior Coghlan's Role

Junior Coghlan, the DeMille kid star, is enjoying a vacation since finishing "A Harp in Hock" before starting on "Let 'Er Go Gallagher," which is to be his next vehicle for Pathe-DeMille.

Goebel With "U"

Five Universal pictures in which Art Goebel, Hawaiian flyer is featured, are to be released during the Fall. Al Wilson, stunt aviator, is the star.

★ Studio Row ★

Marion Byron, another newcomer in filmdom, seems to be making rapid advances on the screen. She is now doing the lead for **Buster Keaton** in "Steamboat Bill, Jr." and is under contract for five years.

* * *

June Collyer has been signed by Fox and **Malcolm Stuart Boylan** has finished titling his fortieth Fox production, "Publicity Madness," starring **Lois Moran** and **Edmund Lowe.**

* * *

Eugene Adams, less than thirty inches in height, is to appear with **Karl Dane** in "Baby Mine" for Metro-Goldwyn-Mayer.

* * *

Tom Sanson, formerly in charge of publicity for **Fanchon and Marco,** has been assigned the publicity berth at the Criterion Theatre.

* * *

Robert Perry, one of the best known figures of the boxing world, has been secured by De Mille to act as technical advisor for **William K. Howard** in the filming of "The Main Event." This is a prize ring story with **Vera Reynolds** starred.

* * *

Scott Dunlap, who has been directing a series of pictures in Australia and the Fiji Islands for the Phillips Film Co., Ltd., will be detained in Hawaii for a time, according to a cablegram received by Holywood friends.

* * *

Jacqueline Logan has been assigned the feminine lead opposite **Franklin Pangborn** in his initial starring production for De Mille, "My Friend From India." **Ben Hendricks** and **Ethel Wales** are also in the cast.

Helene Costello has been assigned the feminine lead in "Good Time Charlie," for Warner Brothers. She is now finishing in "In Old Kentucky" for M-G-M.

* * *

Claire Windsor is to be starred by Gotham in "Blonde by Choice." **Allan Simpson** has the leading male role and **Walter Hiers** has a featured role.

* * *

Al Boasberg, whose comedy treatment of "The Fair Co-ed," starring **Marion Davies,** is said to reach new heights from the angle of wise-cracking, has left on a short visit for Minneapolis.

* * *

Priscilla Dean, is now planning a vaudeville tour. According to reports, she has offers from two of the larger circuits and may accept one of them.

* * *

The Los Angeles River—the standing joke of the West—finally finds its way to the screen. **Mervyn LeRoy,** youthful First National director, used the waterless river as a location spot during the filming of his first picture, "No Place to Go." They probably brought their own water in buckets to get the river atmosphere!

* * *

Josef von Sternberg replaces **Victor Fleming** as director of Emil Jannings in his next starring vehicle for Paramount. Von Sternberg's latest production, "Underworld," is being well received in Los Angeles.

Pauline Starke, one of the screen's most beautiful and talented stars, and Jack White, Supervisor of Productions for Educational Pictures, were married in Hollywood last week, and are now receiving the congratulations of more friends that they ever dreamed of!

Noah Beery Paradise Trout Club Gets Under Way

Noah Beery has been named president of the Big Rock Trout Properties, Inc., which has received a permit from the State Corporation Department to issue 1003 of its 1500 shares of capital stock, each share having a par value of $100.

Phillip C. DeMerce was named secretary and C. O. Bacon, director. It is planned to dispose of 2,500 memberships entitling the holders to fish in its streams.

The club will be known as the Noah Beery Paradise Trout Club.

Fred Niblo Signed

Fred Niblo has been secured by Samuel Goldwyn to direct Ronald Colman and Vilma Banky in their next starring picture.

Following this picture, Colman and Miss Banky will be starred individually.

M. P. World Staff Photo

VICTOR NORDLINGER—Does the casting for Universal. Now back on the job after a short illness.

IT TAKES NERVE and a measure of confidence to give up a lucrative berth in one profession to start over at the bottom of the ladder in another. Nevertheless, this is just what Victor Nordlinger, Universal casting director, did and he has not lived to regret it.

Seven years ago he checked into New York from Switzerland, his native land, where he soon found a small position in one of the larger banking houses. Because of his knowledge of various languages he soon rose to manager of the banks' foreign exchange.

When the Wall Street bombing occurred several years ago, Nordlinger was in close proximity to the explosion and his health was later impaired by the shock. It was his good fortune about this time to be introduced to Carl Laemmle, president of Universal Pictures, and through Laemmle a desire to break into the motion picture industry was gratified.

His first job was in the sales office of Universal's New York exchange. After six months, his health still being other than the best, he succeeded in being transferred to the West Coast studio with an opportunity to study production.

As an assistant to Fred Datig, the Universal casting director, Nordlinger received his first taste of studio life and enjoyed it. Soon he went out on the "lot" as an assistant director and later became business manager of the western units and also served in an official capacity in the making of two reelers. He was also invaluable to the foreign directors, Dupont and Leni, in the filming of their pictures.

Nordlinger is a graduate of the University of Commerce at Neufchatel, Switzerland. He has travelled all over Europe and finds this assists him tremendously.

M. P. World Staff Photo

BARNEY FUREY—Western player at F. B. O., who will go north shortly to direct a serial picture.

BARNEY FUREY has been fooling around picture studios so many years that he could probably write an interesting book on "people I have known."

Until recently he was an important feature of all Tom Tyler's horse operas at F. B. O. Now he is between pictures or, as they say in Hollywood, "between tests."

When we talked with Barney he was just trying to decide upon whether or not he should accept an offer to go to Portland and direct a serial for an independent company. The deal is still hanging fire and will be concluded one way or another within a few days.

Furey started on the stage when a mere youngster and appeared in productions with some of the biggest names in the theatrical firmament. Growing into manhood he became a leading man and a popular favorite along Broadway.

Several years ago he harkened to the call of the pictures and during his career has played for practically every large company. His work on the screen soon earned him important roles.

He has sort of been lost sight of during the past few years but is now staging a successful comeback.

A year ago he started working with Tyler and since then has appeared in practically all of that star's pictures.

On the F. B. O. "lot" we ran into Furey and heard all about his prospective job directing the serial. He is enthusiastic about it and greatly pleased with the story that will be used.

Ernie Adams Signed

Ernie Adams, who played Gary Cooper's cowboy pal in Paramount's production, "Nevada," has been signed for a prominent role in "The Main Event," directed by William K. Howard for Pathe-DeMille with Vera Reynolds in the starring role. Adams portrays a "punch drunk" fighter, who knows absolutely nothing but boxing.

M. P. World Staff Photo

EDWARD L. LUDDY—Has just completed "Jake the Plumber" for Film Booking Offices release.

EDWARD I. (ED) LUDDY, F. B. O. director, would undoubtedly prove a shock to eastern tourists visiting Hollywood and expecting to find directors big, hard-boiled guys with a penchant for shouting from the house tops: "Hey, y'know who I am?" Luddy has been in the business so long that he takes his business seriously—but himself not too seriously, which probably accounts for his host of friends, not only among his contemporaries but among workers in all branches of the studio.

In the cutting room of the F. B. O. studio, the writer found Luddy up to his neck in work cutting his latest production, "Jake the Plumber." This is a comedy that F. B. O. officials are looking forward to as one of their best comedy releases of the season. If the picture on the screen is half as funny as it is when Luddy narrates it, it should prove a veritable wow!

Luddy was sent out to the coast by Vitagraph about ten years ago as an assistant director. He soon became a director in his own right, knocking out the two-reel thrillers that used to cause the gals to scream and tear their hair in the honky-tonks and small town houses eight or nine years ago.

Later on he signed a contract with Universal and stayed with the Laemmle picture foundry three and a half years. From there he went to Educational and United Artists and in his tour took in most of the larger producing companies.

He was under contract to F. B. O. for one picture, "Jake the Plumber," but this one turned out so well that he was prevailed upon to remain at the same studio and lend his directorial talents further. The title of his next picture is still undecided. Luddy is also a screen writer of considerable prominence.

St. John in Cast

Al St. John, famous acrobatic comedian, has been added to the cast of the Paramount Zane Grey picture, "Open Range."

M. P. World Staff Photo

PRODUCER—Burton King, the renowned director, is busy at Tec-Art, making a series of features.

BURTON KING, director-producer, is among the late arrivals in the general exodus from the East. King arrived in Hollywood last July with a contract in his pocket to make a series of twelve pictures for Excellent Pictures.

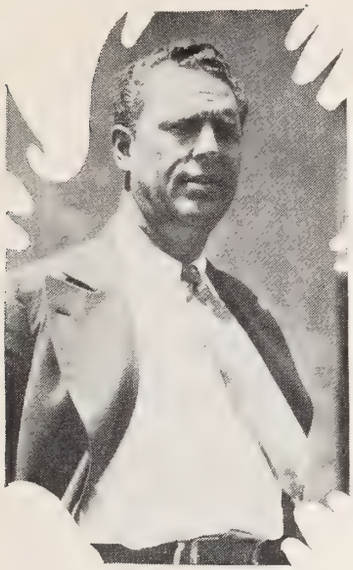
He completed his first a few weeks ago, "Broadway Madness" with Marguerite De La Motte and Donald Keith featured. According to King, the picture was well received in the East.

He is now starting his second production under his contract entitled, "The Bowery Rose." In this Gladys Hulette, at one time a well-known player, but of late sort of having dropped from view, will play the feminine lead opposite Pat O'Malley. To date these are the only two principals signed.

King is a past master of the show business, having experienced it from practically every angle. The stage, medicine shows, carnivals and pictures have each at one time or another intrigued his interest. Before switching to pictures he was a leading man on the legitimate stage.

His first picture work was as an actor with the old Solar company. From there he went to Lubin as a leading man and in 1912 accepted an offer from the late Thomas Ince to direct. He remained with Ince and then changed over to Vitagraph. Selig, Famous Players and Metro claimed his services for a few years previous to his going into the production of independents on his own hook.

According to King, Hollywood is the logical spot for movie production, boasting more advantages than New York can offer. The only difficulty is that there are about 25 or 30 players out here, whom every company wants at the same time.



M. P. World Staff Photo

BACK HOME—Ralph Ince, F. B. O. director, has just returned from New York. Now making "Coney Island."

BACK from a prolonged visit in the East, where he shot a number of sequences of his latest production, "Coney Island," Ralph Ince, F. B. O. director, expressed himself as glad to taste the studio atmosphere once again.

Ince, who is an actor as well as director in most of his pictures, also has the leading male role in "Coney Island." His wife, Lucille Mendez, has the feminine lead and the remainder of the cast will be selected within a few days now that Ince is back in Hollywood.

Joining the old Vitagraph company in 1905, when the company was located in Brooklyn, N. Y., Ince directed the first two-reel comedy ever made. This was called "A Man, a Hat and a Cocktail" and was a novelty at the time. He made the original version of "A Million Bid," the first motion picture to be shown in a legitimate theatre. He also was the first actor to impersonate Abraham Lincoln on the screen.

Ince comes of a theatrical family—both his parents, John E. Ince and Emma Brennon Ince being well known figures on the stage. After serving as a newspaper cartoonist for a while, Ince made his stage debut in "East Lynne" and then went into stock. Later he served a season each with Richard Mansfield and the "Ben Hur" companies. Both his brothers, Thomas Ince, now deceased, and John E. Ince also were figures in the screen industry.

Among his best known pictures with which he has been associated either as director or leading man, are, "The Juggernaut," "Today," "The Sea Wolf," "Bigger Than Barnum," "Not for Publication," "Breed of the Sea," "Shanghaied" and "South Sea Love."

M. P. World Staff Photo

EDDIE QUILLAN — Now doing a comedy, and possibly a series of comedies, for Educational.

EDDIE QUILLEN is now providing laughs for Educational pictures instead of the Sennett two reelers that first introduced him to the screen. It was due to his own desires that he made the change. Recently he became embroiled with Mack Sennett in what threatened to develop into a bitter legal battle over the question of contracts.

Quillan was with Sennett about two years, and in this time became the leading Sennett comedy star. After being featured in three pictures opposite Alice Day upon joining the Sennett organization first, he was elevated to stardom in his own right.

Eddie comes of a theatrical family and was on the stage for years before casting his lot with pictures. With the family he trouped the country and was playing in Los Angeles when it was suggested that he try his luck in pictures.

Over at Sennett's they gave him a screen test and to use his own words, "he thought it was awful when thrown on the screen." With his dad he ducked hastily out of the projection room and concluded he would stick to the stage.

However, at the studio they did not hold the same views that Eddie did relative to the test. They figured it showed possibilities and lost no time in getting his signature to a contract.

It is possible that he may sign a long term contract with Educational at the conclusion of the picture he is now making.

Cast For Dix Film

Robert Brower, one of the original members of the old Edison Company, has been given a featured character role in "The Gay Defender," Richard Dix's new starring vehicle which Gregory La Cava will direct. Thelma Todd is to play the feminine lead.

Scenarist At Work

Sarah Y. Mason is now engaged working on the continuity for the Tiffany Production titled "Grass Widows." This picture will be a comedy of these divorcing days.

M. P. World Staff Photo

GLENN TRYON—Now playing the male lead in "Thanks for the Buggy Ride," for Universal.

TO BE CAST IN a supporting role and to then steal the picture was the experience enjoyed by Glen Tryon recently in "Painting the Town." Patsy Ruth Miller was originally signed by Universal to star in this picture but when the finished print was ready it was found that Glen had more or less run away with the play. It was immediately decided to release the picture co-starring him with Miss Miller.

Naturally Universal lost no time in placing him under contract and at present he is working with Laura La Plante in "Thanks for the Buggy Ride," which William Seiter is directing.

After making "Painting the Town," Tryon did a comedy entitled "The Flying Nut," which they tell us at the studio is even better than the first named. In this he makes a trans-Atlantic flight without realizing it and drops down with his plane in Europe a hero without knowing it.

He first appeared on the stage in stock when twelve years old. At fifteen he tells us he opened his first theatre as an exhibitor in Great Falls, Montana. This functioned for about a year.

Going to New York he played stock for several years and then came to the coast as a member of the Morosco Stock Company. Hal Roach saw screen possibilities in him and starred him in two reelers for two years. Becoming discouraged with pictures he quit and returned to the stage.

Coaxed back to the screen, he did the comedy relief in "The Poor Nut" for First National and his contract for "Painting the Town" for Universal followed. He is now tied up with a long term contract and should develop into one of the screen's leading comedians.

Clara Beranger Busy

Clara Beranger, having written the scenario for Vera Reynolds' latest starring vehicle, "Almost Human," has been assigned to write the screen story for the Pathe-DeMille special, "Rip Van Winkle."

M. P. World Staff Photo

REX LEASE—Popular young juvenile, whose latest work is in "The Cancelled Debt."

THREE and a half years ago, Rex Lease, fresh from Virginia, blew into Hollywood determined to make a place for himself on the screen. He has been eminently successful in his efforts and right now is one of the most popular young leading men of filmdom.

His first work in pictures came as an "extra" in a picture Milton Sills was making for First National at that time under the title of "The Woman Who Sinned." Fortunately for Rex, Finis Fox, brother of Edwin Carewe, the producer, and one of the best known screen writers in the business, spotted Lease in the crowd of "extra" players and decided he was just the young man to play the lead in a picture he was then planning.

After a screen test Lease found himself suddenly lifted from the ranks to featured roles. Forging on, his work began to attract various producers until eventually he was placed under contract by F. B. O. With the expiration of his contract with that studio recently, he joined the free lance field. His latest picture is "The Cancelled Debt," a Sterling production in which he is starred.

One of his earliest pictures that helped establish him firmly was "The Last Edition," a production directed by Emory Johnson for F. B. O. This, as will be recalled, was a story laid in a newspaper office.

Next he made "The Mystery Pilot," a serial for Rayart, which he followed with "Heroes of the Night" for Gotham Pictures. At present he is negotiating with one of the larger companies relative to making another of the chapter plays, which seem to be becoming more popular each day.

MOVING PICTURE WORLD'S

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WILLIAM A. SEITER
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Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Membership Drive On In West For Academy of Arts and Sciences

THE Academy of Motion Picture Arts and Sciences, founded a few months ago on an ultra exclusive basis, is electing by the wholesale to its membership many persons in the film colony who were not at first seemingly favored.

One director this week told the writer that he had received such a notification. He said that only his name was typed, the body of the letter being mimeographed, and in his own words, "short and sweet and to the point," notifying him that he had been elected to membership and that his check for $100 for the initiation fee and $5 as his dues for the first month, would be looked for in the future mails.

The director said that several of his friends who work in his studio had received similar mimeographed statements at the same time. None of them, he said, were contemplating acceptance of the honor, which, he declared, was more in the nature of a conscription in view of the fact that the notice, according to this director, contained no information as to what benefits an academy membership would hold. He interviewed the head of his studio and requested the details. This executive, he said, dismissed the matter with "business and social advantages."

The director informed *Moving Picture World* that in view of the fact that he had not accomplished anything more than box-office pictures, he could not understand why he had been recognized by the academy.

When inquiry was made at the academy headquarters as to whether the new organization was conducting a membership drive, the status of the academy, in this respect, that it was not open to everyone, and that therefore a drive could not be conducted, was again revived.

Frank Woods, secretary of the academy, admitted, however, that more than twenty invitations had been issued during the past two weeks. Even with this admission, he qualified: "This does not necessarily mean that we are asking people to join the academy."

When quizzed as to the reaction invitations were getting, Woods stated: "I cannot make any report on that, as it is confidential in the organization."

The academy's board of directors failed to meet several weeks ago through lack of a quorum. About their latest meeting, Woods said that there was nothing for publication, except that arrangements previously made to introduce a vocational curriculum on motion picture work had been consummated. The courses will provide additional instruction in motion picture photography, art, architecture and scenario writing.

Jolson Reported Investing $50,000 In Stock of Warner Brothers Company

WE ARE NOT press agenting for Al Jolson but certain reports, factful and fanciful, that have been circulating around Hollywood for the past week demand that he break into type, other than that regarding his recently completed "The Jazz Singer."

First of all, Jolson was actually signed to a contract to appear the week of September 8th at the Metropolitan Theatre, here, at a figure "not revealed by Franklin." The West Coast statement credits Harold B. Franklin with hesitating to announce the salary because "it was so much higher than that ever paid anyone, anywhere, that he felt it would not be believed." Popular prices will be maintained during the week of the blackface comedian's personal appearance at the Metropolitan.

Just before the signature was secured by Franklin we heard that Sid Grauman had been trying to convert the star into an actual exhibitor. Reports from several sources were that Grauman was endeavoring to interest Jolson in his share in the Chinese.

Not content with that, we picked up further news on Jolson right on the Warner lot and near the Vitaphone annex, where he has been earning his $150,000, the reported lump sum in his Warner contract for making "The Jazz Singer." This time we were told that Jolson is putting back $50,000 of his salary into Warner Stock. The natural conclusion is that he figures the stock to step up a few points when his own vehicle makes its bow in New York. Incidentally, the day this week that we were on the Warner lot netted little more for us than discussions of Warner stock. Even Sam Warner himself had the subject of taking a "flyer" broached to him in a studio restaurant. Warner promptly referred his inquirer to the brokers.

Ray Has Lead

Charles Ray will have the male lead opposite Corinne Griffith in "The Garden of Eden," which Lewis Milestone will direct for United Artists.

Renee Adoree's Next

Renee Adoree will have the feminine lead opposite Ramon Novarro in his next M-G-M picture, "The Sun King." Robert Leonard is to direct.

W. Ray Johnston, In New York, Announces Cast

"Drums of Love" Cast Selected by "D.W."

David W. Griffith has engaged the following players for "Drums of Love," his next United Artists Picture:

Charles Hill Mailes to play the Duke Demora; Eugenie Besserer as Maria; Sydney DeGrey as Cardinal DeMercier; Barbara Debozoky as Manuella's Duenna; William Austin as Ramon; Rosemary Cooper as Manuella's Maid, and Joyce Coad, as Manuella's sister.

Mary Philbin, Don Alvarado and Tully Marshall had been signed previously. "Drums of Love" was originally announced under the tentative title of "A Romance of Old Spain." It will be based on an original story by Garritt Lloyd.

William C. De Mille To Return To Directing

"Rip Van Winkle" is considered such an important unit in this year's program of the DeMille Studios for Pathe Exchange, Inc., that Cecil DeMille has requested his brother, William, to return to direction for this immortal American epic.

William C. DeMille, it will be remembered, was made an associate producer at the DeMille Studios some months back. His status, however, as one of the industry's greatest "human interest" directors, made him an immediate choice for the direction of what is perhaps America's most distinctive and most beloved legend.

Dolores Costello, the beautiful Warner Bros. star, is now at work on her new picture, "The College Widow," adapted from George Ade's celebrated story of campus life.

John Gilbert and Greta Garbo, stars of M-G-M's production, "Love," taken from Tolstoi's "Anna Karenina," are photographed in an entrancing love scene. Looks like another box-office "click," following the recent successes of these two stars!

Casting Completed On Newest Rayart Feature

W. RAY JOHNSTON, President of Rayart Pictures Corporation, is in receipt of telegraphic information from Trem Carr, one of the West Coast Producers now engaged in the making of several pictures for release by Rayart during the season of 1927-28, that casting has been completed on the latest Imperial Photoplay, "A Light in the Window," to be produced from an original story by Arthur Hoerl under the direction of Percy Pembroke.

The lead is the popular Henry B. Walthall, whose role of an old cobbler is considered the best of his long and eminently successful career. Patricia Avery, M-G-M star, plays his daughter, who dreams of the golden world of romance outside her father's humble shop.

To Erin LaBissner and Henry Sedley, remembered for their excellent work in "The Million Dollar Mystery," are entrusted the heavy characterizations, while Tom O'Grady and Cornelius Keefe carry the juvenile roles.

Trem Carr's reputation as a producer and director has been well established by his previous successes, which include among others such subjects as "The Midnight Watch," "Modern Daughters," "The Show Girl" and "The Dixie Flyer."

Ruth Lee Taylor, Cast for "Lorelei", A Sennett Girl

RUTH LEE TAYLOR, who has been chosen from a host of candidates to play the role of "Lorelei" in the screen version of Anita Loos' story, "Gentlemen Prefer Blondes," was until recently a prominent player in Mack Sennett's Pathe comedies and appears currently in several releases.

Miss Taylor came to the Mack Sennett studios in 1925 in answer to a call for a blonde leading woman for Harry Langdon. She did not get this role but did get a long-term contract from the comedy king. She was the first blonde to appear opposite Ben Turpin since Phyllis Haver, now a DeMille featured player, left the comedy lot.

During her Sennett career, Ruth supported Ralph Graves and Alice Day in their respective series and originated a clever baby vamp and flapper characterization which won her featured roles.

Her latest release is "The College Kiddo," in which she appears with Madeline Hurlock and Eddie Quillan.

"Serenade" Definite Menjou Title

"Serenade" has been definitely selected as the title for the next Adolphe Menjou picture, it was announced today by P. B. Schulberg, associate produced for Paramount.

The story as written by Ernest Vajda was originally entitled "The Musician."

H. D'Abbie D'Arrast has been selected to direct and the only member of the cast selected so far is Lawrence Grant, who will play the role of Josef, the close friend and adviser of Menjou, who has the part of a young Viennese composer.

Carewe Starts

Edwin Carewe, producer-director, has started production on "Ramona," starring Dolores Del Rio, who recently returned from Hawaii. "Ramona" is to be made exactly as the story reads under the same conditions that prevailed when Carewe made "Resurrection."

Monte Blue's Next

Monte Blue has returned to Hollywood from a vacation in the Canadian Rockies. His next starring picture for Warners will be "The Comeback." Clyde Cook will have the comedy role in the picture.

Gloria Swanson, with her husband, the Marquis de la Falaise de la Coudray, snapped in a leisure moment at the Isthmus, Catalina Island, where Miss Swanson is making "Sadie Thompson," for United Artists' release. This snapshot was taken on the eve of the Marquis's departure on a six weeks' business trip to Paris.

Lane to Direct His Next Picture

Lupino Lane will direct himself in the next Lupino Lane Comedy to be put in production at Educational Studios.

The star has had several years' directorial experience in England, where he was the head of the Homeland Films prior to the war.

Lane occupies a unique position in filmland. He is the only star before the screen who is, or has been, producer, director, distributor and star. At the present time he owns the controlling interest in several theatres in London.

Pathe Announces Program For Sept. 18

A widely diversified program of short subjects is offered by Pathe for the week of September 18. "Should a Mason Tell?" the first Henry and Polly comedy; "Smith's Pony," a Mack Sennett two-reeler; a Will Rogers travel film; Topics of the Day and an Aesop's Film Fable provide a selection of funfilms. Other subjects on this program are "Tackles and Touchdowns," the fourth chapter of the Patheserial. "Hawk of the Hills" and two issues of Pathe News.

Pathe Review Number 38 presents "The Galax Gatherers": Showing the gathering of galax leaves in North Carolina, one of the "little known professions." In America's hinterland these leaves —"greenbacks on stems"—are used as a medium of money. "Following the Fashion to Japan": Umbrella making a la Japan; "Wealth of the West Indies": the coca industry in Trinidad.

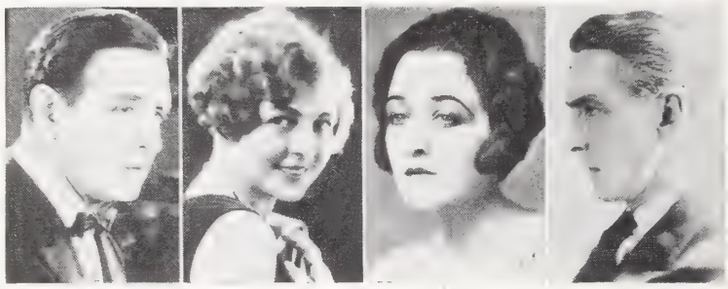
Clara Bow, in "Hula," her current Paramount release, lives up to the title.

Excellent Pictures Corp. Signs Celebrated Stars For Its Films

EXCELLENT PICTURES CORPORATION announced this week that following the completion of "Broadway Madness" work would start immediately on "Bowery Rose."

Pat O'Malley and Gladys Hulette will play the leads in "Bowery Rose." Marguerite de la Motte and Donald Keith have the principal roles in "Broadway Madness."

The first four Excellent pictures to be released on the Autumn program include "The Nest," "Your Wife and Mine," "Broadway Madness," and "Bowery Rose."



Sam Zierler and his associates in Excellent Pictures Corporation have been signing up "big box-office stars" for their forthcoming pictures. Here we see (left to right) Conway Tearle, Helene Chadwick, Pauline Fredericks and Percy Marmont, four of the Excellent galaxy.

Excellent has been signing up stars apace these last few months. Some of the names which will be on the Excellent banner this season include the following:

Percy Marmont, Helene Chadwick, Pauline Frederick, Holmes Herbert, Claire Windsor, Conway Tearle, Ruth Dwyer, Phyllis Haver, Barbara Tennant, Wallace MacDonald, Stuart Holmes, Wilfred Lucas, Jean Acker, Edmund Breese, George Walsh, David Butler, Mildred Harris, Gene Del Val, Claire McDowell, Mahlon Hamilton, William Conklin, Hobart Bosworth, Thomas Holding, Alec Francis, F. St. John Miljan, Dorothy Hall.

Samuel Zierler, president of Excellent, said: "We want to make certain that we not only make good productions, but also that they are readily salable to the public. The surest way to accomplish the latter is to build casts on names known to and approved by theatre audiences. Every one of our pictures will be distinguished by stars whom the public wants to see."

Larry Semon Confers With Hammons on Plans

FOLLOWING COMPLETION of production work by Larry Semon on the second release of the series of eight two-reel comedies he is making this year for release through Educational Film Exchanges, Inc., the famous comedy star made a flying trip to New York and after a few hours spent in conference with E. W. Hammons, Educational's president, immediately started back to the coast.

The first Semon release, "The Stunt Man," has been delivered, and although this is an October release, prints and accessories will be available for first run showing during September. It only remains for Semon to complete the editing and titling of the second subject before getting back to actual camera work.

At preview showings of Semon's latest efforts, in Los Angeles and New York City theatres, the subjects were heartily received, proving beyond a doubt that the Semon fan clan are still as much in evidence as ever and that the comedian has lost none of the old-time pantomimic skill that originally brought him world wide fame and fortune.

"The Stunt Man" shows Semon as the losing rival who seeks employment as a movie stunt man to prove his courage and win the girl. The stunts he is called upon to do give Semon one of the finest opportunities he has ever had to display his fearlessness and ability at daredevil comedy acrobatics, and result in a comedy full of exceptionally fast action.

Patsy Ruth Miller in F B O Film

Patsy Ruth Miller was signed to appear in "Red Riders of Canada," a Canadian Northwest Mounted Police story to be directed for F B O by Robert DeLacy, according to an announcement from William LeBaron, vice-president in charge of production.

Miss Miller will play the part of a trapper's daughter in this picture, taken from the Munsey's Magazine story, "Pirates of Muskey," by William Byron Mowery.

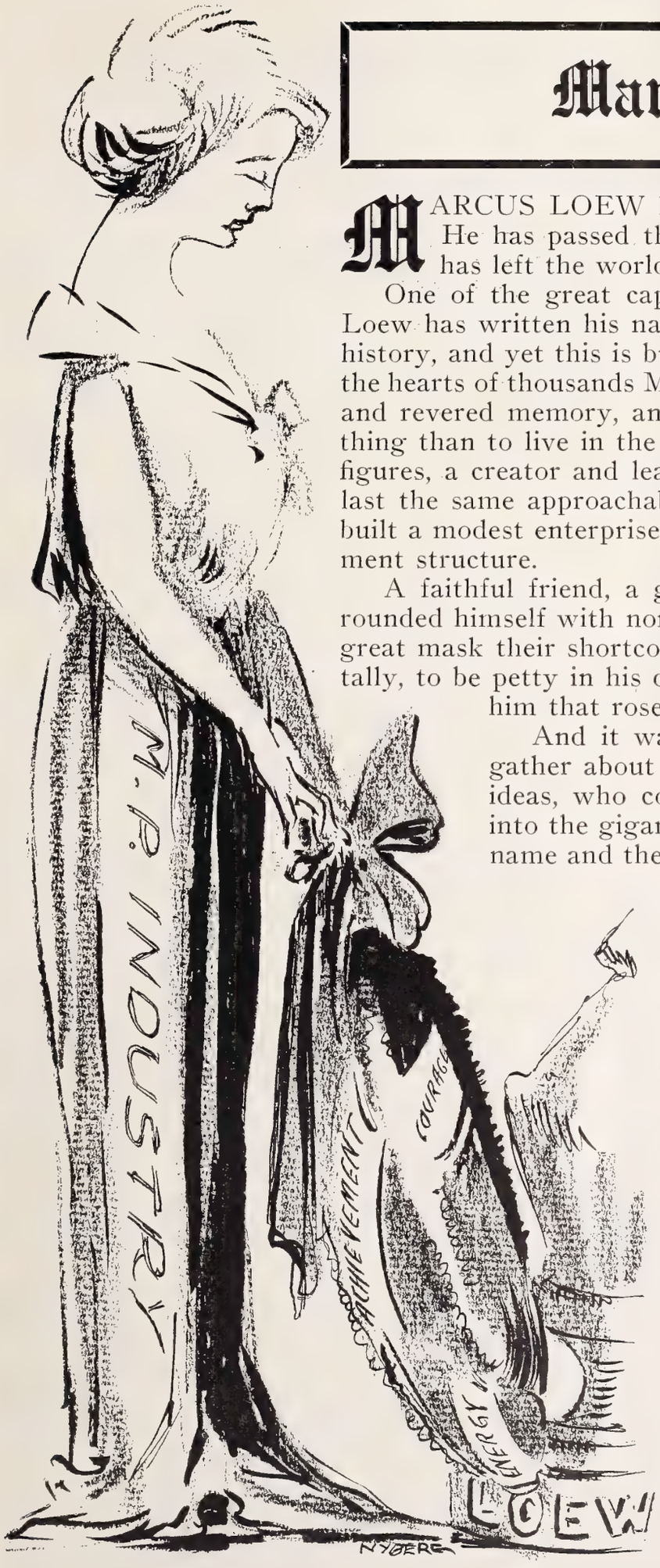
Educational Releases For October Listed

After an absence of several months from the release schedule of Educational Film Exchanges, Inc., "Big Boy" is welcomed back with the first of the new "Big Boy"-Juvenile Comedies on the October list. With this subject and the first of the new Larry Semon Comedies scheduled for October, all of Educational's series of two-reel comedies of 1927-1928 will be under way.

There are five two-reel subjects on the month's calendar, featuring "Big Boy," Lloyd Hamilson, Dorothy Devore, Larry Semon and George Davis. The one-reel line-up consists of eight such subjects as Felix the Cat Cartoons, Curiosities (the Movie Side-Show), Bruce Outdoor Sketches, Lyman H. Howe's Hodge-Podge, and Cameo Comedies.

Barbara Bedford (left) and Margaret Livingston in Tiffany's comedy drama, "The Girl from Gay Paree," shortly to be released.

Among Little Pictures with the Big Punch



Marcus Loew

MARCUS LOEW has gone on to the greater life beyond. He has passed through this life, as all men must, and has left the world the better for his passing.

One of the great captains of a mighty industry, Marcus Loew has written his name large upon the pages of cinematic history, and yet this is but the lesser of his achievements. In the hearts of thousands Marcus Loew, the man, lives a cherished and revered memory, and to live in the heart is a far greater thing than to live in the minds of men. One of the supreme figures, a creator and leader of enterprise, he remained to the last the same approachable, unassuming man who bit by bit built a modest enterprise into a gigantic and far-flung amusement structure.

A faithful friend, a genial personality, Marcus Loew surrounded himself with none of the display with which the near-great mask their shortcomings. He was too big a man, mentally, to be petty in his dealings. There was something within him that rose superior to display.

And it was this quality which enabled him to gather about him the men who could carry on his ideas, who could expand and develop his thought into the gigantic circuit of theatres which carry his name and the huge production company which rose to its present commanding position under the guidance of his genius.

One of the first, if not the very first, to enter the picture-vaudeville field, he carried out his ideas with the quiet persistence characteristic of the man, anl when conditions threatened to curtail his supply of features, he became a producer with the same calm energy that had brought into his control his highly successful theatre chain. This he did without parade, without ostentation, but with a thoroughness that so firmly established the enterprises that they will live beyond the span of their creator; tributes to his farsighted genius.

Marcus Loew has passed on from sleep to the eternal awakening, but his name will live as one of the outstanding figures in an epoch-making age.

This Week and Next

American Mercury Tells Some Home Truths In Discussing Wastage in the Movies

Grand Opera Wins, and the Pictures Lose In St. Louis; But There's Only One Opera

Short Features Will be Better Advertised When Comedy Producers Set an Example

Henry King is Gloating Prematurely Over Apparent Acceptance of Sob Ending Tales

EVEN the American Mercury has to hit it right now and then and in the September issues Welford Beaton shoots the geometrical centre of the bull's eye with an article on Mad Movie Money. It's worth reading.

•

HERE'S one of the gems: "DeMille presents 'The King of Kings' as a two million dollar picture. It really did cost that much, but what you see on the screen did not cost a quarter of the sum; the remainder is on the cutting room floor."

•

HELL may be paved with good intentions, but the cutting room carpet puts it all over hell. Very often it is the best part of the picture that stays on the floor.

•

FROM another angle he writes: "If a building contractor intended to erect a seven story building, he would not be advanced enough money to construct twelve stories and pare them down to seven."

•

THAT sounds reasonable but the figures are too conservative. Cutting 60 to 90 reels to ten or eleven is more like the average.

•

CONSIDERABLE comment has been caused by the fact that in St. Louis grand opera showed a profit while the picture theatres are said to be in the red. Well, you'll note that there's only one opera company. Get the idea?

•

F. B. O. is the first organization to pattern after the independents and drop the stock company idea, getting actors to fit the parts instead of changing the parts to fit the players. Not so good for the actors, but easier on the audiences.

•

HENRY KING opines that movie audiences are being educated to accept the logical but unhappy ending. He is a bit optimistic. Now and then tragedy will be accepted, but the tragedy seldom pleases.

•

HAROLD LLOYD holds more busted house records than the finest tragedies. "Rookies" has made much more money than vastly finer dramatic stories. It's a fine thing to be able to bring joy into lives. It was not the weepy ending that made "Stella Dallas" the sensation it was. It was something so much finer that it overcame the handicap.

•

ON a recent trip some of the passengers on a United Fruit steamer commented on the pompous strut of one of the deck stewards. Overhearing some of the remarks, he explained he got to walking that way in the movies. And he had the stills to prove it.

WELL, we're over the famous "dog days" and it wasn't so darned hot. In most sections of the country the idea seems to prevail that the dog star must be a water spaniel.

•

ACCORDING to the Wall Street Journal, Roxy stands to clear $2,400,000 on the first year at his cathedral. That ought to make comforting reading to some of the chain heads.

•

HAL ROACH did a lot of plain speaking at his luncheon at the Astor last week, but he's only half right when he blamed the exhibitors for not playing up the comedies.

•

SHORT subjects are not featured in the trade press advertising and the exhibitor merely follows a bad example in his newspaper work.

•

ROACH says he cannot put more than $25,000 into a two reeler. And some of the finest of the Biograph one reelers cost less than a thousand!

•

WELL, it might be worse. The stage hands have not insisted that a full crew be employed to shift the scenery on the screen.

•

JOHN F. BARRY is back in New Orleans with the Saengers. In spite of his denials, we are beginning to believe that they are still making the Ramos fizzes down there.

•

WE presume that if the Metro trade mark makes the air flight from Hollywood to here, he will be referred to as an air lion. Howard Dietz may use this without payment of royalty—if he wants to.

•

DROPPING in to see the Sentry device the other day, we intended to make a little mention of the invention here, but we found so much to say that we had to move it over to the Better Business section.

•

THE trifling rental charged for the device is the best panic insurance we have seen. If the film cannot get afire, it cannot start a panic, and with the Sentry on guard, fire hasn't a Chinaman's chance. It simply cannot be done.

•

IF you value the safety of your patrons at a higher figure than four or six dollars a week, look this device over. This is not an advertisement. It's just sound advice.

•

WHEN the Colony reopens the ushers are to be known as "Seating hostesses." We presume the box office girls will now demand that they be called "receiving tellers."

•

WHAT does a producer mean when he announces an "original" story and then runs the same old thing? Some of these "original" stories are far from being original.

•

OF course we know that "original" means that it was written for the screen without having first been printed or staged, but to call some of them original would seem to come under the pure food label law or something.

Epes W. Sargent.

by the way

A Great Figure Passes Into Memory With the Death of Marcus Loew

Great His Achievements, Romantic His Career, His Intensely Human Side Will Be Remembered Best by This Industry, While History Will Write Him As One "Who Loved His Fellow Men."

Winfield R. Sheehan Returns from Rome With Message for U. S. from Mussolini

Movies in La Scala Opera House, Milan

A GREAT figure—one of the master builders of this romantic industry—passes into the realm of memory with the death of Marcus Loew.

•

HE leaves behind him a host of sorrowing friends and takes with him into the unknown the affectionate regrets and esteem of literally millions of people to whom, through his pictures and his screens, he has brought joy and relaxation from the cares of their daily lives.

•

MARCUS LOEW, great as were his achievements and great the organization which he has left behind him, will be remembered best in this industry for his intensely human side.

•

NO man who ever came in contact with Marcus Loew can recall that he ever did or said a mean or unjust thing.

•

GENEROUS to friends and foes, alike, Marcus Loew was known as a sturdy fighter and a dangerous antagonist, but once victorious it is not of record that he ever once took an unfair advantage of a defeated opponent.

•

SO much for the very human side of the man, which, after all, was the real Marcus Loew.

•

HIS history, as colorful and romantic as that of his three great contemporaries, Adolph Zukor, Carl Laemmle, and William Fox, like theirs, parallels and is interwoven with that of the motion picture's marvelous industrial development.

•

MARCUS LOEW is the first to pass from the field of human activity of this famous Big Four, whose names inevitably will stand highest in all future histories of the film's amazing evolution during the past twenty years.

•

GREAT, indeed, have been their achievements and impressive their wonderful success from small beginnings, but when the final word is written and the page that records the measure of all their accomplishment is turned, it may well be that the name of Marcus Loew will receive first place.

•

AT least it will write him as one, "who loved his fellow men."

•

WINFIELD R. SHEEHAN, vice president and general manager of Fox Films, returned from Europe this week with a sheaf of news items that are of general interest to all the industry.

•

HAVING put the product of the Fox Studios well out in front of the field, as exemplified by "What Price Glory" and "Seventh Heaven," he now shows that his talents are also of the highest diplomatic order, bringing with him from Rome, as he does, via the Fox-Case movietone, a semi-official message to the American people from the great Italian premier, Mussolini.

MR. SHEEHAN, who conferred with Premier Mussolini while in Rome, told him of the recent recording of President Coolidge's voice and picture by the Fox-Case movietone process and the following day the Premier, attended by his guard and cabinet, delivered two addresses, one in English and a second in Italian, before the Fox-Case camera, outlining in characteristically vigorous fashion his political purposes, his regard for America and his hopes and past achievements.

•

OF still greater interest to American film men, perhaps, is the news brought by Mr. Sheehan from the Italian Premier, that beginning next year the famous La Scala Opera House in Milan, will present motion pictures for six months of its season, most of these being from American studios.

•

THIS is significant of the growing demand in Italy for the best pictures and at the instigation of Mussolini, opera houses in Florence, Genoa, Trieste, Palermo and other cities have already contracted for many American films, among them "Seventh Heaven," thus developing a new and expanding market for the good pictures of all countries of which, of course, America will get its due share.

•

ELSEWHERE in Europe, Mr. Sheehan told the ship news reporters, theatre construction is progressing rapidly and in one respect, their film houses of the better class, have gone at least a step ahead of this country in the comfort provided for their patrons.

•

THIS is in the practice, which is general throughout Europe, but only occasional here, of permitting smoking in the balconies during all performances.

•

IT may interest Mr. Sheehan to know that the first showman to try this experiment in this country was Percy G. Williams at the Orpheum in Brooklyn many years ago, so that there will be plenty of precedent for the first class motion picture theatre to inaugurate the custom should the suggestion receive favorable attention.

•

IT is said, that the ladies have been responsible to a large extent for making the European theatre managers permit smoking in their balconies and it will probably be the fair sex here, who dictate what the future policy of American first run houses shall be.

•

IF the ladies demand their "smokes," while they enjoy their cinematic diversion, why that settles it—the men folks will be glad enough to follow along.

•

MR. SHEEHAN may have started something more than he expected—or hoped for—but only time will tell.

Merritt Crawford

REX INGRAM'S "Garden of Allah" at the Embassy is a vivid portrayal of Robert Hichens' famous story, that will be welcome screen fare for countless photoplaygoers. It is sufficiently different from the average big film feature, in its settings and theme to be refreshing to most, while the superb photography in many scenes and the artistic handling of the motif ought to make it eminently satisfying entertainment in any event.

Incidentally, it introduces to the American screen a new leading man, Ivan Petrovich, who plays the part of the young monk, Boris, who will doubtless be heard from later. Alice Terry, who plays the part of the English

girl, who weds the former monk, gives a capable performance, yet to most is not convincing in the intensely dramatic moments of the story, as, for instance, when she learns the secret of her husband's broken vows.

"The Garden of Allah" is said to be the last picture which Rex Ingram will make for Metro-Goldwyn, his determination to produce exclusively abroad having led him to seek other affiliations.

*

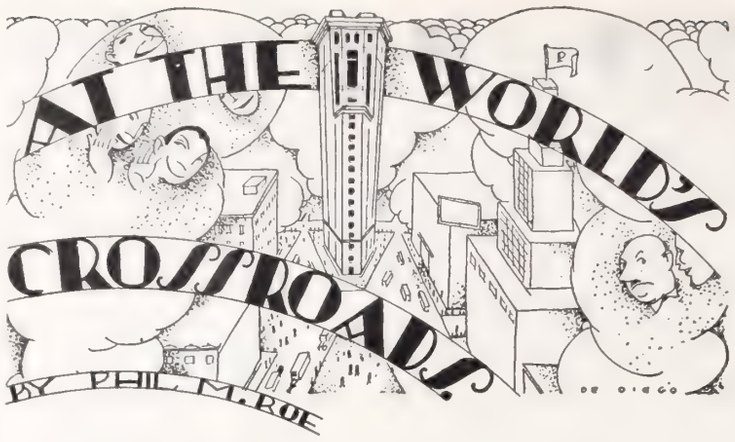
THOSE whispered conferences which are noted around many film offices and at Astor luncheons these days, have no serious import. They indicate merely that the boys are swapping golf scores and trying to figure out handicaps for the turn-out on Sept. 13 at the Bonnie Briar Golf Club.

*

BESSIE MACK, who helps Major Edward Bowes tell the world that the Capitol is still at Fifty-first Street and Broadway, returned from a short vacation right after Labor Day, looking as though she had enjoyed every minute of her well earned rest. Bess is one of the Big Street's real personalities, possessing a fund of originality, energy and good humor that has few rivals among the *haut ton* of publicity purveyors along the Main Stem. Among newspaper folk, Bess and the Capitol are always coupled. You can't think of one without the other. And both are great.

*

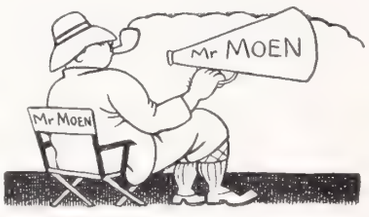
A NEWS item states Harold Lloyd is bringing on three horse cars from Hollywood to use in the feature he is making in New York and environs. Until they arrive Joe Reddy, his personal press representative will keep his room at the Hotel Shelton.



LOUELLA PARSONS, who tells the readers of the Hearst papers just what movies they ought to see, has come East on a flying visit. Of course, the trip is strictly business, for Louella never neglects her job, but the private opinion of many of her friends is that the Dempsey-Tunney fight in Chicago has something to do with her presence this side of the Mississippi. Like all the rest of Hollywood, she is a strong rooter for the Manassa Mauler.

*

LLOYD B. CARLETON and Lawson Butt are among the recent arrivals on Broadway from Hollywood. Both did the transcontinental tour by automobile and both are enthusiastic about this method of making the jump between where they make 'em and where they sell 'em. Lawson Butt is en route to England to make a picture and has almost persuaded Lloyd to accompany him to direct it. A fair guess, however, is that Lloyd will linger awhile on Broadway, which hasn't seen him for two years, and look after some of his pictures here before venturing into British studios.



HOW long does it take to make a full fledged director? Sometimes no longer than it takes to get the contract signed. It seems only a day or so ago that we had lunch with Larry Moen, then a literary dilettante like ourselves, working from dawn to dusk or thereabouts on a trade paper and no whit different from other common men. At the Cosmopolitan Studios, Larry now wears plus fours on the set, his hat brim is turned down in the correct directorial mode, and there is a chair and a megaphone near at hand prominently labeled: "Mr. Moen."

For all that, Larry hasn't changed much otherwise. He still smokes a two-quart pipe.

PRESS AGENTS and poets may or may not have long hair, but, though their callings lead them through the realms of fancy, as a rule they have little in common. Note one exception, H. S. ("Jack") Fuld, Toronto exploiteer for Metro - Goldwyn-Mayer, who recently busted right into blank verse about Ray Lewis, the winsome edtior of the Canadian M. P. Digest.

After Miss Lewis had read his verses over a couple of times, however, she discovered the trick in it.

The first letters of each line spelled out the words: "METRO-GOLD-WYN-MAYER." So "Jack" proved himself to be a press agent first and a poet second. His muse is his meal ticket.

*

IN commenting on the snappy appearance of "Columbia Chats" last week, mention was omitted of the fact that Alex. Moss is the editor of same. A belated bouquet is herewith handed him for its excellence of make-up and general readibility. If he did devote a lot of space to Joe Brandt and the Cohn boys, he also did well by the "Perfect Thirty," so that no one ought to be captious. As one might say: "Alex knows his Bermudas."

*

THE first of the fair sex to manage a Broadway film theatre was Gloria Gould, who opened the Embassy with "Ben Hur," unless our records are incomplete. Now the Embassy is to have again a manageress or lady-manager, who will have the distinction of being the second of her sex to undertake a similar responsibility. She is Miss Grace Niles.

Until last Friday night, when "The Garden of Allah" opened at the Embassy, Miss Niles was treasurer of the Astor Theatre, and "Big Parade." It appears that Miss Niles has picked herself another long assignment.

ACCORDING to J. J. McCarthy, who knows whereof he speaks, only six films have registered sufficient success to be classed as genuine roadshow "hits" in the history of motion pictures. The list, as given by Mr. McCarthy to Quinn Martin of the N. Y. World, consists of "The Birth of a Nation," "Way Down East," "Covered Wagon," "Ten Commandments," "Ben Hur" and "The Big Parade." As an authority on roadshows, Mr. McCarthy's statement is surely interesting, even if it is somewhat startling, and few would take issue with him that these great pictures are doubtless the outstanding attractions of the period of the screen's greatest development. But surely there must be at least a dozen other features, which may just miss being as successful as those named, but which nonetheless are of real Class A roadshow quality. How about the "Four Horsemen" for instance, to name just one possible contender?

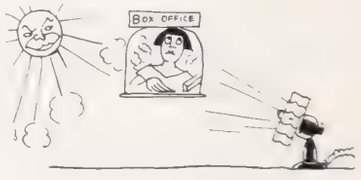
*

JACK R. KEEGAN, who uses the Vitaphone for publicity purposes and recommends it to all theatres as sure cure for box office ills, says that between Milwaukee, Wis. and Richmond, Va., there is little choice, now that both have "sound pictures" in their list of amusements. The Garden Theatre in Milwaukee has just opened with Vitaphone and the Capitol in Richmond does the same on Sept. 12 and Jack has to try to be in both places at once. Figure it out yourself.

*

DURING the week of Thursday, Sept. 22, many film companies will probably close their offices in New York and Hollywood. On that date an eminent screen star and one of the nation's foremost literati will meet in Chicago to debate a momentous question: "Do They Ever Come Back?"

Naturally this is a question which everyone in the film industry is anxious to have answered, so they'll all be there.



SUMMER may be over and the dog days past, but the theatre with a cooling system may still find use for it before frost. Old Sol may try to raise his batting average, which was somewhat interfered with by the unusual amount of rainy weather during the past three months and a heat wave in September is by no means uncommon and quite as uncomfortable as one in July or August. Don't put your electric fans away yet.

PATRICK HENRY was proud of his name. He was no relation to the man who wanted either liberty or death, but it sounded all right and the surest way to get in bad with him was to call him "Pat." He was so proud of the sonorous sounding name that the house front bore the legend—

RIALTO THEATRE
Patrick Henry, Manager

instead of the usual single house name. It looked more like a dry goods sign than a theatre front, but Patrick Henry loved to stand on the sidewalk and look up at it, and the rest of Rosedale had grown used to it.

And the name had a good influence on Patrick Henry. He tried to live up to it. He affected tailed coats in a sack coat age and had he dared he would have discarded his high collars for the old-fashioned stocks. At any rate he was one small town manager who never came into the lobby in his shirt sleeves, he was precise in his speech and could bow like a dancing master. Taken by and large Patrick Henry was not like other movie managers.

The men liked him in a negative way, considering him a bit conceited, but the women raved about his perfect profile, his courtly ways and his general air of gentility.

And Patrick Henry was looking his best as he stood in an oratorical pose beside his desk and addressed the committee of the Women's League for Moral Betterment.

"It will give me the utmost pleasure," he was saying, "to help your most worthy cause along. I shall not only arrange for a suitable program for your chicken supper and entertainment, but I shall be glad to supply it, gratis, with the compliments of the Rialto."

"We don't want you to pay for it, Mr. Henry," timidly suggested little Miss Morecombe, of the committee. "We know that our entertainment will hurt business at the Rialto for that evening. We think you are doing enough for us if you help us to give a good program, and loan us the spare machine."

The other members of the committee frowned her down, but Patrick Henry did not notice.

"When I give, I give freely," he proclaimed. "I would not consider any question of payment. Permit this to be my contribution to your worthy cause."

Someone edged Miss Morecombe out of the room before she could say anything further to spoil it, and Mrs. Henderson, as chairwoman, gratefully accepted the offer.

The next time Patrick Henry went to the exchange he explained what he wanted to the manager, and was given the promise that the extra show would be sent along. He gave the matter no further thought, and when the extra cans came in with his regular shipment, he sent them over to the church, where the entertainment was to be held, without inspection.

Johnny Belden, who sometimes substituted at the Rialto, was told to go over and run the reels. Johnny got in just in time to hear the close of the Reverend Bailey's opening address and he slapped the first reel into the machine without even reading the title. In his excitement he threaded up on the first shot instead of the title, and when the machine started the League for Moral Betterment gave a concerted gasp as the screen showed a closeup of a decidedly plump young person with about eight square inches of drapery under her left arm.

Before anyone could act the scene changed and even the rather dense youngster realized that this was hardly a picture to be shown in the Sunday school room of the First M. E. Church. He shut off the picture even before the Reverend Bailey came charging into the portable booth.

"I got her off," he said evenly as the minister spluttered his protest. "I guess that one got into the box by mistake."

He fished a second reel out of the box and glanced at the title.

"I guess this one is out, too," he said as he read the title. "There's two more, though."

Evidently the others were of the same sort, for presently the minister mounted the platform, announced that there had been some error in the shipment of film and called upon Mamie Gaylord to recite "Lasca." By drawing on the local talent present they managed to run off a show, while Johnny hustled over to the Rialto and arranged to bicycle the news reel and the cartoon comedy.

It was a decidedly irate Patrick Henry who strode into the exchange two days later. Tom Belden, the sales manager, held up his hand.

"Don't say a word," he pleaded. "Just read this."

Patrick Henry glanced over the letter Belden thrust into his hand.

"We are returning prints of 'A Visit to the Holy Land,' 'How Wall Paper Is Made,' 'Birds in Flight,' in slow motion and two cartoon comedies.

"If you think that's anything for a red hot lodge of Defenders of the Harem to pay $125 for, you need to see a doctor about it.

"I've darned near been fired out of the lodge. You wait until you come around with next year's contract. You don't get my signature again."

Patrick looked at the heading. It was from the Rialto Theatre, Reddington, and in one corner was the legend, "Henry Patrick, Manager."

He wanted a red hot show," explained Belden. "The shipping clerk got you two mixed up. Say, Henry, do you mind dictating a letter to him and telling him that I had one first-class show in the wrong box."

Next Thursday the Women's League for Moral Betterment, Rosedale Chapter, is going to have a show that will cost neither them nor Patrick Henry one red copper.

It will consist of "A Visit to the Holy Land," "How Wall Paper Is Made," "Birds in Flight," in slow motion, and two cartoon comedies, or Patrick Henry is going to know the reason why.

And to make certain, it will be run off in the Rialto before the film is sent over to the church.

Burning Hearts and Burning Sands

IRENE RICH, Warner Bros. great star, and Buster Collier in their roles in "The Desired Woman," are lost in the desert.

THE star, with John Miljan, in one of the most tense scenes in this [illegible] drama.

THE young lover (Collier) tries to be loyal to his friend, and proves wholly successful.

A STIRRING moment in the photoplay.

THE young wife tries to be nice to the youth who rides out into the wild life of the blazing sands.

MISS RICH and William Demarest share many dramatic moments.

THE desert evokes another tragedy.

THOSE who are lost in the desert glimpse everything, seeking a way out.

JOSE ARMANDO (Ramon Novarro) and Serafina (Marceline Day) in Metro-Goldwyn-Mayer's "The Road to Romance."

THE boy who shipped from Spain to Cuba to help ransom the Armando family, is being comforted by the girl he loves.

MR. NOVARRO in one of the lighter scenes in this M-G-M feature.

THERE are moments when Marc McDermott (left) can be as rascally as, at moments, he can be heroic. Here, he is the villain—or one of 'em.

THE youth and the girl are compelled to listen to the conspirators; a dramatic moment in a highly dramatic love story!

Love's Road To Romance

Scenes from Paramount's great road show special, "Wings," now "selling out" three weeks in advance in the Criterion, New York City.

Big Advance Sale of Tickets for "Wings"

A NEW RECORD advance sale of $30,115 establishes "Wings," Paramount's war aviation spectacle at the Criterion Theatre, as the greatest motion picture hit in the history of Broadway, according to A. Griffith Grey, head of the Paramount roadshow department. Now in its fourth week, "Wings" has played to capacity, as well as the maximum number of standees, at each showing and so tremendous has been the audience reaction to the thrills contained in the picture that the reservations sale has been increasing each week.

Mr. Grey hailed this record advance sale as marking a new era in the brief history of motion pictures.

"It means," he declared, "that the public has been educated to regard an outstanding film hit in the same light as a stage hit, and that it is willing to purchase seats well in advance. People always have bought in advance for dramatic offerings but the story of photoplays presented at legitimate prices has been different. The bulk of the day's sale has been made within an hour before the show started.

"To illustrate: Fifteen years ago D. W. Griffith's 'The Birth of a Nation' created a sensation when it was presented on Broadway twice daily for the same admission as a theatrical entertainment. The picture provoked enormous comment and enjoyed a run of forty weeks. Yet I do not believe that the advance sale ever was more than $1,000. Years later Griffith's 'Way Down East' also proved a big hit, yet the advance never went above $3,000. Recently 'Beau Geste' recorded an advance sale of $12,000 during the height of its successful engagement at the Criterion, but that was unusual.

"Now, compare the above facts with the record of 'Wings.' Because of the advance exploitation the picture received, together with the amazing public interest in aeronautical matters, stirred by the wonderful flights of Lindbergh, Byrd, Chamberlin and others, the Criterion box-office had an advance sale of $8,600 before 'Wings' had been shown to even the newspaper critics. A week later, after audiences had viewed the film and had told their friends and acquaintances about it, and they, in turn, had aroused the ticket agencies, the advance sale reached $21,612. Now it is above $30,000.

A. GRIFFITH GREY
Director of the Paramount Road Show Department

"We have sold out completely for next week, commencing Sunday, September 4 and for the week beginning September 11 we have to date sold $9,000 worth of tickets. The box-office has sold as far ahead as September 24."

Mr. Grey announced that he is planning to open extended engagements of "Wings" in Chicago, Philadelphia and Boston at the earliest possible date.

Jack Cohn Chats On Vital Topics

By Jack Cohn
Treasurer of Columbia Pictures

WITHOUT A DOUBT Columbia has demonstrated its importance as a producing factor. Many of the theatre owners with whom I have talked, told me they are pleased with the way in which we are making good on our preseason promises. They gave me to understand that in spite of all the talk about mediocrity in pictures, they feel satisfied that Columbia has outlined a program that measures up to their standard. Several of them have even gone out of their way to let me know that they are making money with our product, and needless to say, such information is extremely gratifying.

At our studios, we are so organized that we can produce outstanding film plays with a maximum of results and a minimum of expense. We haven't a lost motion in any department. We find it pays to employ specialists. Under the guidance of Harry Cohn and myself, the studio functions without a bit of waste. We buy the best stories we can find—sign up the best stars and directors for these stories, and spare no money in this direction. Where we do succeed in making a saving is in the mechanical operation of taking and cutting the picture.

Don't get the idea that we pare down on the expense of making a picture. We're out to produce pictures that will compare with the best. But we do cut down to the bone in our final costs because our production system at the studios makes no allowance for waste of time. That's the secret of making good pictures, so far as we are concerned.

While other companies have been preaching economy, we have been practising it. Our atttitude has always been to have every dollar we expend in the making of a picture show entertainment value and pull at the box-office. We do not find it necessary to burden the exhibitor with the losses entailed in wasteful overhead, wanton carelessness and inefficient management. We do plan to give theatre-owners a highly satisfactory program, and one that is diversified to suit every class of clientele.

JACK COHN
Treasurer of Columbia Pictures, who has just returned after eight months in Hollywood.

When exhibitors tell me that we are making good on all our promises, it means everything to us. We are zealous in our endeavor to live up to our past reputation of delivering what we say we are going to deliver. And it isn't any too much to expect that in return we would like exhibitors to show their appreciation by giving us their support and patronage.

Scenes from Columbia's smashing successes. At left, Richard Arlen, Jacqueline Logan and Hobart Bosworth in "The Blood Ship." At right, Bert Lytell and Lois Wilson in "Alias the Love Wolf."

Riotous Romance in Midocean

REGINALD DENNY, Universal's ace comedy star, with Marian Nixon, in the Universal-Super Jewel, "Out All Night."

THE young ship's surgeon and the beautiful young passenger have struck up a warm friendship.

THE irrepressible doctor's efforts to conceal himself in one of the massive ventilators on the huge steamship fail. He is detected!

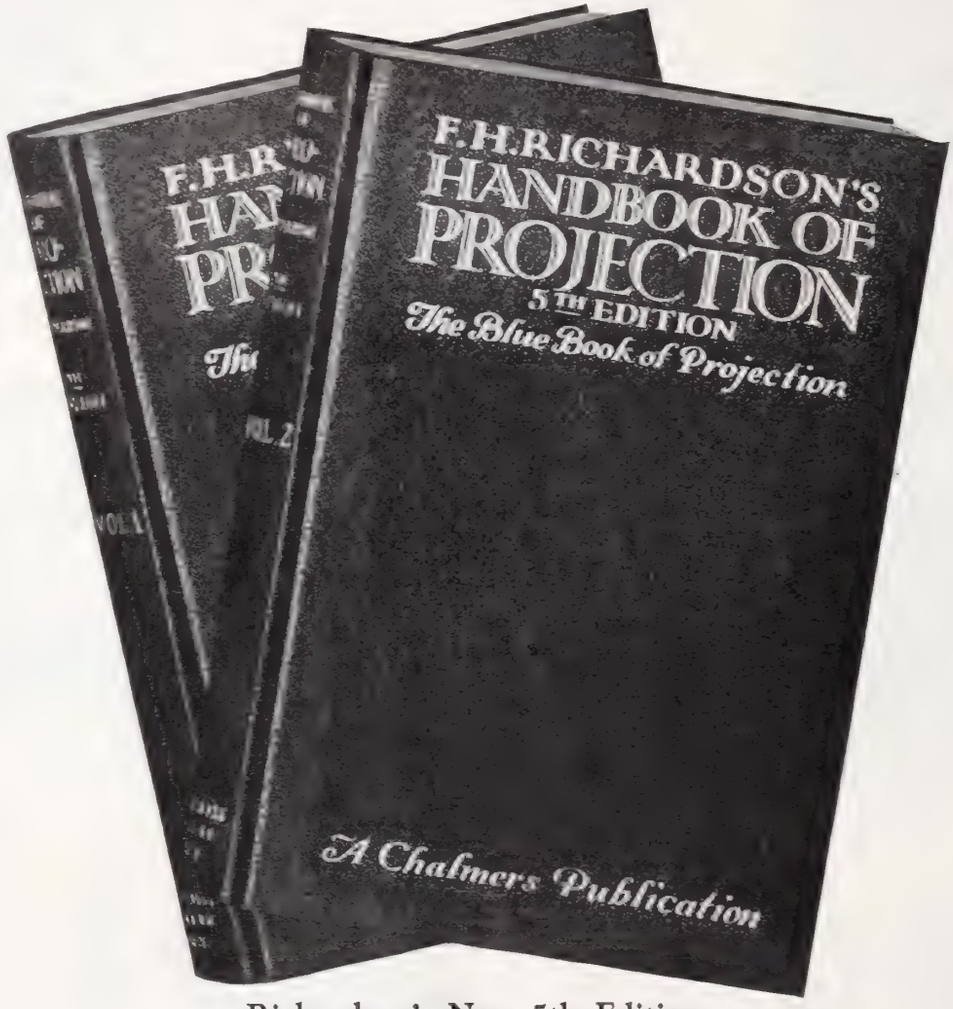
SOMEWHERE along about where the fans are accustomed to look for a final "fade-out" we shall see the lovers clutched in each other's arms.

THERE are moments where the exotic Marian is exquisite. For instance—here.

NATURALLY, one does not enter a room thus, does one? Unless one is eager to evade someone not readily discernible in this shot. One of Reggie's best pictures, be assured!

WILLIAM A. SEITER, the director, got his star into this! Now, let him get the boy out!

Better Projection Means Better Business



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This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Amos Makes St. Petersburg Junior Follies Sell His Show At Least Twice A Year

ADD Charles Amos, of the Florida Theatre, St. Petersburg, as the latest convert to the local act idea. Mr. Amos had a wonderful week with "Rolled Stockings" and "Is Zat So?" and he is going to take a repeat as soon as he deems it wise, but with the scheme as he works it, the big stunt is only good every 4 or 6 months. Even at that, a stunt that can be depended on to bring business at four month intervals is worth while.

Mr. Amos, when he took over the new Publix Theatre in St. Petersburg, enlisted the aid of a Mr. and Mrs. Kirkland, in the presentation of an amateur show, and gave the organization the permanent name of St. Petersburg Junior Follies. He staged one presentation with such good results that he was encouraged to put on a second, and presently he plans a third.

In the second presentation he used 30 girls one man and several children, the girls being about high school age. The only cost was for costuming and the services of the dancing teachers, and played up with proper dignity, the parents feel that their children are honored by being selected for appearance.

This, of course, is the small town angle, and is good only where the population is so small that anyone's business is everyone's business. If a city is so large that there are various residential sections or other communities, there is not the same interest, but where it's all one large place the fact that daughter is in the Follies is as important as being in society.

Not only does Mr. Amos get a show that is larger than anything touring the Florida section, but he gets considerable aid in putting over the shows.

Rolled Stockings was one-half of the week's bill and the week before the show all of the cast wore their stockings rolled below the knee while on the street, and five of the girls took part in a prologue advertisement.

The curtain was raised to a height sufficient to disclose the knees of the five. A boy came on rolled up his trousers legs to show that his stockings were rolled, too, and then began a brief flirtation pantomime with only the legs expressing the action. At the conclusion of the brief bit an advertisement for the picture was screened.

For the actual playing the entire town is excited. People are naturally interested in the achievements of the local girls and boys—especially the girls. They pack the house and carry whatever picture is playing to exceptional business.

In addition there is the advertising that comes from rehearsal periods, and the general interest the players take in the theatre the year around.

No salaries are paid the cast. In most places the offer of payment would defeat the very end aimed at, but the girls appreciate the training they receive and the opportunities for getting out and showing what they can do.

The idea is not new, but it is so good that it pays to remind managers about it now and then. It is perhaps even better with children. F. K. M. Plessner, of Reading, staged a Kiddie Frolic for a week and had to run it for a second week and H. M. Addison, when he was in Binghamton, made it a set festival. Look up the local teachers and see what you can do.

Paid the Bills

Paying the wedding bills was the way Marsline K. Moore got a stage wedding for Wedding Bills at the Princess theatre, San Antonio. He advertised that he would pay the bills, and was tickled when a couple came forward. He worked it in the usual way, with the local merchants kicking in with gifts, and he has one S. R. O. to his credit for a Texas July.

East Meets West

Jim Loughborough put over Stark Love in Hollywood with the aid of the New York campaign book prepared by Leon J. Bamberger and loaned by him for the western premier. But Loughborough put in a new angle when he directed much of his campaign toward the actors, feeling that they would be particularly interested in this play in which the players were not professionals.

Apart from this he followed the New York campaign, worked for the Cameo here, and put the picture over with a bounce.

Colored Titles

Here's a stunt devised by the projectionist of the Tampa Theatre, Tampa, Fla. He used a green shamrock on a recent Irish title, and the idea worked so well that he now tries to get an appropriate symbol for each picture.

This is projected on the screen during the showing of the mail title and the studio directory which follows, but is cut when the picture itself starts to run. The design in cut out of colored gelatine and made into a slide. Try it out some time.

Before Breakfast

Thomas James, of the Grand Theatre, Atlanta, beat it on the milkman's matinee idea, which we suggested for the premiere of Sunrise. He invited 500 stenographers to a morning matinee at half past six the opening day of the picture. After seeing Tillie the Toiler the girls were taken to breakfast at a hotel and then given a ride around town in double deck busses before being set down near their respective offices. A newspaper supplied the publicity that got the girls out of bed, the hotel kicked in with the breakfast and the bus company provided the double deckers. They did not get the full five hundred, but they did get four full loads.

A MAIL TRAIN BANNER DEVISED FOR THE GREAT MAIL ROBBERY
The Arcadia Theatre, Reading, Pa., got a real smash for this F. B. O. picture by building a profile train instead of the usual banner above the marquise. This was backed by oil paintings and other lobby decorations.

Putting Ben Hur Over In Cleveland to Records

Cleveland Exploitation on Ben Hur Was Knockout

W. R. Ferguson, of the M-G-M home office hopped to Cleveland to collaborate with the local exploiteer, Charles Deardouff, and Fred Desberg and M. A. Malaney, of the Stillman Theatre, when they played Ben-Hur. What the quartet did was ample.

Ferguson carried with him the old Neil Burgess treadmill effect used in the chariot race in the stage version of Ben Hur, and which has done ample service for other pictures in times past. This included the horses, trained to run on the tread.

When the picture was shown at de luxe performances the picture screen was supplemented by a scrim. When the race came in the film the screen was taken up and the picture ran on the scrim while back of the gauze the four white horses tore madly along. It put a thrill into the picture that helped to cinch the crowd. Before the shows the chariots and drivers were on the streets in the vicinity of the theatre. In this connection it might be recalled that in case you cannot hire a chariot you can make a very presentable one with the front wheels of a wagon and a little compo or corrugated board.

Saturday morning the horses were on exhibition on the stage for the benefit of the children.

A wild west and circus bannered two camels and six elephants for the street parade and loaned the camels for later street work, with girl riders and an Arabian attendant.

One of the real stunts was a hook-up to the Cleveland Industrial Exposition. A booth space was taken for the distribution of advertising matter including ten thousand pocket mirrors each day. These were manufactured right in the booth, the machine being in charge of the winner of a recent local beauty contest. In addition to the mirrors 120,000 pieces of advertising were put out.

Grosset and Dunlap looked after the book promotion, using the oil paintings available on the picture, 41 windows being obtained in the principal business territory.

The chariot race on the 24-sheet was cut out and mounted for a marquise display, set back of a set of marble columns covered with silver flitter. This was supplemented by a sign 50 by 6 feet, carrying only the letters of the title.

The lobby was done in green and white to match the awning cloth edging the marquise, and two crystal balls were added to give brightness to a layout which included an 8 by 7 foot display of photograph enlargements.

The Cleveland Public Library had been displaying stills for six months and now came in with a distribution of 20,000 book markers, and souvenir programs were placed in the waiting rooms of physicians' and dentists' offices, barber shops, beauty parlors and cafes.

Two empty stores were obtained for pictorial displays and a motion picture was made of the first night audience.

These were only the highlights of the campaign which included all of the regular stunts, foreign language newspaper ads and invitations to the clergy and educators.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Billie Dove in her first starring picture, "The Stolen Bride," was the feature photoplay of a show which ran 2 hours and 6 minutes, the picture itself requiring 1 hour and 15 minutes of that time. Besides this screen subject there were four other incidents, one of which was the Mark Strand Topical Review, running 8 minutes, leaving 43 minutes for musical presentations.

Each of the de luxe performances was started with the overture by the orchestra, which this week was Liszt's "Thirteenth Hungarian Rhapsody." Lights for this were as follows: Blue floods from bridges on rhinestone draw curtains which were closed across the production stage; blue borders on orchestra stage; light blue floods on musicians from dome. (8 minutes)

Next followed Carlo Ferretti, baritone, who sang the waltz song from Valverde's operetta, "La Gran Via." He appeared on the apron of the stage, attired in full evening dress. An amber spot from the dome covered the singer. (Four minutes.)

Following the Mark Strand Topical Review came the biggest stage incident of the show, a miniature revue called "Festival of Syncopation." The setting, in full stage, represented a futuristic foliage cave. Two sets of garlands with red leaves covering cables right down to lamps; 2 pedestals with 2 huge vases of red leaves either side of a black arch. Art Landry, the master of ceremonies, and his band boys were attired in white trousers, blue coats and caps trimmed with gold. The band opened with "Lighthouse Blues." Six red and 6 deep green boxlamps back of arch and shining on futuristic borders; 3 circuits of deep blue, one red, one green and aluminite borders back of arch; 8 amber side spots on band, red foots, and amber floods on band from bridges and dome. Fabiano, a member of the band, followed playing Kreisler's very popular "Caprice Viennois" on the mandolin. He was covered by an amber spot from the dome. Next was "Flapperettes" by the Mark Strand Dancing Girls. Stage lights as on Fabiano, bridges and dome with lemon floods on ballet; these dissolved at finish. Restivo, accordionist extraordinarie, stepped forward to play "Rosita" and ending by whistling tunes from the "Rio Rita" show. Bridges amber floods; amber spot on Restivo. Walter Smith then made his entrance and sang "Dawn of Tomorrow." Bridges same as last number; white spot from dome. Jules and Jose Walton came next and did an eccentric dance. They were covered by individual spots of amber. "Let Me Call You Sweetheart" was sung by Eldora Stanford, a very popular soprano at this theatre. The presentation closed with "No Wonder I'm Happy" by the entire company.

GIVING THE KIDDIES THE LOWDOWN ON TILLIE THE TOILER
The Tivoli Theatre, Bay City, Mich., used a morning matinee for the the children to interest them in the Marion Davies picture, and they turned out en masse. You can get a visual definition of en masse from the picture.

Gave Patron Opinions On Stark Love Value

Knowing that it is difficult to sell the different picture, Emil Bernstecker, of the Lyric Theatre, Jackson, Tenn., tried controversy on Stark Love.

He gave a preview of the picture to prominent people, and got their opinions. These were classified and their names entered in one or the other of two columns headed "The Best or the Worst Picture of the Year." This was used as a newspaper smash with "Which side will you be on? Will it be the best or the worst picture *you* have ever seen?"

The prominence of the names on both sides aroused public interest and everyone attended to see how they looked at it. If they did not like it, they had no comeback. If they did, that was all right, too. The main point was they all marched up to the box office.

Offered merely as a real film novelty, it might have been a flop, but with local interest intensely aroused, it became of immediate importance, no matter what people thought about it. The more they talked, the better advertised it became.

Some Students That Made Records In Cleveland

Pinch Failed

Possibly because he knew it was what was wanted, the Chief of Police of Pueblo, Col., refused to pinch C. Claire Woods for painting the sidewalks for Beau Geste. Woods figured that the pinch would get him on the front page, but so did the Chief. However, the painted sidewalks were enough of a novelty to gain attention.

Old Cars Best

W. F. Brock, of the Rialto Theatre, Chattanooga, finds that an old auto will attract far more attention than even a 1929 model, so he used a 1910 Buick for a street stunt with a man dressed as Fields in Running Wild. The car ran wildly, but not well, and came to frequent stops at important corners.

A laugh insurance policy helped out.

Got It Easy

It was no trick at all up in Lockport, N. Y., for George T. Cruzen. He persuaded the agent for a wishing machine that Ladies at Play could play because they had washing machines.

The pleased distributor gave his windows and the sides of his trucks to spread the news and add that the picture was at the Palace Theatre.

A FEW OF THE HIGHLIGHTS ON THE REMARKABLE CAMPAIGN ON BEN HUR IN CLEVELAND
The top row shows the booth at the exposition, where more than 100,000 pieces of advertising matter were given out. On the right are the circus parade banners, of which six were used. The middle section shows three of the book hook-ups arranged by Grosset and Dunlap. Below is a really handsome coming banner from the foyer.

Big Parade Got Many Windows in Los Angeles

Made Elaborate Bally For Battling Butler

Making a stunt into a production put over Battling Butler for T. F. Murphy, of the Shuler Auditorium, Raton, N. M.

Mr. Murphy got the local papers to carry items about the homecoming of Alfred Butler, who was coming home for a holiday in Raton after having mopped up most of the Eastern heavyweights. It was intimated that he would continue his training in the home town.

No one seemed to know this particular Al, but most of the town was at the train on which he was expected to arrive. The impersonator, who had trouble making the scales show 90 pounds, got off the train with a burly trainer, was received by Mr. Murphy and a brass band and escorted to the theatre where, before entering, he stripped off his bathrobe, disclosing fighting trunks, and was given a brisk rub-down by his trainer, after which he resumed his bathrobe and straw hat and shared a box with his trainer.

Both men were from Raton, who had motored on to the next town to catch the proper train. It is not a very new stunt, but it shook up Raton like a circus.

Addy Is Hustling

H. M. Addison, of the Great Lakes Theatre, Buffalo, is getting busy with the approach of the fall season. A well known newsboy was taken to the hospital for the amputation of both legs. He had Wanda Hawley, a former film star, in a vaudeville sketch, and she sold newspapers for the benefit of the cripple, getting some real money for the unfortunate and a lot of publicity and goodwill for herself and the theatre. Having put the house over, Addy is starting in to stunt. Watch his smoke.

A Rookies Book

Not altogether new, the book idea was given a new slant in Michigan City recently. The Tivoli prepared a large book with bristol board pages. Each page carried a scene still from Rookies and appropriate copy.

The novelty in the idea is that it was not shown in the lobby, but was placed on a stand in the street some distance from the theatre. It proved a very valuable sales aid.

Gilding the Lily

Just by way of getting attention for Arizona Bound, George M. Watson, of the Spencer Theatre, Rock Island, Ill., whitewashed a flivver and then lettered it for the picture. Using it on the street for three days got in a lot of extra sales.

For motion in the lobby he used three insert cards, tacked at the edges and kept turning by means of a small fan motor. Given any sort of breeze, the three cards will keep in motion without special power.

Trailed in the Hut

Sidney Dannenberg, of the Strand Theatre, Birmingham, Ala., used a jungle hut for his lobby display on Chang, and used one of the windows as a screen for a travel sign, which automatically runs a long message in illuminated letters, similar to the travelers used in street work. The Lasky trailer was used on the screen, and the general house display was patterned after that used in New York.

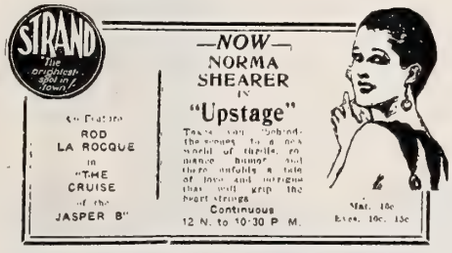
IT'S "THE OLD ARMY GAME" FOR PATENT LEATHER KID
Several army wagons were bannered for the picture and used to transport the First Tank Co. from Staten Island. The wagons were parked across from the theatre during the performance. It can be worked wherever there are soldiers.

TWO OF THE WINDOW DISPLAYS ON THE BIG PARADE FROM THE LOS ANGELES RUN
One window included a card, an electric sign, the busts of the three heroes and an oil pointing. The other was in the window of the Chickering store and shows Jan Rubini arranging the score for the picture. A card just below adds that he has two Chickerings in his home. In addition the ever willing Owl Drug Company came in with a set if displays.

Gets A Large Display In a Small Two Columns

Gets Cut and Signature In a Small Two Columns

J. J. Dempsey seems to have adopted George Planck's idea of the circular name plate for the Strand Theatre, Brockton, Mass., and it works as well for him as it did for Planck. He is cutting down his spaces for the summer, and we are showing one in which he gets both signature cut and a star picture in a double column space dropping two and one half inches. He uses a variety of sizes, apparently suiting his space to the cut he can obtain, but we think he could keep down to five inches on all his spaces by trimming up a larger mat.



SMALL BUT EFFICIENT

And in view of the fact that a correspondent recently wrote in to know how mats were trimmed, it might be explained again that they are first cast full size and the undesired portions of metal amputated with a saw and a file and chisel. It sometimes is possible to make a preliminary cut on the mat itself, getting down to about what is wanted, but it is better to cast the entire mat and then amputate the deadwood.

Working this scheme it often is possible to get something out of a two or three column mat that will just about fit a single column space or even to cut down a half page layout to get something for a double column.

The staff artists do the best they can to suit everyone, but they know they can't, so they generally draw the design so that it can be cut if desired, and often a recut cast will work better than the original, particularly in removing an excess of credit lines where the title is lettered in. Where the cut rides in white space the excess lines are merely chiseled out, but where the size must be reduced, the hacksaw is employed.

Looking Ahead

Showing Buck Privates at the California State Convention of The American Legion, at Santa Barbara, Universal supplied the members with postcards to be sent home recommending the comedy. As it is not regularly to be released until November, this is publicity pretty well in advance, but it was a good chance to sell the picture to a crowd that could understand.

Adds a Word Picture To This Snappy Pose

The Rialto Theatre, Washington, D. C., makes good selection of a pose of Laura La Plante with which to illustrate Beware of Widows, but does not leave it wholly to the cut. It adds seven lines of italic below the star name which gives the highlights of the story.

No matter how attractive the cut may be, there is still selling value to the story, if properly exploited, and yet comparatively few agents go into many details of the story, possibly because they are too lazy to read the press book.

RIALTO
Iced Air Ventilation System—Always Cool and Delightful
NOW PLAYING
Blondes or Brunettes—They Are Enticing!
Carl Laemmle presents:
BEWARE of WIDOWS!
With
Laura La Plante
All the latest dope on widows: After you've been through an auto smash-up, a marriage ceremony broken up with a garter, and a wild night on a house-boat, you'll know more about young widows than we dare tell you here!
RIALTO GREATER ORCHESTRA
RON ROMMELL, Conducting
"A Cycle of Sweetheart Songs"
ORVILLE RENNIE
The Singing Cutie—Vocal Soloist
OTHER ATTRACTIONS
ON THE STAGE
MORTENSEN
PIANO WIZARD

A SNAPPY POSE

Here we have an attractive cut and a promising title. Both will sell, but there is more selling value in that little bank of sales talk than there is in the post and title combined.

It does not try to sell the entire plot. It merely arouses interest in such items as a marriage ceremony broken up by a garter. Naturally you want to know how come, so you go see the cashier. The broad general promise that it's a great comedy or a great drama does not mean as much as a specific relation of a few of the highlights. The Rialto does not always do this, but it has been very well done in this instance.

Makes Cut Design Do Most of the Selling

The Park and Mall theatres, Cleveland, depend largely on the cut to do the selling for Johnny Hines in All Aboard. The megaphone provides the always useful circular device to contain the star and title. This got the details over at a jump, with a well drawn laughing face to give emphasis to the comedy angle. Nothing much else is needed, which is fortunate, since most of the rest is in the difficult all capitals.

Since most of the lines are only one word long, this is not as important as it would be be with longer lines, but the all capitals are never as good as upper and lower case.

The copy writer seems to be none too sure of himself, for he speaks of the star as "The Captain," though All Aboard has nothing to do with ships. It is difficult to write good sales copy if the writer himself does not know what it is all about. There is a certain lack of sureness that communicates itself to the reader and leaves him cold. Unless copy can be written with sureness and enthusiasm, it is an excellent plan to ride on the title cold.

AN ATTRACTION DEVICE

The result will at least be negative rather than actively repellant.

Used Two Large Lamps For Fine Fire Effect

Using a miniature house for Fireman Save My Child, with coutouts of Beery and Hatton put over the picture at the Florida Theatre, St. Petersburg, Charles H. Amos built a sizeable apartment house with tissue paper windows and got a lot of attention.

His fire effect was a little different from the usual and it sounds to us like a better idea than the customary all-red globe. He had a 200-watt globe covered with red isinglass, and a smaller white globe. Both worked on flasher buttons and combined to give a better fire effect than the straight red. As they did not work in synchrony but "out of step" first the red and then the white predominated, which gave a more realistic imitation of a blaze. The two lamps worked better than a wheel effect, and was comparatively cheap.

Very few managers seem to realize the value of white light with color. They do not seem to realize that the white light will brighten the effect, and yet one of the most skillful light men we ever knew invariably poked his finger through new mediums to gain brilliancy. This double light has the same effect.

Knotty Points

For Captain Salvation at the Rialto Theatre, Colorado Springs, E. P. Briggs used a knot board borrowed from the navy recruiters. This shows all of the knots generally used. Boy scouts often make these up. This was placed in the lobby and a prize was offered to persons who could correctly name the knots. It gave a nautical flavor to a lobby several hundred miles from a life preserver.

THE chariot race in "Ben-Hur," as directed by Fred Niblo for Metro-Goldwyn-Mayer (the current booking in the New York Capitol) is the high mark of spectacles brought to the screen. "Ben-Hur (Ramon Novarro) and "Messala" (Francis X. Bushman) dominate the riders in the race, naturally. At the right, Mr. Novarro and Miss May McAvoy ("Esther").

MESSALA and Iras (Carmel Myers) are seen amid the splendor of the of the palace. Mr. Bushman makes his role as the Roman Centurion the greatest of all his many splendid roles.

MR. NOVARRO as "Ben-Hur" gives a superb portrayal, matching the work of the screen's greatest actors, and at moments exceeding almost everything.

THE feast in the palace, with Messala and Iras in the foreground. Here is one of the massive sets, in which "Ben-Hur" abounds.

BEN-HUR and Iras share some of the most charming sequences in the screen version of the romance by General Lew Wallace.

"Ben-Hur," the Screen's Greatest Spectacular Achievement

THE galley slave (Ben-Hur) climbs into the rigging of the galley.

BEN-HUR and Esther make one of the most appealing couples in all fiction.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Garden of Allah"

Rex Ingram Produces Beautiful Desert Scenes In Illustration of the Robert Hichens' Novel

WORKING IN THE SAHARA and in Biskra, in the very garden wherein Robert Hitchens cast much of the action of his once much-discussed novel, Rex Ingram has produced a picture that for sheer beauty of scene has never been excelled. Some of the distant shots are wonderful in their atmosphere and the eye fairly revels in the charm of the desert. In the interiors as well as the exterior shots he has recreated the atmosphere of desert and oasis with the sympathy of one who loves the desert. Atmospherically "The Garden of Allah" is wonderful.

But Mr. Ingram appears to have put far too much reliance upon the atmosphere, and pictorial beauty cannot carry a story in which the scenarist but seldom gets under the skin of his characters. The result is an illustration to the novel; a gorgeous, animated picture that fills the eye, but leaves the mind unmoved by the predicaments of the characters. One sees the various happenings, but takes small interest in the joys and sorrows of the players, because these are so evidently assumed. There is not the creation of any feeling of reality. One does not share the sufferings of the devout Domini nor partake of the anguish of Boris. Boris is merely a reasonably poor actor in an unsuccessful compromise between the fire of his own school of acting and the repression which Americans directors prefer. Ivan Petrovitch never becomes either Boris or Father Adrian, and Domini is merely the beautiful but chill Alice Terry, charming in her quieter moments, but unable to rise to the real passion of the unmasking.

Marcel Vibert, as Anteoni alone seems to belong in the picture with the real Arabs, though Claude Fielding gets a fine moment as the jealous native.

And yet even indifferent acting fails to spoil the charm of the pictorial procession, and one wanders in the garden or perambulates the street of the Oued-Nails feeling that here is reality in spite of the intrusion of the players.

The desert sequence carries, of course, the inevitable sand storm, here worked up to a terrific pitch; providing a complement to the serene beauty of the Garden itself. Camel trains, real natives and authentic locale are admirably utilized.

"The Garden of Allah"
With Alice Terry and Ivan Petrovitch
Based on novel by Robert Hichens
A Rex Ingram Production
A Metro-Goldwyn Picture

CAST:

Domini Enfilden	**Alice Terry**
Father Adrain	**Ivan Petrovitch**
Boris Androvsky	**Ivan Petrovitch**
Count Anteoni	**Marcel Vibert**
Lord Rens	**H. H. Wright**
Sezanne	**Mme. Paquerette**
Father Roubier	**Armand Dutentre**
Sand-Diviner	**Ben Sadour**
Batouch	**Gerald Fielding**
Tourist	**Michael Powell**
Ayesha	**Rabah**
Hadj	**Claude Fielding**

Length—About 8,500 Feet.

Boris Androvsky, a Trappist monk, breaks his vows to seek contact with the world, and in the oasis of Beni-Mora meets and marries Domini Enfilden. After a few weeks of honeymooning in the desert, his secret is bared, and deeply religious, Domini gives him back to his monastery. A production of rare pictorial delight.

"Hula"

Clara Bow in Colorful Hawaiian Locale Dominates a Picture That Will Amuse

CLARA BOW in "Hula" rises superior to a poorly done screen version of a fairly colorful novel. Over accentuation of her role gives all of the noise of the book character with little of the psychology. There was a chance here for some good character drawing, but if it got into the script it was excised in the cutting room and the result, while a capital audience picture, does little toward advancing the tempestuous little star. This is a pity, because in other plays Miss Bow has shown that she can act, and here there would have been opportunity for real acting without detracting from the virility of the story.

The role is that of the neglected daughter of an Hawaiian planter, who gives little thought to his motherless daughter and much to the enjoyments of life. An old retainer has constituted himself nurse and steers her successfully from the wiles of the fast set surrounding her father. Anthony Haldane comes to construct an irrigation dam which is to make him wealthy and add still more to the Calhoun fortune. Mrs. Bane, a widow, seeks to capture him, but Hula marks him for her own.

It develops that Haldane is already married, and thinks it unsportsmanlike to ask for a divorce, but eventually Hula wins him over, and when his wife, finding that Haldane promises to become wealthy at last, hesitates, Hula stages an explosion and announces that it is the dam and that the husband is ruined. The wife goes back to the States and Hula marries Haldane.

Although, to judge by the stills, the New York prints have suffered from the censorship scissors, there is still plenty of good entertainment of the surface sort, and Miss Bow is given more than ample opportunity to romp around in a hula costume, a wet and very clinging dress and otherwise make the physical display that her sponsors seem to regard as essential. She gives a vivid performance and against the background of authentic Hawaiian locales her poses gain added picturesqueness. It makes pleasant entertainment without straining the mentality.

Clive Brook is stiff as Haldane. In one or two impassioned moments he is an ardent lover, but mostly the director holds him to the cold, reserved English pose that makes him seem rather wooden. Arlette Marschal, as the designing widow, gets into the picture now and then, and Maude Truax gets a moment or two, but the supporting players are little more important than the scenic backgrounds. Like the backgrounds, they satisfy, but the picture is almost wholly Hula.

Adolph Zukor and Jesse L. Lasky Present
Clara Bow in
"Hula"
with Clive Brook
A Victor Fleming Production
From the novel by Armine Von Tempski
A Paramount Picture

CAST:

"Hula" Calhoun	**Clara Bow**
Anthony Haldane	**Clive Brook**
Mrs. Bane	**Arlette Marschal**
Harry Dehan	**Arnold Kent**
Margaret Haldane	**Maude Truax**
"Old Bill" Calhoun	**Albert Gran**
Uncle Edwin	**Agostino Borgato**

Length—5,862 Feet

Hula Calhoun is the unbridled daughted of an Hawaiian planter, mothered by a devoted native who is both nurse and guardian to the child. When she sets her heart on a young English engineer, she lands him, though she has to blow off the top of a mountain.

The footage on "Underworld" (Paramount), inadvertently dropped from last week's review, is 7,643.

"The Poor Nut"

Jack Mulhall Has Title Role in Comedy of College Boy Who Has an Inferiority Complex

IT SEEMS TO BE THE tendency these days to blame almost everything on some sort of a "complex" and the First National production "The Poor Nut" follows this idea in a half satirical half serious combination of farce and straight human interest comedy dealing with a college lad who had an inferiority complex.

Jess Smith Productions, Inc., Present
"The Poor Nut"
With Jack Mulhall and Charlie Murray
Based on play by J. C. and E. Nugent
A Richard Wallace Production
A First National Picture
CAST:

John Miller ..... **Jack Mulhall**
"Doc" ..... **Charlie Murray**
Margie ..... **Jean Arthur**
Julia ..... **Jane Winton**
"Magpie" ..... **Glenn Tryon**
Wallie ..... **Cornelius Keefe**
Coach ..... **Bruce Gordon**

Length—6,897 Feet

John, a bookworm, falls for a vamp and, to make good, tries athletics and becomes crack runner. After giving up at crucial moment, through the inspiration of Margie, he goes in and wins relay race for his college and gets Margie as well. College comedy.

The hero is the kind of a character that you alternately pity, laugh at and become disgusted with. The idea of this book-worm who apparently does not know beans about anything proving such a hit with the heroine and more so the ease with which he becomes the crack runner at college despite his sense of inferiority seem quite farfetched, and there is a decided anti-climax when he quits just as he is about to win a race. Of course, however, the girl finally inspires him; he peps up and wins according to the true and tried college formula in the last event and brings honor to his college and of course he gets the girl.

The character of the hero seems decidedly artificial but despite its handicap, Jack Mulhall enters into the spirit of the role and gives an excellent performance. Jean Arthur makes a pretty and alluring heroine and Glenn Tryon is full of pep as the college leader. Charles Murray the veteran comedian can always be counted on for a quota of smiles and laughs.

"The Poor Nut" was a big success on the stage but appears to have been weakened in transferring it to the screen, possibly because of the absence of the witty "lines" at any rate, as a motion picture it is only fairly amusing and suffers because of lack of real audience sympathy for the hero.

"Clancy's Kosher Wedding"

Hebrew-Irish Farce Comedy of Familiar Type With George Sidney, Has Many Merry Moments

WITH A TITLE THAT leaves no doubt as to the type of entertainment, F. B. O. in "Clancy's Kosher Wedding" is offering the newest addition to the list of Hebrew-Irish pictures that have followed the success of "Abie's Irish Rose" on the stage.

George Sidney is featured as the Hebrew father with Will Armstrong a newcomer to the screen as the head of the Irish family. They are neighbors, business rivals as both run clothing stores and are friendly enemies. The Irish son is in love with the Jewish daughter, despite parental opposition, and in fact the story follows along the familiar surefire formula of pictures of this type.

The plot is light and the interest and comedy grows out of the scraps between the two fathers, the romance of the young couple and the action of a villainous rival, but most of the laughs are the result of gags and familiar racial character comedy that is worked in. There is a picnic with a scrap between the two races which leads to a ring fight between hero and villain resulting in the Jewish father losing his store to the Irishman, who gets lonely without him with the result that they go in business as partners and the young folks get married.

There is really nothing new in "Clancy's Kosher Wedding" but scenarist J. G. Hawks and director Arvid Gilstrom, both experienced in their lines have injected practically all of the situations, character comedy and gags that have time and again proved sure-fire and the result is a Jewish-Irish comedy that should prove a popular audience attraction.

Joseph P. Kennedy Presents
"Clancy's Kosher Wedding"
With George Sidney
Directed by A. E. Gilstrom
An F. B. O. Picture
CAST:

Hyman Cohen ..... **George Sidney**
Timothy Clancy ..... **Will Armstrong**
Mamma Cohen ..... **Ann Brody**
Molly Clancy ..... **Mary Gordon**
Leah Cohen ..... **Sharon Lynn**
Tom Clancy ..... **Rex Lease**
Izzy Murphy ..... **Ed Brady**

Length—5,700 Feet

Cohen and Clancy both run clothing stores side by side and are friendly enemies. Tom Clancy loves Leah Cohen, but her parents favor Izzy, a Hebrew prizefighter. Tom licks Izzy in the ring, and Clancy wins Cohen's store, but they become partners. Hebrew-Irish comedy

"Border Blackbirds"

Leo Maloney Is Again the Star and Director of Western Filled with Punch and Excitement

YOU CAN ALWAYS count on an ingeniously conceived plot that holds the interest, plenty of excitement and tense melodrama, and a lot of action, in a Leo Maloney western and "Border Blackbirds," his newest for Pathe release is no exception.

Pathe presents
Leo Maloney in
"Border Blackbirds"
Directed by Leo Maloney
A Pathewestern
CAST:

Bart Evans ..... **Leo Maloney**
Marion Kingsley ..... **Eugenie Gilbert**
Mournful Luke ..... **Nelson McDowell**
Suderman ..... **Joseph Rickson**
Mac Wraight ..... **Bud Osborne**

Length—5,326 Feet.

Bart and his pal find Kingsley, secret service man murdered. MacWraight, the murderer frames them but they escape and aided by Marion Kingsley they go to Wraight's headquarters, prove his guilt and round up his gang of crooks. Exciting action western.

The title refers to a band of ore raiders and all around crooks who are in league with a banker and who terrorize the western community. Leo and his pal immediately on reaching that section find themselves framed for the murder of a man they find in a deserted cabin who turns out to be a friend Leo is seeking. Convincing the dead man's sister of his innocence they work together, invade the gang's headquarters and after a series of daring adventures finally get the dope and round up the gang.

There are unexpected twists at every turn that keep the interest well sustained, for in a Maloney picture you can not tell what is going to happen next. Leo has more stunts than usual and while the story seems a little more forced than in some of his other pictures, it is nevertheless good entertainment that should appeal wherever Westerns are popular.

Eugenie Gilbert does good work as the girl and is especially effective in the dance hall sequences. Bud Osborne, as usual makes a capable villain and Nelson McDowell and the star's eccentric pal furnishes comedy relief. In addition to being the star Leo Maloney also made a good job of directing this picture.

"Mockery"

Lon Chaney, as Russian Peasant, Adds Another To His Long List of Picturesque Characters

GIVEN a new character and a story with infinite possibilities, Lon Chaney achieves but a moderate success because the author-director has fallen short in both capacities. He adds another fine study to his album of make-up, but he does not add another triumph to his list because he is so hopelessly encumbered by the amateurishness of the plot development and handling.

He assumes the role of a Russian peasant, ignorant and slow of thought, who becomes intrigued at the promise of Countess Tatiana that if he will guide her through the White cordon, she will be his friend. He never has had a friend and when, to forward the deception, Tatiana announces herself as his wife, he bears dumbly the lashings of the White troops rather than betray her. Once safe, Tatiana procures for him a menial position. Here he becomes a victim to the propaganda of the gate keeper with the one thought that when the revolution comes the beautiful Tatiana will be his prey. Chaney makes this an interesting character study, but it is unbacked by real plot and hurt by an overplus of supposed comedy relief that is too intrusive. The plot development is without real suspense and even the leaders are amateurish.

Ricardo Cortez is wasted as a most unimportant hero, but Charles Puffy shows well as the plotting gate keeper and Barbara Bedford, as the Countess, at least looks the part. She gets small chance to act. The picture does not rank with other recent Chaney productions.

Lon Chaney in
"Mockery"
With Ricardo Cortez
Story and direction by Benjamin Christensen
A Metro-Goldwyn-Mayer Picture

CAST:

Sergei	**Lon Chaney**
Dimitri	**Ricardo Cortez**
Tatiana	**Barbara Bedford**
Mr. Gaidaroff	**Mack Swain**
Mrs. Gaidaroff	**Emily Fitzroy**
Ivan	**Charles Puffy**
Butler	**Kai Schmidt**

Length—5,957 Feet

Sergei, a Russian peasant, guides the Countess Tatiana through the enemy lines in the Russian revolution. She poses as his wife and promises to be his friend; a promise he takes too literally. Made a servant, he falls dumbly for the gospel of Ivan and joins the revolution, only to give his life in defense of the Countess.

"Stranded"

Shirley Mason Has Leading Role in Melodrama Of an Extra Girl's Experience in the Studios

BASED ON A STORY by Anita Loos, who certainly knows her subject, the Sterling Production "Stranded" is a melodrama of the experience of a village girl who went to Hollywood to seek fame in the movies, but who, after a slight taste of success, found herself stranded and the prey of a polished designing villain.

Shirley Mason, as the girl, William Collier, Jr., as the country sweetheart who appears on the scene in time to save her, John Miljan, as the villain, and Gale Henry as a good-hearted friend of the heroine, all give satisfactory performances. Included in the cast, in the role of the girl's mother, is one of the screen's earliest stars, Florence Turner, who scores in this small role.

The story follows along well-grooved lines and the title, while appropriate, robs it of suspense. The highlight of the picture is the fact that it is an "inside" story of pictures and picture-making, particularly from the extra-girl angle. There are numerous shots of the largest studios, casting offices, etc., with several showing the players at work on the sets, the filming of scenes, and other details of picture production.

While lacking in punch and following along familiar lines, the inclusion of the "inside" angle of picture production will probably make it an interesting offering for the fans who have a lot of curiosity about this end of the game and want to know what is going on behind the scenes.

Sterling Productions, Inc., present
"Stranded"
With Shirley Mason and William Collier, Jr.
Directed by Phil Rosen

CAST:

Sally Simpson	**Shirley Mason**
Johnny	**Wm. Collier, Jr.**
Grant	**John Miljan**
Lucille	**Gale Henry**
Betty	**Shannon Day**

Length—5,414 Feet

Sally, movie-struck village girl, goes to Hollywood, has hard time and when her mother needs money she prepares to sacrifice herself to Grant, a rich roue, but her sweetheart Johnny is warned by a friend and arrives in time to save her and lick Grant. Melodrama.

"The Coward"

Interesting Story of New York Society and the Northwest, Has Warner Baxter in Featured Role

IT IS A STORY OF New York's millionaire class and the Canadian Northwest that is unfolded in the F. B. O. production, "The Coward," featuring Warner Baxter and adapted from a story by Arthur Stringer.

Contrary to the import of the title, the hero was not really a coward. He was an ambitionless rich chap and a physical weakling, but he did not show the white feather when his fiance was insulted by his rival. Spurred on by the girl and the desire of revenge he found strength during a stay in the rugged Northwest and retrieved himself eventually and of course won the girl.

"The Coward" is a combination of tense drama, well directed and well acted, and melodrama that is either quite improbable or largely dependent on coincidence. For instance, the early part of the picture arouses the attention by its drama and the gruelling hike with the veteran backwoodsman is effective and realistic, but the prodigious strength gained by one month's stay in the woods, that enabled the hero to climb a high cliff on a rope with his injured rival on his back, is unconvincing.

The two fights and the goading of the hero by the villain does not seem in keeping with the surroundings of an exclusive club, and the character of the villain is overdrawn for straight drama. Despite its improbabilities, however, "The Coward" should hold the interest of the average audience, and prove a satisfactory attraction.

Warner Baxter gives a vigorous and capable performance and Freeman Wood makes a satisfactory villain. Raoul Paoli is exceptionally fine as the French backwoodsman and seems to be the real thing. Sharon Lynn makes a good impression as the girl the two men fight over.

Joseph P. Kennedy presents
"The Coward"
With Warner Baxter
Based on a story by Arthur Stringer
Directed by Alfred Raboch
An F. B. O. Picture

CAST:

Clinton Philbrook	**Warner Baxter**
Alicia Van Orden	**Sharon Lynn**
Leigh Morlock	**Freeman Wood**
Pierre Bechard	**Raoul Paoli**
Darius Philbrook	**Byron Douglas**
Marie	**Charlotte Stevens**

Length—5,093 Feet.

Clinton loves Alicia but she insists he make a man of himself. His rival Morlock picks a quarrel and licks him. Clinton goes to the Northwoods and returns a strong husky chap, soundly thrashes Morlock and wins Alicia. Drama.

Timely Reviews of Short Subjects

Edited by C. S. Sewell

"The Dancing Fools"

Universal—Two Reels

Stern Brothers are offering a new series of comedies based on popular cartoons. This time Goldberg's "Mike and Ike" furnish the basis. Newspaper readers will recall that "Mike and Ike," They Look Alike." And these characters are in the hands of Charles King and Charles Dorety, who is pictured here. There are a number of laughs, several of them growing out of the fact that the characters cannot be distinguished from each each and are constantly getting mixed up. This offering shows them having trouble evading the landlady and then going to a tough dance hall with a couple of girls. The boys manage to get it in the neck all around, but Mike and his fat partner manage to win a prize for the roughest dance when she cuffs him all over the floor. There are several good gags, including several new ones, the two leading players are well selected and the series should prove popular in the majority of houses.

"The Fighting Texan"

Universal—Two Reels

Fred Gilman, shown here, again appears in the role of a strange cowpuncher who turns out to be a ranger. It is up to the series standard in action and should prove a satisfactory offering where short westerns are liked. In this instance, the story follows one of the usual variations of familiar formulas for this type. The ranch foreman is a crook and leader of rustlers and also steals the girl's money, blaming everything on the new cowpuncher and locking him in a barn. He escaped and gets the sheriff and succeeds in rounding up the gang, while the sheriff reveals the fact that the stranger is a ranger sent to catch rustlers.

"A Hole in One"

Pathe—One Reel

A GOLF GAME AND a goat supply the the humor in the Aesop's Fable cartoon. Of course, the goat gets busy and after Al has failed to steer him by turning his horns, the goat "butts" Al across the landscape. Not up to the best offerings in this series. The humor does not seem as spontaneous or the stunts as clever as usual.

"On the Hook"

Pathe—One Reel

CONTRASTING METHODS of catching fish make up this excellent issue of the Sportlight. One shows fishing without effort in a well-stocked private pond where every cast is a bite. The other shows a party out tarpon fishing off the coast of Florida, where it is necessary to use skill and perseverance to land these huge finny fighters. This reel should, of course, appeal especially to anglers, but the tarpon fishing offers excitement and thrills for all.

"The Newlywed's Troubles"

Universal—Two Reels

Joe Young, pictured here, appears as Snookum's father in this issue of the Newlyweds series, which is one of the best of the lot. A railroad station and a train furnish the background for Snookums' stunts and the little fellow certainly gets in a continual succession of mischief keeping the passengers and station loungers in an uproar. There are more than the usual number of laughs in this issue and the gags are clever and amusing. It seems as if Snookums gets better and better all the time and some of the things he does are really remarkable for so young a child. He is a born actor and certainly has the facility for taking direction. There is a rapid-fire succession of amusing incidents and this is one of the best of the series.

'Jack From All Trades'

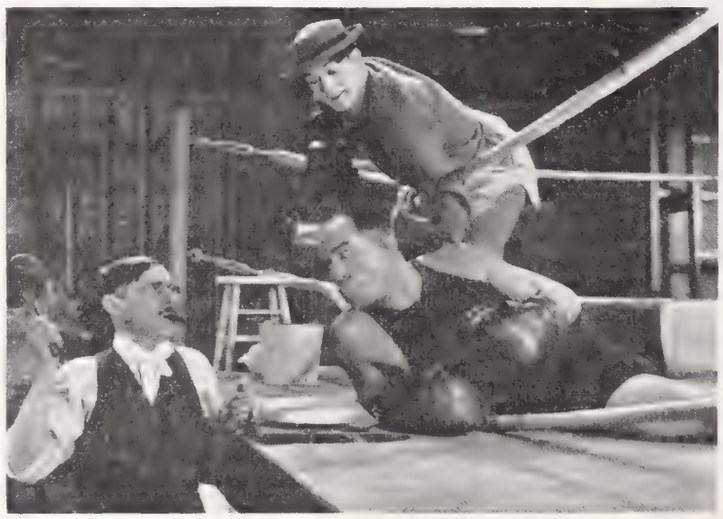
Educational—One Reel

SPURRED ON BY HIS WIFE to get some money, Felix the Cat uses his wits and gets the "jack" by trying several trades, the most lucrative one being when he hitches a tire pump to a saxophone and makes wonderful jazz. There are several amusing moments in this cartoon. Among other things, Felix "barbers" a broom and mop and repairs a decrepit rake in an ingenious manner.

"Danger Ahead"

Universal—Two Reels

This is the first of a new series of Mounted Police stories starring Jack Perrin who is pictured here. The story concerns the chase of a gang of fur thieves during which Jack meets and falls in love with a girl who turns out to be the daughter of the gang's secret leader. To complicate the story, the father is seeking to force the girl to marry one of the gang. Jack goes at the problem with avidity and despite the many handicaps he succeeds in capturing the gang and winning the girl. There is more action than usual for this type and Jack indulges in several hand-to-hand fights. It is a good start for the new series. Josephine Hill is cast as the girl and Nelson McDowell as the father with Cuyler Supplee as the villain. This series should appeal to patrons who like the rugged stories of the Mounties and the Northwest country.



"Poodles" Hanneford, star of the Educational-Mermaid Comedy "Plumb Dumb" engages in a ring fight with "Bull" Montana. Henry Murdock is the time-keeper.

"Smith's Pony"

Pathe—Two Reels

Between little Mary Ann Jackson, the familiar big spotted dog and a tiny Shetland pony that is hardly as big as the enormous "mutt," this number of the Smith Family series of Mack Sennett Comedies should especially delight the children. There is, however, enough farce comedy material growing out of the fact that the pony's name is Lillian and Mrs. Smith misunderstands her husband's solicitude for Lillian's comfort, believing he is having an affair with a woman, to please the average grown-ups. There are some amusing situations aboard a ship and in San Francisco's Chinatown. Ruth Hiatt and Raymond McKee appear in their usual roles as Mr. and Mrs. Smith.

"Pathe Review 38"

Pathe—One Reel

THE SECTION DEALING with the House Wren is one of the most interesting and instructive things that has appeared in recent Pathe Reviews. It pictures the home of these little birds and their growth by day until they fly. Other good numbers include scenes of the gathering of galax leaves in the Carolina mountains, parasol making in Japan which is in Pathecolor, and views of the growing of cocoa in Trinidad.

"Oh, Teacher"

Universal—One Reel

THIS IS THE fourth of the new series of cartoons drawn by Walt Disney starring Oswald the rabbit and it lives up to the promise of the first three as a clever, peppy and amusing series of cartoons that should prove popular in any type of house. This one deals with Oswald as a school kid and introduces a cat as his rival. It contains some of best gags we have seen in cartoons.

"Outdoor Sketches"

Educational—One Reel

TWO SECTIONS, the first called "Poor Fish," showing the Autumn salmon run in the Columbia River and the second a series of beautiful views of the tide going out as the sun sets, titled "Ebbing Tide," comprise this Robert C. Bruce subject. It ranks well with the series, and the salmon run, especially the fish jumping up a small waterfall, is exciting.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Ohio M. P. T. O. Sets Convention Date

Moving Picture World Bureau, Cincinnati, Ohio, Sept. 8.

AT a meeting of the Board of Trustees of the M. P. T. O. Ohio held at the Neil House, Columbus, last week, it was decided to hold the seventh annual convention of the organization at Columbus on November 15 and 16. A committee consisting of J. J. Harwood, Cleveland; John A. Schwalm, Hamilton; Sam E. Lind, Zanesville; Wm. M. James and P. J. Wood, Columbus, was appointed to arrange details of the affair. A trade exposition at which will be shown the latest equipment and appliances will be held in connection with the convention.

Loew's and United Artists' vaudeville and picture house opened at Columbus recently. The house, which occupies a prominent location on Broad street, one of the principal thoroughfares, will maintain an admission scale of 25 and 35 cents for matinees, and 35 and 50 cents for evening performances.

Ike Libson, managing director of the first-run downtown houses in Cincinnati, announces that the present trouble in Chicago will in no way affect any of the houses under his control, adding that he has reached an agreement with his operators extending over a period of two years. This statement has been verified by the business agent of Motion Picture Operators Union No. 165.

The Grand Opera House, Cincinnati, legitimate, which is playing a pre-season engagement of "Old Ironsides," has effected a tie-up with a local daily whereby all children under 16 years of age will be admitted for half price, the newspaper assuming the other half of the admission fee. Manager Milford Unger predicts a box office record for the picture.

Toledo

The Temple Theatre, Toledo, Ohio, is at present dark, and will so remain until installation of Movietone has been completed. This is the first theatre in Northern Ohio to make such installation.

Toledo is to have another theatre to its already long list, namely, a new house which J. A. Beidler and Martin Smith will erect in the west end. It will have a 1,500 seating capacity.

Lakeside

The Lakeside Association, of which A. L. Hoover is general manager, will build a $150,000 theatre in that city.

The new Ohio Theatre, formerly the Majestic, Sidney, Ohio, was recently opened with unusual pomp and ceremony. At the hour of opening several bombs were exploded over the city, and at the same time city and county officials moved in a body from the city hall to the theatre, the procession being escorted by a torchlight brigade. The party was met at the theatre by J. Myer Schine, president of the Schine Enterprises, following which the doors were unlocked and the house formally dedicated by Mayor Taylor A. Davidson. The house has been remodeled and refurnished from pit to dome, and a new Master Page Organ installed. A. L. Boon is manager.

Eaton

A deal has been closed by the Albright-Neiser Amusement Co., whereby this organization comes into possession of a prominent business block at Eaton, Ohio. The Star Theatre, located directly across the street, and operated by the Albright-Nieser interests, will be moved into the new property after same has been revamped for the purpose. The owners, whose headquarters are at Lima, Ohio, operate a chain of houses.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Sept. 8.

SEVERAL conferences have been held of late between theatre owners and employees regarding the renewal of the working agreement, which expires shortly, and it is believed that an agreement will be reached without difficulty. A new agreement is to be made with the moving picture operators here and with the stage hands in the suburban city of Oakland. Irving C. Ackerman, chairman of the Allied Amusement Industries, and Thomas D. Van Osten, secretary-manager of this organization, have represented the theatre owners at the conferences, the operators being represented by Anthony L. Noriega, secretary-treasurer of the International organization, and J. M. Triplett, business manager of Moving Picture Operators' Local 162.

The Irving Theatre, Fourteenth avenue and Irving streets, was the scene of a fire late in August while a fashion show was being presented under the auspices of the merchants in the Sunset district. The blaze is believed to have been started by an overheated floodlight and quickly swept the stage. The house was emptied in one minute from the time the fire started and no one was injured, although the loss is estimated at $7,000, largely to costumes. The house is owned by the Golden State Theatre & Realty Co. and is operated under the management of George Nasser.

Charles E. Kurtzman, manager of the Warfield Theatre, and who has been in charge of the exploitation work on Greater Movie Season for West Coast Theatres, had no sooner finished the latter than he slipped away to Reno, Nev., where he was married to Jean Cauthorne, of San Francisco.

Harold B. Franklin, president of West Coast Theatres, Inc., was a recent visitor at San Francisco from his Los Angeles headquarters and expressed his decided approval of the manner in which Greater Movie Season had been put on here.

The Imperial Theatre, operated for a time as a grind house, has been redecorated and reopened as a first run house, with Horton Kahn in charge for West Coast Theatres. It is being operated as a 40 cent house.

Raymond Morales is the new owner of the Regent Theatre, having succeeded Dr. Frank Said.

Viola Langer has sold the Lux Theatre, Twenty-eighth and Church streets, to W. Pillig and in turn has purchased the Park View Theatre from the Austin Realty Co.

The many San Francisco friends of Fred Dahnken, Jr., were shocked to learn of his death recently at Salt Lake City, following burns sustained in the basement of his home.

G. N. Montgomery, of the Supreme Film Company of California, was a recent visitor at San Francisco, coming up from his Los Angeles headquarters to confer with local Manager W. J. Lee.

H. J. Henrioulle, for many years with San Francisco film exchanges, but who left a couple of years ago to take up other lines of work, is back to his first love and is selling short subjects for Pathe.

St. Louis, Mo

Moving Picture World Bureau, St. Louis, Mo., Sept. 8.

THE houses operated by the St. Louis Amusement Company commencing on September 5 will issue Cashogas coupons to patrons on special days. These coupons are redeemable in gasoline or oil at the filling stations of a national distributor of such products. Or if the patron prefers he can obtain theatre tickets or cash for his coupons. The twenty-seven theatres in the St. Louis Amusement chain will offer one or two Cashogas coupon days each week. With each adult ticket 10 coupons will be given and five with each child's ticket.

The National Theatre Advertising Company of St. Joseph, Mo., has obtained a charter to do business from Secretary of State Becker. It will have 3,000 shares of stock of $10 value each. Incorporators, D. R. Bellomy, G. E. McCandless and A. J. Brumswig, all of St. Joseph.

St. Louis joined in the tenth annual celebration of Paramount Week in a big way. The Missouri Theatre had Bebe Daniels and Gertrude Ederle in "Swim, Girl, Swim," while fifty-five other theatres in St. Louis showed Paramount pictures during the week.

Chester Stewart, formerly with Warner Brothers, is now special representative for Columbia Pictures Corporation, Barney Rosenthal, president, has announced.

Jake Rosenthal, proprietor of the Majestic Theatre in Dubuque, Iowa, visited with his brother, Barney Rosenthal, president of Columbia Pictures Corporation, during the past week.

New York

Moving Picture World Bureau, Albany, N. Y., Sept. 8.

EXHIBITORS are returning from their vacations. Mike Kallett, of Oneida, is back home from Michigan. "Pop" Linton has returned from a two weeks' vacation in Maine. Joe Saperstein, of Albany, is back from New York City, and so is George Ryer, of the Albany Theatre. George Markell, of the Strand in Pittsfield, has returned from Boston, where he attended the wedding of his sister. Bill Kennedy is back at Champlain from his camp at Chazy Landing.

Ellenville

Jim Spardio, who runs the Shadowland Theatre in Ellenville, is making more money these days out of his trotting horse than he is from his theatre. Mr. Spardio has a horse that can step with the best of them and last week the animal captured a $2,000 stake at one of the Fair races. And speaking of fairs, Frank Asher, of Rhinebeck, a well-known exhibitor in that village, serves as treasurer of the Dutchess County Fair, and was so busy last week that he absolutely refused to see any of the film salesmen from Albany.

It now looks as though the Eagle Theatre in Albany would not be reopened this fall. The house was closed two or three months ago by George Rogerts, an old-time exhibitor, who had opened the theatre some months previous.

Illinois

Moving Picture World Bureau, Chicago, Ill., Sept. 8.

ANOTHER new movie theatre is projected for Lombard, a west side suburb. Elmer F. Behrens, the architect, says the house will be built on the north side of St. Charles Road, near Park street, and work will start at once with completion set for next spring. The new theatre will seat about 1,000 and cost $125,000. The house will be called the new Lombard Theatre. The Lynch Theatres Circuit will operate the new theatre according to the announcement.

Rockford

The big thing these warm days in the live movie theatres is the bathing beauty contests and Manager St. Pierre of the Orpheum Theatre at Rockford, Ill., had to hold a second show in order to take care of the rush of patrons, who wanted to see the bathing beauties.

Niles Center

Morris Sider is having plans drawn for a movie theatre to be erected at Niles Center, Ill., that will cost $150,000 to complete.

Muskegan

H. C. Burnett plans to build a new movie theatre at Waukegan, Ill., and has secured a site at the corner of Clayton and Genesee streets.

Woodriver

M. L. Burroughs and Frank B. Sanders will build a movie theatre at Woodriver, Ill., the home of the Standard Oil refinery.

Jack Miller has returned from his eastern trip for the association and reports progress to the Chicago members.

Work has started on the new 1,200-seat theatre at Lombard, Ill., that is being erected by the Lombard Realty Company. The house has been leased to the Fischer Paramount circuit.

Havana

Clark and Son have sold their Castle Theatre in Havana to Manager Wright, who operates the Lawford Theatre there.

Peoria

The Gem Theatre at Peoria, Ill., has been sold to Adolph Szold of the Apex Theatre by O. Murdock who was the former owner.

Frank Levine, formerly of the Adams Theatre, took over the Randolph on August 1st, as previously announced, and will put a fifteen-cent policy into effect.

It is reported that Richard Salkin, who has been selling pictures for the Gotham Exchange, has been appointed manager of the Jackson Park Theatre, to take the place of Nat Wayne, resigned.

Earle Johnson has withdrawn the Strand Theatre in Brookfield and the Auditorium in Berwyn, from the Coston Booking Circuit, and hereafter will personally buy pictures for these houses.

W. H. Hollander, regional publicity director for the Publix Theatres, has returned from his vacation spent in the east and Herbert Ellisburg of the Chicago publicity offices is spending his vacation hunting and fishing.

Freeport, Ill., will have an additional motion picture theatre when the remodeling of the Germania, an old-time road show house, is completed.

F. R. Hirsch has resigned as display manager of Great States circuit.

Arnold Schaak of the Keystone and Panorama Theatres, who has been vacationing in California for the past two months, has returned to Chicago.

Nebraska

Moving Picture World Bureau, Omaha, Neb., Sept. 8.

HARRY BRADER, orchestra leader of the Rialto Theatre, Omaha, was injured in an automobile accident near Milford, Iowa., recently, when he and his wife and small daughter were returning from a vacation trip. He was cut and bruised, but his wife and daughter suffered no harm.

J. W. Blair is the new owner of the Moon Theatre at Spencer, Neb. He bought it from C. Kehlsen.

A. E. Post of the Gem Theatre, Lyman, Neb., has been in Omaha for some time with his wife who has been in a hospital there.

The Reams Theatre at Naponee, Neb., reopened its doors the other day, after having been closed for some time.

Oscar Gross sold the Empress Theatre at Verdigre to A. V. Jacminek.

The Capitol Theatre at Lincoln has been bought by Nick Paper, who has been operating the Sun there.

The Strand Theatre at Council Bluffs will be opened soon, after being closed for many weeks on account of extensive remodeling.

Michigan

Moving Picture World Bureau, Detroit, Mich., Sept. 8.

THE State Theatre, which opened less than two years ago under the Kunsky management, has instituted a change in policy with this week's showing, now presenting Loew vaudeville in addition to a feature photoplay. The Loew-Kunsky deal was effected several weeks ago and brings to a close threats that Loew would build a theatre in Detroit to get a break for its vaudeville. The Temple and Uptown Theatres, homes of Keith vaudeville in Detroit, recently introduced feature pictures with their programs and now a war for attendance is to make things merry in Detroit.

Oscar A. Doob, manager of the publicity and advertising departments of the Kunsky theatres, has returned from Cleveland, where he spent several days studying the operation of vaudeville theatres in that city.

The five Kunsky theatres in the downtown section are using all the news reel services available.

A wedding of note took place at the Whittier Hotel recently when Mrs. Mittie Rathbun, daughter of Col. W. S. Butterfield of the Butterfield Theatrical Circuit, became the bride of Charles S. Mott, of Flint, vice-president of General Motors Corporation. They have departed for a honeymoon tour of South America and Europe.

Thomas D. Moule, manager of the Adams, State, Capitol and Madison Theatres, has returned from a two weeks vacation.

The Broadway Strand Theatre, which has been visited by a series of ups and downs over the course of the past few years, and which has been closed for the past six months, is to reopen, according to a sign over its doorway. The new owners have failed to disclose their policy, however.

The Wood Theatre No. 1, originally opened nine years ago by Henry S. Koppin, and later leased to George Koppin, who has since operated it, is now being operated on a day-to-day proposition by Jacob Schreiber of the Blackstone Theatre. The building is to be torn down to make way for a department store extension.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Sept. 8.

THE wage scale committee of the Theatre Owners Association of the Northwest has finally, after many conferences, reached an agreement with a committee of the Musician Union and new contracts have been signed for a year. The new agreement has no material changes over that of last year and the scale is the same. The exhibitors were unsuccessful in an effort to have the agreement of eight months' duration.

The Loeb Arcade, which houses the Finkelstein and Ruben home office and a number of film companies, was thrown into receivership recently by order of a Minneapolis district judge. Until its sale about a year ago, Finkelstein and Ruben owned 49 per cent of the stock in the Loeb Arcade. It is reported that F & R were instrumental in throwing the company into receivership to protect their interests and force fulfillment of the deal.

Members of the Minneapolis film exchanges gave a party at the Oak Ridge golf course early this month in honor of G. Ralph Branton, former manager of the Minneapolis Educational branch. Branton has recently been appointed manager of the Minneapolis Theatre for Finkelstein and Ruben. In recognition of his efforts in behalf of the Film Board of Trade and the Arbitration Board, Branton was presented at the party with a costly golf bag.

James R. Grainger, general sales manager of Fox Films, stopped in Minneapolis at the close of his seven weeks' trip throughout the United States to visit Moe Levy, Fox manager.

Among the vacationers in northern Minnesota is W. B. Liebmann, manager of the Minneapolis branch of Pathe Exchanges, Inc.

The Premier Film exchange of Minneapolis has engaged J. E. Humphrey to represent it in Minnesota, North and South Dakota and the northern section of Wisconsin. Miss Rose Greenberg has been added to the Premier staff, checking contracts.

Plans are completed and Harry Dickerman is ready to call for bids for his new theatre to be erected at 3215 Penn avenue north. Dickerman now owns the Penn Theatre at Thirty-second and Penn avenues north.

George W. Welle, Jr., state fire marshal, has just issued new regulations, which practically eliminate any possibilities of the itinerant show operating in Minnesota on a profitable basis. A permit must now be applied for ten days before a showing and details must be given a deputy fire marshal or agent of the apparatus to be used and location of the machine, which must not be placed within a radius of 30 feet of any building. A fee of $5 is charged for each performance and the showman must be bonded to the satisfaction of the fire marshal's office.

Wertin Bros., former operators of the Winter Theatre in Albany, Minn., have just opened the new Wertin Theatre in that town. The new house is up-to-date in every way and good product has been contracted for.

The "price war" in Hibbing, Minn., is being personally supervised by Arthur Abelson, district manager of the northern division of the F & R Theatres. Abelson recently announced a change in policy for the Homer Theatre, cutting the admissions to 10 cents to meet the stiff competition of the Garden Theatre, run by Edelstein and Edelstein. Attendance has increased enormously at both theatres, according to reports.

The theatre equipment owned by the Platte, S. D., Community Club has been leased for a period of one year to Harry Anderson, who will operate a theatre in that town.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F B O

ARIZONA NIGHTS. Star, Fred Thomson. This is a good Thomson subject that will get business in any small town. Thomson is money for the small towns if one does not have to take fifty more to get him. Special, no. Appeal, 90 per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

BREED OF THE SEA. Very good subject with fairly good drawing power. Pleased. Tone, good. Appeal, eighty per cent. City 23,000. Draw average class. Admission 10-30. Ad. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

COWBOY MUSKETEER. Star, Tom Tyler. The best Tyler we have seen. Plenty of action. Story good. Cast in full were good. Tone, good. Sunday or special, no. Appeal, fine. Town 412. Farmers-merchant type. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

DON MIKE. Star, Fred Thomson. Another good one from Fred. I do not think, however, it is as good as some of his old ones; but at that it's O. K. and made money for me on a Saturday. Draw farm class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

FIGHTING HOMBRE. 5 reels. Star, Bob Custer. Just another small western. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HITTING THE BREEZE. Star Tom Tyler. Well, Tom, it looks like you are going to take Fred's place. The kids like Tyler and bring the old folks. This is a fair western. Draw farm class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

HOMESTRUCK. Star, Viola Dana. A good clean little program picture, but it fell away down at the box office. Those who came were well pleased. Print good. Tone, good. Sunday, yes. Special, no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

KEEPER OF BEES. All star cast. Went back and dug this one up and made some money on it. Here, folks, is a real bet for a little town. If you haven't played it, get it and make some money for yourself. The picture is there and makes some of this jazz stuff look like the second pair of pants to a two-pants suit. Tone, good. Sunday or special, yes. Appeal, one hundred per cent. H. L. Beudon, Grand Theatre, Port Allegany, McKean County, Pa.

MOTHER. Star, Belle Bennett. One of F. B. O.'s specials and a fine picture that pleased a fair Saturday night crowd. Played this at an advanced price and made a little money. Tone, fine. Sunday and special, yes. Apeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

RED HOT HOOFS. Star, Tyler. Always depend on Tyler and his pals. Never fail to please our clientele. Tone, good. Appeal, ninety-five per cent. Mixed town of 23,000. Admission 10-30. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

REGULAR SCOUT, A. Star, Fred Thomson. Another good picture of Fred's and a little different from the others that we have played. Ran this on Saturday night to a fair house and made a little money on it, for which we are thankful. Tone, fine. Sunday, yes. Special, no. Appeal, ninety-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma

ROSE OF THE TENEMENTS. Star, Shirley Mason. Seven reels in good condition. This is a good show. Drew the best crowd so far this summer. Book it and boost it. Tone and appeal good. Sunday, special yes. Draw general class, town 371. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.

Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.

OUR GANG.

TARZAN AND THE GOLDEN LION. Star cast. Good picture for children, but not much for grownups. Too much impossible stuff. Print good. Sunday, yes. Special, no. Fair appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TRAFFIC COP. Star, Flynn. Pleased my audience but not much. Not enough action for Flynn's fans. Tone, good. Sunday, yes. Special, no. Appeal, fair. Town 412. Farmers-merchant type. Admission 10-25. J. C. Leveck, Benoit Auditorium, (100 seats), Benoit, Mississippi.

First National

ALL ABOARD. Star, Johnny Hines. Worst that Hines was ever in. Nothing to it. If Hines is a favorite in your town shelve this, as it might kill his popularity. Draw general class, town 2,200. Admission 15-25. R. L. Overstreet, Lyric Theatre, Springfield, Kentucky.

BABE COMES HOME. Star, Babe Ruth. A fair baseball story with Babe displaying unusual talent for a beginner. The tobacco and cuspidors could have been eliminated. S'funny, but this picture got us nothing. Wonder why? Tone, good. Sunday, maybe. Special, no. Appeal, fifty per cent. City of 500,000. Wealthy and intelligent type. Admission 10-25. Wm. T. Weeks, Shorewood Theatre (1,150 seats), Milwaukee, Wisconsin.

CLOTHES MAKE THE PIRATE. Star, Leon Errol, also Dorothy Gish. An unnecessarily lengthy picture. Not much about the comedy situations. Leon Errol not known here. Lost money on this film. M. Vallicha, Capitol Theatre, Karachi, India.

DON JUAN'S THREE NIGHTS. Star, Lewis Stone. An excellent program attraction with Lewis Stone which will do a good business, but not a big picture: will do a good business if not over-advertised. Special, no. Appeal, 90 per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

JUST ANOTHER BLONDE. Stars, Dorothy Mackaill, Jack Mulhall. This is a pleasing little program picture with the stars named and will more than please the average movie fan. However, not a big picture to step on, by any means. Special, no. Appeal, 80 per cent. L. O. Davis, Virginia Theatre ,Hazard, Kentucky.

LADY IN ERMINE, THE. Star, Corinne Griffith. Another good one from Miss Griffith and played three nights and then didn't make expenses. Think every one was well pleased. W. C. Snyder, Coy Theatre (260 seats), Lamont, Oklahoma.

McFADDEN'S FLATS. Stars, Charles Murray, Chester Conklin. Very good but not a special. No better than Sweet Daddies and cost me three times as much. People would not pay increased admission, so did not take in film rental. Tone good, appeal not so good on price, on picture 90 per cent. Sunday yes, special no. Draw farm class, town 400. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

MASKED WOMAN, THE. Star, Anna Q. Nilsson. A good program picture and played two nights to very small houses. Lost money on this one, as I got very few out to see it. Tone, fine. Sunday and special, no. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

PERFECT SAP. Star, Ben Lyon. This is an extra good program picture, but didn't get but a few out to see it, so lost money again. It seems as though the show business here has gone to the "dogs." Tone, good. Sunday, yes. Special, no. Apeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Okla.

NAUGHTY BUT NICE. (6,520 feet). Star, Colleen Moore. This is a real cute story for Colleen and it seemed to tickle fans immensely, judging from the continual outbursts of merriment. Speaking from box office point of view would say the picture is heart balm to the exhibitor. Wm. T. Meeks, Shorewood Theatre, Milwaukee, Wisconsin.

SEA TIGER. Star, Milton Sills. A good entertainment but not up to Sills' best. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. Town 300. Country type. Admission 15-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

SEA TIGER. Six reels. Star, Milton Sills. Sills is very good in this. Story fair. Will pass as a program picture. Some scenes too raw for us. Also too many fight scenes, which, through our light or some cause were very dark on the screen. We about broke even. Draw general class, town 2,200. Admission 15-25. R. L. Overstreet, Lyric Theatre, Springfield, Kentucky.

THREE HOURS. Star, Corinne Griffith. This picture pleased all who saw it despite the fact that it was a bit too long, drawn out and sad. Not just the type for Corinne Griffith, but will please most everyone and should do good business most everywhere. Special, yes with regard to above. Appeal, 90 per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

THREE HOURS. Star, Corinne Griffith. A fine program picture and about the best one of Miss Griffith's. Played this one night and didn't near make expenses on account of a tent show for opposition. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

UNKNOWN CAVALIER. Star, Ken Maynard. Pretty much shooting gallery stuff, but some of the kids liked it. Some of the adults walked out. Played it for free matinee and didn't have time to look at it much. Sunday or special, no. Appeal, fifty per cent. Sam Brooks, Liberty Theatre (450 seats), Hailey, Idaho.

Fox

CANYON OF LIGHT. Star, Tom Mix. Good picture with lots of laughs. Played this with last episode of House Without a Key and had a good crowd. The House Without a Key was a pretty good serial but not as good as the "Green Archer." Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. H. L. Beudon, Grand Theatre, Port Allegany, McKean County, Pa.

CANYON OF LIGHT. Star, Tom Mix. As usual, Tom brought them in and put it over. Lots of hokum, but that's what they want and expect. Tom, stay with this type and we're with you. Draw farm class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

WOMAN POWER. Stars, none. Ye Gods, fellow exhibitors, lay off—absolutely without any power at box office. Failed to take in enough to pad a crutch. Appeal, fifty per cent. City 23,000. Draw average class. Admission 10-30. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

Metro-Goldwyn

CAPTAIN SALVATION. Star, Lars Hansen. A deep sea melodrama with real honest to goodness actors. The sub-titles do not make good reading for children, but we cut them out and the beautiful ending healed all the sore spots. If your audience will stay to the end they will like it. Tone, fair if cut. Sunday, no. Special, yes. Appeal, seventy per cent. Wm. T. Weeks, Shorewood Theatre (1,150 seats), Milwaukee, Wisconsin.

FIRE BRIGADE. Star, Charles Ray. A fine picture and one that cost us too much to make an even break; nevertheless, it's a good entertainment. Tone, okay. Sunday okay. Special, no. Mixed class town of 3,300. Admission 10-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

FRONTIERMAN. Star, Tim McCoy. As usual, another good one with a growing star. Tone, okay. Sunday, okay. Special, no. Mixed class town of 3,300. Admission 10-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

JOHNNY, GET YOUR HAIR CUT. Star, Jackie Coogan. A picture of a boy wanderer who has no home and who saves the life of a little girl. Her father is a wealthy horseman. Through luck and perseverance he rides the winning horse under difficulties. A story of the race tracks. Nothing much new in the plot. We played it as a special; not a special, however. Pleased a majority. Yes for Sunday. Prints in fair shape. Tone fair. Exceptionally cool weather out here and fair rains. Business good. Draw agricultural class, town 450. C. G. Brothers, Grand Theatre (400 seats), Grand River, Iowa.

LOVERS. Star, Ramon Novarro. Big flop is all I can say for this, and Metro claimed a lot of good pictures, which is true, but I have found a lot of poor ones from them. Tone, good. Sunday, yes. Special, no. Appeal, fifty per cent. Sam Brooks, Liberty Theatre (450 seats), Hailey, Idaho.

RED MILL. Business very poor on this one, having seen it before I played it. I didn't try to get them in, as I knew it would be a shame to take the money. Tone, good. Sunday, yes. Special, no. Appeal, twenty per cent. Sam Brooks, Liberty heatre (450 seats), Hailey, Idaho.

SLIDE, KELLY, SLIDE! William Haines heads star cast. We played this up as a special during our baseball tournament, and it clicked. It's an exceptional picture for baseball, with enough comedy to go good. Karl Dane drew his share of the laughs. We had plenty of comments on this picture. Tone excellent. Sunday and special, yes. Appeal big. Prints fair. Draw agricultural class, town 450. C. G. Brothers, Grand Theatre (400 seats), Grand River, Iowa.

SLIDE, KELLY, SLIDE! William Haines and star cast. One of the best shows we have played this year and it pulled good houses. Tone O. K. Yes for Sunday, no as special. Draw mixed class, town 3,300. Admission 10-30. P. L. Vann, Opera House, Greenville, Alabama.

Paramount

LOVE 'EM AND LEAVE 'EM. Here was a sure lemon. Louise Brooks is the bunk. If I had her paid of Under Pins I'd keep them covered up. Paramount pictures were terrible last year. Never again unless they change and put on some real pictures. I made money on three pictures and lost money on thirty-three. Sunday or special, no. Appeal, none. H. L. Beudon, Grand Theatre, Port Allegany, McKean County, Pa.

FASCINATING YOUTH. Star cast. Something innately clean and wholesome about this. Junior stars very good. No special. Why can't Paramount's pictures all have the small-town appeal this one has? Dwight Grist, Theatorium, Columbia Falls, Montana.

KNOCKOUT REILLY. Star, Richard Dix. Supposed to be a special on a percentage basis. As a knockout at the box office it's very weak. The prize fight is very good, but the rest of the picture is mediocre. Tone, good. Sunday, yes. Special, no. Appeal, sixty per cent. City of 500,000. Wealthy and intelligent type. Admission 10-25. Wm. T. Meeks, Shorewood Theatre (1,150 seats), Milwaukee, Wisconsin.

MYSTERIOUS RIDER. Star, Jack Holt. Very good western that went over big on a holiday. Zane Grey stories are always good, and Paramount delivers the goods on Westerns. Town class of 2,500. Admission 10-25. S. H. Rich, Rich Theatre, Montpelier, Idaho.

WINE. Star, Clara Bow. A very pleasing picture. Satisfied our patrons although a second run. Had good business. The Capitol Theatre, Karachi, India.

WORLD AT HER FEET. Star, Florence Vidor. Entertainment to the tune of "Love Me and the World Is Mine." Sunday, yes. Special, no. Poor appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Producers Dist. Corp.

JIM THE CONQUEROR. Star, Elinor Faire and William Boyd. This is an excellent picture that you can step on and anything you promise will not be too much, for it is a real picture. Failed to click as it should at the box office; however, no fault of the quality of the picture. If you can get them in it will certainly please. Special, yes. Appeal, ninety-five per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

United Artists

GENERAL, THE. Star, Buster Keaton. A sure cure for the willies. Keaton's funnist, but it flopped here. No fault of the picture. Not a special. Dwight Grist, Theatorium, Columbia Falls, Montana.

Universal

BORDER SHERIFF. Star, Jack Hoxie. We drew an excellent print of this. Was better than the last one we played. Scenes were good and clear, and with good projection went over good. Had plenty of comments for a Western. Due to opposition, drew only fair house. Tone, good. Sunday, yes. Special, no. Excellent appeal. Agricultural class town of 450. Admission 10-15. C. G. Brothers, Grand Theatre (400 seats), Grand River, Iowa.

BUCKAROO KID. Star, Hoot Gibson. Not as good as some Hoots, but it brought out the crowd and everybody seemed to have enjoyed it, so that satisfied me. Tone, none. Sunday or special, no. Appeal, ninety-five per cent. Farmers town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

CALGARY STAMPEDE, THE. Star, Hoot Gibson. One of the really entertaining Western pictures from Hoot Gibson. Played this a second time and drew fairly well. The Capitol Theatre, Karachi, India.

ESCAPE, THE. Star, Pete Morrison. Just an ordinary Western. Plot no different from a lot of others. Fair tone. Sunday and special, no. Appeal, sixty per cent. Agricultural class town of 450. Admission 10-15. C. G. Brothers, Grand Theatre (400 seats), Grand River, Iowa.

HIDDEN LOOT. Star, Jack Hoxie. Average Western. Good work done by dog and house pals of Hoxie. Print good. Tone, okay. Sunday and special, no. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HIS PEOPLE. Star, Rudolph Schildkraut. This is a mighty good picture. A drama of the home. A good story and direction. Suitable for any audience. It seemed like the picture was a bit long, but our patrons liked it and we're satisfied. Tone and appeal, good. Special, maybe. Prints good. C. G. Brothers, Grand Theatre, Grand River, Iowa.

THE ICE FLOOD. Stars, Harlan and Dana. An extraordinary good program picture but slow at the box office. Print good. Tone, good. Sunday, yes. Special, no. Appeal, fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LOOKING FOR TROUBLE. Star, Jack Hoxie. Good. Enough comedy to make it good. Comedy is what the Blue Streak Westerns lack, get your audience to laughing and they are enjoying the show and will come again. No tone. Sunday and special, no. Appeal, ninety-five per cent. Farmers town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

MIDNIGHT SUN. Star, Laura LaPlante. A big good picture and will hold the attention of the audience all through. Miss LaPlante is a wonderful actress, although my patrons would rather see her in comedies. Tone, good. Sunday, no. Special, yes. Appeal, one hundred per cent. Farmers town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

A ONE MAN GAME. Star, Fred Humes. A very good program western. Give this fellow good stories and he will soon prove a winner. Print good. Tone, okay. Special, no. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

POKER FACES. Star, E. Horton. A perfect flop. The people are being fed up on too much comedy. This would have been a good two reel comedy. Print fair. Tone, okay. Sunday, yes. Special, no. Appeal, very poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TERROR, THE. Star, Art Acord. Art does not hold the title up. It's better than a lot of his other stuff. Might do well in Kansas. Fair direction and good settings. Appeal, fair. Not good for Sunday. Tone, good. C. G. Brothers, Grand Theatre, Grand River, Iowa.

WHOLE TOWN'S TALKING. Star, Everette E. Horton. A pleasing farce comedy. Tone, all right. Sunday, yes. Special, no. Appeal, general. Town 4,000. Mixed type. Admission 15-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

Warner Bros.

MILLION BID, A. Star, Dolores Costello. A golden girl sold in marriage. Malcolm McGregor in cast. Good. Tone, good. Sunday, yes. Special no. Appeal ,sixty-two per cent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SIMPLE SIS. Star, Louise Fazenda. Simple Sis (Louise Fazenda) as the girl who wanted to be loved. It's not so funny, but it's human. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TRACKED BY THE POLICE. Star, Rin-Tin-Tin. Good dog picture, but Rinty isn't as popular as a couple of years ago. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Short Subjects

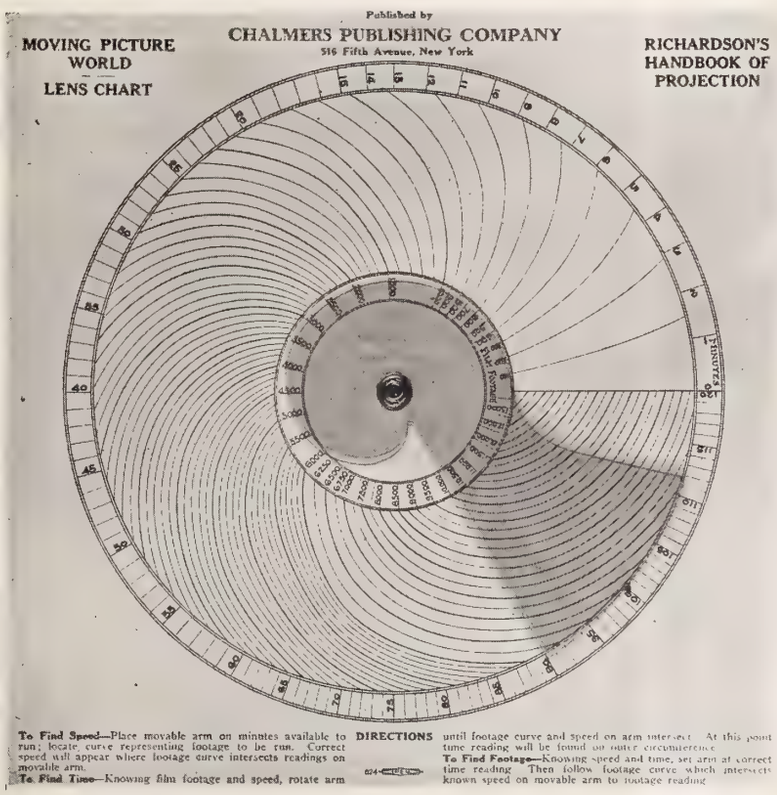
STRANGE INHERITANCE. (Universal Comedy). Star, Fred Gilman. Another two-reel Western that pleased. These Westerns are great to fill in with a tame feature. Prints good. Tone, okay. Sunday, no. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Don't Stop To Figure It Out

USE

LITTLETON'S

Speed, Film Footage and Time Scale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MOVING PICTURE WORLD
LENS CHART
RICHARDSON'S HANDBOOK OF PROJECTION
DIRECTIONS
To Find Speed—Place movable arm on minutes available to run; locate curve representing footage to be run. Correct speed will appear where footage curve intersects readings on movable arm.
To Find Time—Knowing film footage and speed, rotate arm until footage curve and speed on arm intersect. At this point time reading will be found on outer circumference.
To Find Footage—Knowing speed and time, set arm at correct time reading. Then follow footage curve which intersects known speed on movable arm to footage reading.

This Chart Answers These Questions For You Instantly

1. Correct speed to run projector to complete a given length of film in a given time?

2. Number of feet of film which can be run in a given time at a given speed?

3. Time required to run a given length of film at a given speed?

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Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
Sos Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,405
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569
Blood Ship (Bosworth)	Virile Sea melo	July 23..	6,843

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,565
Fate of a Flirt (Revier)	Comedy drama		5,799

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,458
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			1,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—1	rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.

Why We Offer You a Dollar

MOVING PICTURE WORLD is told constantly that this Picture Chart is helpful to exhibitors everywhere. For a while we depended upon producers to give us accurate information to use in its columns; but changes made in a print after the New York showing from which we get review footage are never relayed to us, and sometimes even review footage is carelessly given. You need dependable information. So, as soon as an error of a major sort—anything likely to work hardship on an exhibitor, is found by you and communicated to us, we get in touch with the producer and as soon as we can get the check-up we send you a dollar—it doesn't pay for your good will, but it recompenses you somewhat for the trouble of writing the letter. We want accuracy for your sake. If we can't get it first-hand we are willing to make our accuracy-bucks bring it to us, and that's more than anybody else does in the interest of dependable picture information.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl
Bruce Scenics	Two issues	July 23..	1 rl
Meet the Folks (J. Adams)	Christie comedy	July 23..	2 rls
Capers of a Camera	Hodge-Podge	July 30..	1 rl
Sure Cure	Mermaid comedy	July 30..	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30..	1 rl
High Spots (St. John)	Comedy	Aug. 6..	2 rls.
His Better Half	Lloyd Hamilton com.	Aug. 6..	2 rls.
Monty of the Mounted	Lupino Lane com.	Aug. 6..	2 rls.
Hold Fast (Bowes)	Cameo comedy	Aug. 13..	2 rls.
Art for Heart's Sake	Sullivan cartoon	Aug. 13..	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20..	1 rl.
Bubbles of Georgraphy	Hodge-Podge	Aug. 20..	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20..	2 rls.
Non-Stop Fright	Sullivan cartoon	Aug. 27..	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27..	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27..	2 rls.
Holly-Nuts	Curiosities	Aug. 27..	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27..	2 rls.

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

F B O

Features		1926	
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476
Great Mail Robbery	Marine-mail melo.	July 2..	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9..	6,680
Not For Publication	Political drama	July 23..	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30..	6,257
Mojave Kid (Bob Steele)	Action western	Aug. 6..	4,912
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20..	5,998
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20..	5,700

Short Subjects

Big Charade	Fighting Hearts	June 26..	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16..	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16..	2 rls
Campus Romeos	Fat Men	July 23..	2 rls
A Permanent Rave	"Beauty Parlor"	Aug. 6..	2 rls.
How High is Up?	Fat Men	Aug. 6..	2 rls.

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20..	6 rls.
Ragtime (Bowers-De la Motte-Ellis)	"Jazz" com.-dr.	Sept. 3..	6,700

FIRST NATIONAL

		1926	
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,327
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,462
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 3..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25..	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2..	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9..	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16..	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23..	6,400
White Pants Willie (Hines)	Gag comedy	Aug. 6..	6,350
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13..	6,585
Patent Leather Kid (Barthelmess)	World War special	Aug. 20..	11,412
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3..	7,179

FOX FILM CORP.

Features		1926	
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,823
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10..	6,023
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,491
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,972
Midnight Kiss	Comedy drama	Aug. 7..	5,029
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20..	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11..	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11..	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18..	4,810
The Secret Studio (Borden)	Comedy drama	June 25..	5,870
Singed (B. Sweet-W. Baxter)	Drama	July 16..	5,790
Paid to Love (O'Brien-Valli)	Romance	Aug. 6..	6,898
Tumbling River (Tom Mix)	Fast western	Aug. 27..	4,670

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12..	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls
A Man About Town	O. Henry series	July 16..	2 rls
Snow Rambles	Variety	July 16..	1 rl
A Hot Potato	Van Bibber	July 23..	2 rls
Cupid and the Clock	O. Henry series	July 23..	2 rls
Mum's the Word (Phipps)	Comedy	Aug. 20..	2 rls.

GOTHAM PRODUCTIONS

Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
		1927	
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

LE ROY FILMS

When New York Was Younger	Novelty specialette	July 16..	1 rl

METRO-GOLDWYN-MAYER

Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	5,710
Brown of Harvard (Pickford Brian)	College comedy-dr	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas Ray)	Parisian drama	June 12	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,867
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent	Dashing romance	Nov 13	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr	Nov. 27	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,500
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16..	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30..	7,899
Adam and Evil (Cody-Pringle)	Farce	Aug. 13..	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27..	6,312
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13..	....

LUMAS PICTURES CORP.

Satin Woman (Mrs. W. Reid)	Drama	Aug. 13..	7 rls.

PARAMOUNT

		1926	
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,884
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,780
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (K. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,871
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25..	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2..	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9..	4,926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16..	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23..	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23..	5,869
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30..	6,247
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6..	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6..	5,617
Barbed Wire (Pola Negri)	War drama	Aug. 13..	6,951
Wings	Aviation special	Aug 20..	....
Soft Cushions (Douglas MacLean)	"Arabian Nights" com.	Aug. 27..	7,000
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3..	7,643
Service for Ladies (Menjou)	Farce	Sept. 3..	6,170

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review 1927	Feet
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15..	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15..	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15..	2 rls.
Bring Home the Turkey	Our Gang comedy	Jan. 22..	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22..	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22..	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22..	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Sink or Swim	Terry cartoon	Feb. 5..	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5..	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5..	2 rls
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	2 rls
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16..	....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	2 rls
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls
Pathe Review 22-23	Magazine	June 4..	1 rl
Digging for Gold	Terry cartoon	June 4..	1 rl
Hunting for Germans	Will Rogers' trip	June 4..	2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June 4..	2 rls
Flying Feet	Sportlight	June 4..	1 rl
Chills and Fever	Sportlight	June 4..	1 rl
Curled in the Excitement	Sennett comedy	June 11..	2 rls
Hard Cider	Terry cartoon	June 11..	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18..	....
Died in the Wool	Terry cartoon	June 18..	1 rl
Fluttering Hearts (Chase)	Comedy	June 18..	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18..	2 rls
Pathe Review 24	Magazine	June 18..	1 rl
Big Reward	Terry cartoon	July 2..	1 rl
Riding High	Terry cartoon	July 2..	1 rl
Pathe Review 27	Magazine	July 2..	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2..	2 rls
One-Man Dog	Terry cartoon	July 2..	1 rl
Love Nest	Terry cartoon	July 23..	1 rl
Frontier of Sport	Sportlight	July 23..	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23..	2 rls
Pathe Review 28	Magazine	July 23..	1 rl
Pathe Reviews 29-30	Magazine	July 30..	1 rl
Subway Sally	Terry cartoon	July 30..	1 rl
With Will Rigers in London	Rogers series	July 30..	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30..	1 rl
The Bully	Terry cartoon	July 30..	1 rl
And Life As It Isn't	Terry cartoon	Aug. 6..	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6..	1 rl.
College Kiddo	Sennet comedy	Aug. 6..	2 rls.
Roaming the Emerald Isle	Will Rogers series	Aug. 13..	1 rl.
Smith's Candy Shop	Smith family	Aug. 13..	2 rls.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13..	2 rls.
Pathe Review 33	Magazine	Aug. 13..	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20..	....
Scents and Dog Sense	Sportlight	Aug. 20..	1 rl.
Red Hot Sands	Terry cartoon	Aug. 20..	1 rl.
With Love and Hisses	Hal Roach comedy	Aug. 27..	2 rls.
Hook, Line and Sinker	Terry cartoon	Aug. 27..	1 rl.
Pathe Reviews 34, 35	Magazine	Aug. 27..	1 rl.

Features	Kind of Picture	Review 1927	Feet
Spuds (Larry Semon)	War, farce comedy	Apr. 9..	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16..	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23..	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4..	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4..	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11..	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11..	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25..	4,740
Little Firebrand (E. Thornton)	Comedy	July 2..	4,615
Two-Gun of Tumbleweed	Western	July 23..	5,[illegible]0
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6..	5,844
Skeedaddle Gold (Wally Wales)	Western	Aug. 6..	4,562
Phantom Buster (B. Roosevelt)	Western	Aug. 20..	4,497
White Pebbles (Wally Wales)	Western	Aug. 20..	4,483
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27..	4,864
Hidden Aces (Hitchison)	Melodrama	Sept. 3..	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3..	6,788

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug. 7..	5,360
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,268
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,441
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,873
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,917
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,338
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,613
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,668
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,303
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,303
King of Kings	Biblical drama	Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9..	5.736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820
Heart Thief (Schildkraut-de Putti)	European drama	May 21..	6.035
Fighting Love (Jetta Goudal)	Desert drama	June 4..	7,107
Vanity (Leatrice Joy)	Melodrama	June 18..	5,922

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,258
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M P melo.	Sept 4.	5,303
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20..	5,502

RED SEAL

		1926	
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
1926			
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563

TIFFANY PRODUCTIONS, INC.

Fools of Fashion (Busch)	Comedy drama	Oct. 9..	6,482
College Days (Marceline Day)	College com-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11..	6,100
Redheads Preferred	Whimsical com.		....
One Hour of Love	Emotional drama		....
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24..	6,024
Broken Gate	Emotional drama	Jan. 15..	5,300
Princess From Hoboken	Farce comedy		....
Enchanted Island	Romantic drama	June 25..	4,887
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9..	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16..	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30..	5,182
Tired Business Man	Comedy		....
Lightning	Zane Gray drama		
Wild Geese	Human drama		....

UFA FILMS

Tartuffe, the Hypocrite (Jannings)	German prodn.	Sept. 3..	6,053

UNITED ARTISTS

1926			
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,000
1927			
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13..	7,456

UNIVERSAL

Features			
1926			
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,258
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,6
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,471
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
1927			
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252
Painting the Town (Tryon)	Farce comedy	June 25..	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25..	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23..	5,416
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6..	5,751
Silk Stockings (La Plante)	Married life com.	Aug. 20..	5,947
Les Miserables (star cast)	Hugo's novel	Aug. 27..	7,713
Les Miserables	Long version		..11 rls.

Short Subjects			
1926			
Cinder Path	Collegians	Jan. 22..	2 rls
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22..	1 rl.
Youth and Beauty	Gump comedy	Jan. 29..	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29..	2 rls
George Runs Wild	George series	Feb. 5..	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5..	1 rl
Tenderfoot Courage	Mustang western	Feb. 5..	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12..	1 rl
Meet the Husband (Arthur Lake)	Comedy	Feb. 12..	1 rl.
Snookums Disappears	Newlyweds	Feb. 19..	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19..	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26..	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl

	Kind of Picture	Review.	Feet
1927			
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5..	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rl
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	June 11..	2 rls
Snookum's Asleep	Newlyweds	June 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11..	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18..	2 rls
What An Excuse	Excuse Makers	June 18..	2 rls
Barrymore Tommy (Gilman)	Short western	June 18..	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2..	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2..	2 rls
Plumed Rider (Gilman)	Western	July 2..	2 rls
Roaring Gulch (E. Cobb)	Western	July 2..	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16..	1 rl
Buster's Handicap	Buster Brown	July 16..	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16..	1 rl
Jane's Relations	What Happenedt o Jane	July 16..	2 rls
Snookums Cleans Up	Newlyweds	July 16..	2 rls
Pawns and Queens	Short western	July 23..	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30..	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30..	1 rl
Horse Trader (Gilman)	Western	July 30..	2 rls
Trail of the Tiger (Daugherty)	Circus serial	Aug. 6..	....
Oswald Cartoons	Winkler cartoon	Aug. 13..	1 rl.
Keeping in Trim	Keeping Up with Jonses	Aug. 20..	2 rls.
Please Don't	Excuse Makers	Aug. 20..	2 rls.
Scrappin' Fool (Bob Curwood)	Short western	Aug. 20..	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27..	1 rl.
All Wet	Gumps series	Aug. 27..	2 rls.
Buster Come On	Buster Brown	Aug. 27..	2 rls.

WARNER BROS.

1926			
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,309
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,662
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,013
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,88
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,645
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,90
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,810
1927			
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,64
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,820
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11..	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18..	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25..	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9..	6,767
What Happened to Father (W. Oland)	Character farce-com.	July 9..	5,567
Black Diamond Express (Blue)	Railroad melodrama	July 23..	5,803
Heart of Marvland (D. Costello)	Civil War melo.	July 30..	5,968
Desired Woman (Irene Rich)	Desert drama	Sept. 3..	6,408

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but

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Where wise buying and careful upkeep show up strongly: the Olympia Theatre at Miami, Florida, a Paramount Enterprises winner.

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B. B. B.

G. M. Spidell has created for himself a splendid reputation for good judgment as he handles the multitude of purchases for Paramount-Publix. Back of this color sheet he gives you a tip on the three things you have to do in order to make equipment pay you back in better business. There is a sound reason for each of his trio of things to do.

B. B. B.

Do you ever have to get up in front of your Rotary Club, or any other organization to talk on the subject of your theatre? M. W. Larmour got up and made a talk that you are going to be glad to read back of the color sheet this week. By an exhibitor, it sells the idea that the community needs to get—and get for keeps: "It is your theatre!" You may be able to adapt this informal chat to your own needs some day. It is a better business builder of a sort seldom located.

B. B. B.

Tickle the kids and they tackle the grownups to take them to your theatre. Back of the Curtain Line this week O. T. Taylor gives you a sure-fire kid stunt. Costs almost nothing to get together. The kind that gets them coming back for more.

B. B. B.

In his Bluebook School, F. H. Richardson keeps up the high average for sensible, helpful interchange of ideas on the things that make business better where business building starts—right on the screen. Help for your projection problems, too. These things interest the theatre owner as well as the projectionist. Understanding them helps sell tickets.

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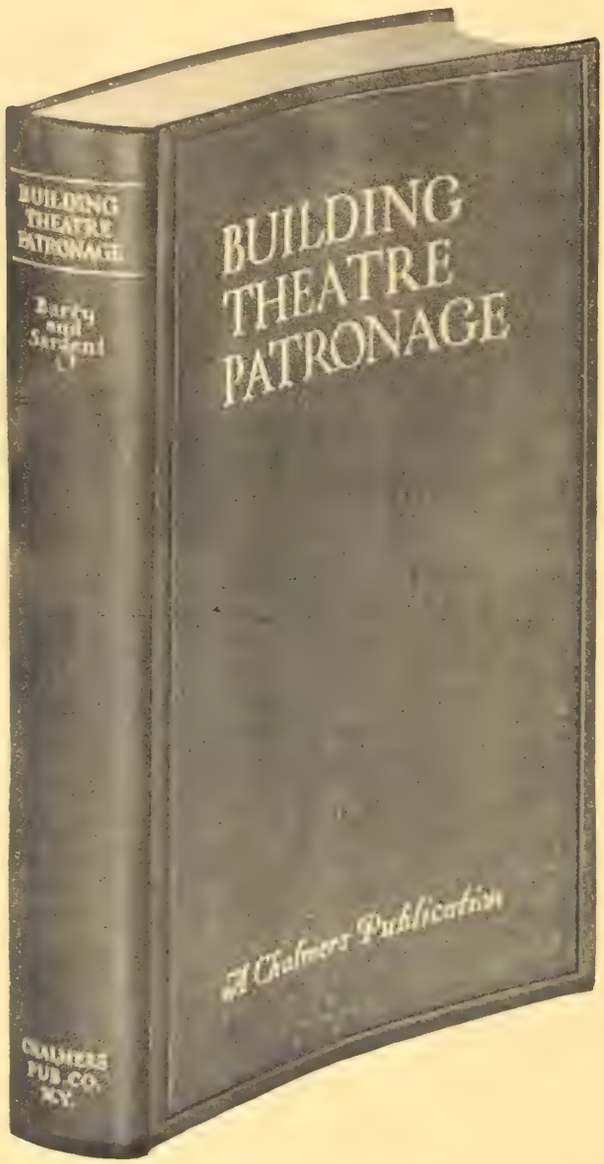

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Five years ago the automobile market was supposed to have reached the saturation point. Today more automobiles are being sold than ever before. One city — New Rochelle — has more automobiles than telephones.

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BETTER BUSINESS BUILDERS—EVERY WEEK

Buy Wisely, Buy the Best, Buy in Time And Keep Patronage Growing

By G. M. SPIDELL

(Director of Purchases for Paramount Famous Lasky.)

THERE is one rule that governs the choice and purchase of every sort of equipment that goes into a theatre and it applies to the hundred seat house as aptly as to the circuit of hundreds of large theatres. It is: Buy wisely—buy the best—buy in time, and keep patronage growing.

In the vast conglomeration of material that goes into the upkeep of the modern theatre there is no item that is not important, that does not deserve most careful attention.

At the same time, there is so much that is not up to standard in the less advertised makes of certain commodities that it behooves anyone having to do with theatre purchases to give personal attention and careful testing to any commodity under consideration.

Therefore—buy wisely.

Mere price is not always the deciding factor. It should be so only as between two similar articles of standard makes, and even then the performance capacity of the different brands should be the governing factor. After all, in the theatre, it is the life of the equipment that counts and by "life" is meant durability and capability for retaining freshness and solidity, cleanliness and ease of upkeep during the period of usefulness.

In the final analysis, every purchase that is made contributes to or detracts from the appearance of the theatre, or the appeal it makes to the patron. The saving of a few dollars on some purchase may seem like a big saving at the time it is made; but if, in the long run, the article bought turns out to be shoddy, detracts from the appearance of the theatre in a time that is not reasonable when compared to other articles of the same sort made to sell at a somewhat higher price, the theatre begins to appear shoddy and its clientele will begin to shun it.

That bespeaks the wisdom of the first part of the rule—buy wisely—and it also heralds the truth of the second axiom—buy the best.

The best is seldom the cheapest—at the time of purchase. But in the long run the return in utility and endurance makes its first cost less of a drain than the continual replacement which is bound to come with the purchase of cheap makeshifts.

The box office and not the present bank balance is what one should consider when about to

buy anything for the theatre. In the course of time the box office reflects too much consideration of the bank account, quite as it can react to the favoring of the bank account if made the main consideration earlier.

After all, the box office is the main thing. Every theatre is dependent for income upon its ticket sales. Its ticket sales are dependent upon patron approval of the theatre quite as much as the show itself. It does little good to ask people to see the finest productions and the snappiest stage work in a theatre with poor floor coverings, worn out equipment, shabby draperies. The theatre can't get people to pay a good profitable admission unless the theatre itself looks prosperous.

That is why the third axiom is stated—buy in time! It never pays to let the theatre look "run down." There is an effect on the people who visit the theatre. They sense that things are not snappy and fresh, they figure the place must be doing a poor business, and it is human nature to kick the under dog just as it is to want to go where everybody else goes—and that is to the prosperous looking, well-cared-for theatre.

Too much attention cannot be paid to purchases for the front of the theatre and the lobbies, such as new brass railings when the others begin to look unsightly, fresh frames for the posters or lobby displays, good tickets to sell to the patrons, fresh bulbs to replace those which burn out in signs or marquee decorations, lobbies and other lights. Good cleaning materials should be secured and always kept on hand, because there is nothing that adds more to the selling power of a theatre front than cleanliness and bright work in perfect condition.

It seems hardly necessary to suggest that lumpy floor coverings or aisle runners, worn or threadbare carpets, should be replaced, thereby eliminating the possibility of accident from tripping during the spill and fill periods or when the house is dark.

One thing that is sometimes slighted is a proper stock of spare mechanical parts on hand at the theatre for replacement in any machinery in which such parts may be needed for perfect functioning. This is especially true of projectors. These mechanisms are working most of the time the theatre is open. Their parts, no matter how well made, are subject to hard use and must wear. Wear works hardships on the film and on its showing. The showing of the film is really what patrons have paid to see, so it is the part of good sound sense to keep the show running perfectly and having enough of such parts as may be needed quickly always accessible.

The screen, if of a good brand when bought, is one of the best investments that can be made; but its replacement should not be deferred too long if it begins to reach the point where it does not give the patrons good service, for which they have paid.

It is always better to deal with accredited people than with fly-by-nights who may offer something very low in price as competing favorably with some standard makes. In practice,

because one does not feel that an investment that may amount to a great deal has been thrown away.

When one buys equipment of any type he is buying something for the public to make use of, and curiously enough, many a man or woman who is careless about replacing shabby stuff around their own homes, resents having to see, come in contact with or use it in a theatre. So it pays not alone to buy wisely, to buy the best for longest service, but more important, to buy in time, so that all the work of building up good will need not be frustrated by a run-down looking theatre.

The good purchaser, whether he be the exhibitor himself or a purchasing agent for a chain of houses, knows the field and knows what he buys and what service it should give; thus he is prepared, when another similar purchase is required, to decide sagaciously and to the best interests of all concerned, on the repeating of the order to the same firm or the choice of something that can stand up better, if need be.

Such a purchaser considers price only as affected by quality. He decides the time to buy solely upon the patronage condition of theatres. He buys wisely, he buys the best—and he buys in time.

Mayfair Theatre Changes Policy and Equipment

The Mayfair Theatre, 156 West 44th St., just East of Broadway, is undergoing a complete process of renovation preparatory to its change in policy from a legitimate playhouse to one of pictures. After housing successful productions the tiny playhouse will shelter the other amusement extreme when it assumes a policy of almost entirely presenting foreign photoplays.

The Mayfair is being done in Louis XV period and the artist, Elliott H. Zerner has been commissioned to do the two huge panels in oils of Madame Pompadour and Louis XV, which will have their places near the procenium arch on each side of the little theatre.

Two new lounges have been specially constructed and added to the theatre. One of these will be a novelty in theatre rest-rooms and known as the Pompeian Room. It will be located on the balcony floor. It was planned to do the entire theatre in Louis XV period, but for the sake of relief from the monotony of a single architectural motif, it was deemed advisable to render a motif that was absolutely different. The furnishings of the room have been designed to conform with the Pompeian style by the noted Italian designer and decorator, Signor A. Di Napoli of Milan.

The date of definite opening is still in abeyance but it will be some time early next month.

ABILENE, TEXAS.—J. H. Wagstaff will erect theatre. Lessee, Dent Theatres, Inc., 2009½ Jackson street, Dallas. Estimated cost, $40,000.

BROWNSVILLE, TEXAS.—Dent Theatres, Inc., Louis T. Dent, 2009½ Jackson street, Dallas, contemplates erecting theatre. Estimated cost, $200,000.

JAMAICA, N. Y.—Allied Owners' Corporation, 331 Madison avenue, New York, and Central Queens Corner Corporation, Ralph Ricardo, president, Jamaica avenue, Long Island City, contemplate erecting theatre and office building at northwest corner Merrick road and Jamaica avenue. Estimated cost, $1,000,000.

Patents

Information concerning patents of interest to the motion picture industry, furnished by courtesy of William N. Moore, patent attorney, Washington, D. C. A Weekly Service.

1,631,570. MOTION PICTURE FILM FEED. Edward H. Amet, Redondo Beach, Calif. Filed September 15, 1926. Serial No. 135,540. 2 Claims. (Cl. 88—18.4.)

1. A motion picture film feed comprising a film guideway, a dog having an elongate arm and having a detent to enter a hole in the film to hold the film stationary; a reciprocating tooth adapted to pass through a hole in the film to engage said arm to lift the detent from the film and to move the film longitudinally; and means for moving the tooth to and from the arm and along the film-way while in contact with the arm, and for withdrawing the tooth from the film and returning the tooth to initial position to again lift the dog and its detent and to move the film as before.

Takes Patrons' Vote On Presentation Policy

WITH elaborate stage presentations in theatres on all sides of him, Samuel Carver, manager of the Liberty Theatre, first-run house of Kansas City, made up his mind to allow his audiences to settle the question. That was three weeks ago. The voting by the audiences ended this week. Mr. Carver assured his patrons, through the medium of trailers, that he would provide stage presentations and keep the admission price at its present scale, or show only first-run pictures at a reduction in prices. Aside from a few small acts, the Liberty never has had stage presentations. Out of 4,637 votes, 3,458 favored feature pictures exclusively, those desiring stage shows numbering 1,179. There were thousands of patrons, of course, who did not vote, but such a lack of interest is accepted by Mr. Carver as meaning that those patrons will "take it or leave it," regardless of what the theatre's policy might be.

NEW YORK, N. Y.—Wiltham Realty Corporation, Marcus Loew, president, 1540 Broadway, has plans by John Eberson, 200 West 57th street, for theatre and store building to be located at 1230-48 Third avenue. Estimated cost, $1,100,000.

KENMORE, O.—B. Rofiel, 498 Rhodes avenue, Akron, O., will soon take bids for modern theatre to be located at 15th street and Kenmore Boulevard. Estimated cost, $150,000.

CRESCENT, OKLA.—George Graff, care Crescent Milling Company, has plans by P. H. Weathers, Old Exchange Building, Oklahoma City for one-story brick theatre, 50 by 140 feet.

BRISTOL, PA.—Hamilton Amusement Company has plans by T. F. Bennett, Southampton, Pa., for theatre, with seating capacity of 1,500.

PHILADELPHIA, PA.—Suburban Realty Company, care T. Kermse, 6500 Rising Sun avenue, has plans by Ballinger Company, 12th and Chestnut streets, for theatre, 100 by 150 feet, to be located at Rising Sun avenue and Cottman street.

ROSCOE, PA.—Golli Brothers have plans by G. W. Yohe, Monongahela, Pa., and Slater Building, Washington, Pa., for rebuilding one-story brick theatre gutted by fire.

YORK, PA.—Nathan Appell Enterprises, George and Philadelphia streets, has plans by E. C. Horn Sons, 1476 Broadway, New York, for moving picture theatre and office building to be located at 41-49 East Market street.

National Theatre Supply Helps Reduce Insurance

The National Theatre Supply Company have just entered into an arrangement with the Sentry Safety Control Cor., manufacturers of the Sentry Safety Device, now being used extensively throughout the country in prominent theatres.

The Sentry Safety Control offers protection against film fires. The fact that most projection room fires are film fires which start in the projector, and according to a data kept by one of the largest insurance companies, the average damage is approximately $1,200 in a projection room. It is highly important that some method be employed to prevent these fires which always result in a property loss, and at times the loss of human life.

The National Theatre Supply Company, New York Branch, have just opened up an insurance department whose function it will be to serve and co-operate with theatre owners in connection with accomplishing any possible reduction in insurance rates, by reason of the theatre owner adopting the Sentry Safety Control Device.

This service will be rendered without compensation to the National Theatre Supply Company, and will be conducted under the personal supervision of Joe Hornstein on a thoroughly ethical plane. Demonstrations of the Sentry Safety Control Device may be seen at the National Theatre Supply Company's offices or stores.

NEW YORK, N. Y.—The Hewitt Place Realty Corporation and the Crestwood Realty Corporation, M. Miller, 391 East 149th street, have plans by John Eberson, 200 West 57th street, for three-story theatre and office building to be located on west side Grand Course. Estimated cost, $1,800,000.

NEW YORK, N. Y.—L. & W. Operating Company, P. Wattenberg, president, 241 East 149th street, has plans by William Shary, 22 East 17th street, for two-story theatre to be located on east side Jerome avenue.

AKRON, O.—H. H. Feiber and M. A. Shea, 1540 Broadway, New York, associated with Keith-Albee interests, 1564 Broadway, New York, plan to erect theatre on present site of Colonial Theatre at Mill and High streets. Estimated cost, $1,500,000.

BOSTON, MASS.—E. H. King, 294 Washington street, has plans by Krokyn, Brown & Rosenstein, 220 Devonshire street, Boston, for one-story theatre to be located on Blue Hill avenue, near Mattapan square. Estimated cost, $225,000.

KANSAS CITY, MO.—G. M. Baltis, 6119 Brookside street, plans to erect theatre and store building at 6040-46 East 15th street. Estimated cost, $20,000.

JAMAICA, N. Y.—Maurice Tucker, Magnolia street, Floral Park, N. Y., has plans by Eugene De Rosa, 15 West 44th street, New York, for one-story theatre to be located on Pontine street. Estimated cost, $400,000.

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BETTER BUSINESS BUILDERS—EVERY WEEK

Your Theatre

An Informal Talk Prepared by an Exhibitor and Delivered by Him Before His Rotary Club

Exhibitors can get papers on various theatre topics from the organization headed by Will Hays. The paper which follows, however, is offered as an intimate chat with his townspeople by an exhibitor who builds business every day by making his community realize that The National Theatre is the community's own theatre.—Editor.

By M. W. LARMOUR
(National Theatre, Graham, Texas.)

WHEN first asked to deliver this address I though it would be easy, but, going deeper into the subject I found it extremely hard to condense the many things that could be said into a short talk.

The moving picture business is too big a business and too many-sided a business to describe adequately in one short talk of this nature.

For instance, some of the subjects that could be covered are: History and Development of the Industry, Theatre Management, The Making of Motion Pictures, Scenario Writing, How Pictures Are Bought by the Theatre, Building Theatre Patronage, Theatre Advertising, Motion Pictures as an Educational Asset, Motion Pictures in Schools, Churches and Institutions.

The Motion Picture Producers and Distributors of America (commonly known as the "Hays Organization," and how this organization of leading picture makers have advanced the standing of the industry. The Motion Picture Industry's System of Arbitration, and so on for a large number of additional subjects, all intimately connected with the business.

So I thought it best to give you a mixture of anything that came to mind and then later attempt to answer any questions you might care to ask.

As these classification talks usually begin with a little history, I will start about 3,000 years ago with the Chinese, who we find painted objects on a strip of ribbon—the pose being slightly altered in each painting, and then drew this ribbon through a box in which there were peep slots. This is our first record of the illusion of motion pictures.

Then in the year 130 A. D., Ptolemy, the Egyptian, wrote a description of an apparatus with revolving disks which produced the impression of motion. From that remote time until the present day man has been perfecting and has been entertained by motion pictures of various kinds.

But the motion picture, as we know it, is the product of two living Americans, Thomas A. Edison and George Eastman. Edison invented the present method of projecting the picture and Eastman the flexible celluloid ribbon on which it is recorded.

The illusion of motion pictures all depends upon a natural law known as "persistence of vision." That is to say, the image of an object remains briefly on the retina after the object itself has been withdrawn from actual sight.

Scientists have discovered that this persistence of vision time is one-sixteenth of a second. Let us imagine we are shown first the picture of a man with his arm hanging at his side. In the following sixteenth of a second we are shown another picture in which his arm has moved upward a trifle. In the third sixteenth of a second we see another picture with the arm raised a little more. This succession of still pictures continues until the arm finally reaches his hat. Because of persistence of vision we do not get the impression that we have seen a series of still pictures, but we seem to observe one continuous motion. That of a man raising his hat.

Motion pictures are not, therefore, motion pictures at all. They are merely still photographs of objects in different poses, which, when shown rapidly before the eye, offer the illusion of motion.

Motion pictures were first shown theatrically in New York on April 23, 1896. It was not a photoplay that appeared upon the screen, just dimly lit, jumpy moving figures. These early films were about 40 feet in length, running a little over a half minute each. Ten or twelve of them made up a program. Some of the first houses had no seats. Others rented folding chairs from the undertaker and when he had a funeral the Vitascope patrons were out of luck.

Lime lights, the most powerful light known at that time, was used to illuminate the picture. Many explosions occurred as some operator got too much gas in his tanks. I suppose this is what started the impression the general public once had that moving picture films exploded.

The records show that the first motion picture show consisted of the familiar and popular figure of Annabelle Moore, a serpentine dancer. One-half minute of her, remember, and the people marvelled.

Then a flash of Charlie Hoyt's farce, "A Milk White Flag." Then another bit of a dance by Mae Lucas of the "Gayety Girls," and then some bits of scenery.

The last picture shown, however, was the hit of the evening. It depicted some waves rolling against the rocks at Manhattan Beach.

The seat holders in the first couple of rows actually ducked their heads and prepared to flee from the deluge that seemed to threaten them.

My introduction to the business came when I was still a school boy. During vacation I secured a job at the old Garland Opera House at Waco. The management secured as an added attraction a man who had a machine and films to produce the new wonder, a moving picture. I was made his assistant. The show began. I cranked the machine and soon I became so interested in the picture of a lady singing that I forgot to crank and the show stopped.

From this humble beginning, motion pictures and motion picture theatres have rapidly improved.

Today there are some twenty thousand theatres in the United States. They have a seating capacity of about nineteen millions.

On an average of ninety millions of people patronize them each week.

American pictures are shown in seventy countries and the captions are translated into thirty-seven different languages. The United States makes 87 per cent. of the world output of motion pictures.

Due to its rapid advances, this business of operating a moving picture theatre is far different from what it was even ten years ago.

We formerly contracted for service. This service consisted of a supply of pictures that went the rounds of theatres on a circuit. We seldom knew what we would show until the

BETTER BUSINESS BUILDERS—EVERY WEEK

BETTER BUSINESS BUILDERS—EVERY WEEK

Safety That Is Real Protection

BACK in the old days film fires did not mean much. From three to five hundred feet of film constituted the average show, for they turned a foot to the second and a five hundred foot show was amply long on a vaudeville program.

And there were few fires, for films cost money and generally the man who ran the machine owned the film and was correspondingly careful. If a fire did happen, it was right out in the open where everyone could see it and get an early start for the nearest exit. Also there were no explosions, for the film rode on an uninclosed reel and ran down into a gunny-sack. There was nothing to confine the gases and the explosions came later on, when the house manager expressed his opinions.

But there were some fires, and to prevent these someone devised the fire shutter, which still exists in some form. It was held open by centrifugal force while the machine was in motion and dropped—eventually—when the machine stopped, unless the bearing happened to be gummed up so that it stayed open. It helped, but not much.

The next step was the fire guard, that held the damage to a single frame of film, unless something went wrong. Sometimes it did. But the magazine gate was gradually perfected until it became reasonably protective, and that's where we have been sticking for a number of years.

The other afternoon this writer had the pleasure of witnessing a demonstration of the new Sentry Safety Control device that seems to take the last risk from the fire hazard. Short of operating with a match and a fixed determination, it would seem that film fire accidents were abolished. Of course a determination does not mean much in itself. A carefully groomed machine, a demonstrator who knows just how, the most favorable conditions and a single test does not mean much. Pretty nearly any machine should work as well—in the home office.

But this demonstration was backed up by more than thirty thousand tests in the laboratories of the Board of Fire Underwriters, and when they decide that a machine is right, it is right. They are fussier than an old maid getting dressed for her first party in fifteen years, and they can think of things that even the inventor himself could not foresee. They are not aiming to give a device a certificate of character, but to make sure that a device will cut fire risks and so contribute to the coffers of its constituent members. They did not give their approval until the device had stood up under some 33,000 actual tests under well simulated service conditions.

Some operators are going to object to the device because it is so absolutely foolproof. They can't keep running and trust to their dexterity to straighten a film or change an adjustment. If anything is wrong the machine douses and stops; stops as promptly and determinedly as an army mule with a sense of wrong. The chance-taker and the Sentry do not get along together, for the Sentry eliminates the "You may lose" that is featured at all railroad crossings.

The machine is guarded at all points. It does not depend upon any single safeguard. If the film clogs coming down, it springs an idler that shuts off the dowser a second or more before the old fire shutter acts. If it clogs below the gate, another idler is on the job. If a belt slips or a fuse blows, there is instant stoppage. Even if you use the match referred to above, you'll have to stop the machine before you can set fire to the film, for you don't even stand a chance with a lighted match.

It is only a question of time when the Sentry becomes part of the standard equipment in all places where there is fire control. It should be standard without legal enactment, for it is the fool-proof fireman.—SARGENT

cans arrived. We paid for this service by the week.

Admissions were low, so the theatres and the pictures were cheap. All advertising was free and was in most cases sent along in the can with the films. After being out on circuit for a few weeks both films and advertising were in wretched condition.

Now we carefully buy each picture separately or in certain groups. The nature of the picture is studied. The past performance of similar pictures is taken into consideration. Reports from the reviewers and the first run theatres are received and studied. The pictures are carefully selected to please you. Then a play date is decided upon, taking into consideration the time of the year, the timeliness of the picture, local conditions, other pictures that are to play close to it, and the current public mood.

Then a press sheet or catalogue of the advertising accessories for that particular picture is ordered and the most suitable advertising for the town and time of year is selected and ordered well in advance of the play date. This advertising is bought outright by the theatre man. Therefore, it is always fresh and new and attractive. Very often the advertising used on one picture cost more than an entire week's service did in the old days.

The pictures, after being taken, tried out, and worked over until they are as good as they can possibly be, are sent to the distributors. Some producers have their own distributing organizations, some sell their productions to independent distributors, and some put their pictures in the hands of a distributing organization to be handled on a percentage basis.

There are about 35 distributing centers in the United States. Dallas is our distributing point, there being about 20 distributors there handling about 900 feature pictures a year and over twice as many short subjects.

As the Graham Theatres use only about 350 subjects per year you can readily see there is no danger of a shortage of pictures here. It is just up to us to carefully watch the supply and pick the best.

After the pictures are ready to go to the distributors a national release date is set on them, so that all parts of the country will receive the picture at the same time. Each branch gets as many prints of a picture as they can profitably use. I very often find people who seemed surprised at the fact I and Wichita Falls are both using the same picture on identical days. Waco and Houston and Galveston and El Paso and Forth Worth and hundreds of other cities all over the United

(Continued on page 132)

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BETTER BUSINESS BUILDERS—EVERY WEEK

Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

Toy Town Tales

Here is an O. T. Taylor specialty that won't jolt the bank roll half as hard as it will hit the patrons and that won't need any selling after the first crowd sees it.

A SUGGESTION for a setting that any handy and artistically inclined person can carry out and make a splendid showing with, and at a surprisingly low cost. A roll of blue plaster board, a few sheets of wall board, a bundle of furring strips and one of lattice strips, some kalsomine and gold bronze, a few yards of tinsel, willingness to work for results, which, with the right sort of attraction should prove both agreeable and profitable.

From the attraction side of view this is obviously a children's presentation and especially suited to dancing school tie-up, comprising, as it does, the sort of dance numbers in which talented students of terpsichore may appear to the best advantage, namely, novelty numbers.

Turn this idea over to your local dancing school, give them plenty of time in which to work up the dances—suggest that small kiddies are used in some of the numbers, especially the "Dance of the Dolls."

The following routine is based on the suite, "Toy Town Tales," by Frank E. Herson, and the dance numbers should be naive, picturesque, charming. The "Jack in the Box" and "The Wooden Horse" can be made corking eccentric comedy dances.

THE ROUTINE—(Left and right from audience.) Music is played by organist or pit orchestra, traps and drums for effects are very important.

"INTRODUCTION." Drapes part on a dim blue stage. A glint of vivid green from baby spot left, on top of gates. White lights in lanterns (not too strong). Amber, from baby spots in three tubs, or tinsel foliage of trees. The huddled forms of two sleeping children, in rags and tatters, are discovered under the wall, left. A small magenta spot is searching the stage and finally picks up the children who awake fitfully as the light strikes them. Wonderingly they look about. Blue light changing slowly to amber. Pink glint coming in slowly on gates. Introduce pantomime dance routine.

"THE TIN SOLDIERS." An off-stage bugle call is heard—the tramp of many feet—the raggedy children stop dancing and take up positions at right as tin soldiers march on from

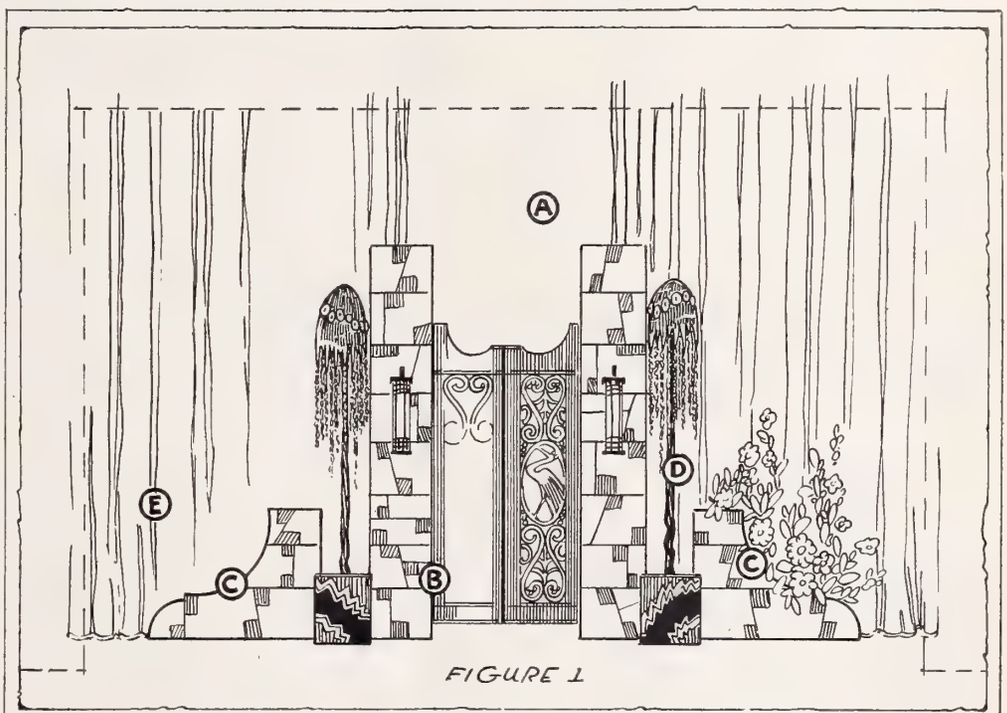


FIGURE 1

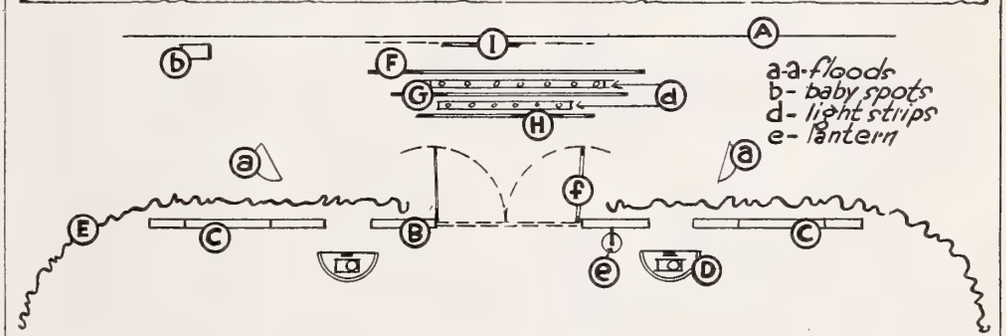
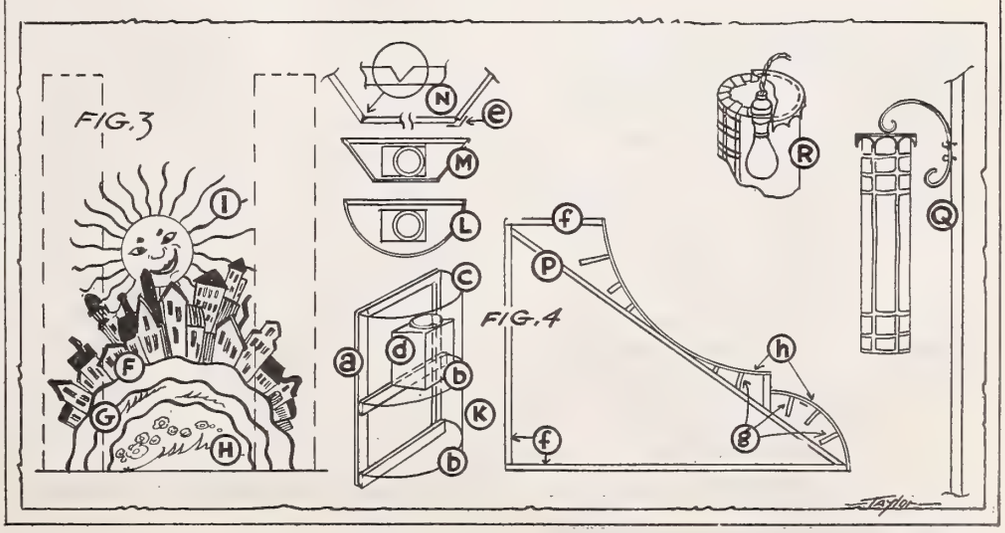


FIGURE 2

—Apron—



BETTER BUSINESS BUILDERS—EVERY WEEK

left for drill routine. This number can be made very effective with bright costumes, striking make-up (the faces should be made up in bright colors and remain absolutely expressionless), and mechanical, stiff-jointed movements. A clever dancing teacher could work wonders with local talent in this number. White flood from projection room during drill routine.

"DANCE OF THE DOLLS." The tin soldiers line up right and left sides of gate. White flood out. Red and green side floods up behind gates. White glint from baby spot left, on sun. Pink spot, from projection room, on front of gates which swing open to reveal a fantastic town with a smiling sun over it and, standing in the open gate, one or more dolls. Introduce doll dance. The dolls, with grind of rundown springs, traps and drums, stop at left —flopping to the floor in stiff, mechanical posture.

"JACK IN THE BOX." For this number a huge wall board box on casters, with the character concealed inside, could be dragged onto the stage by the soldiers. The lid flies open and Jack jumps up. Or the box could be dispensed with and the dancer enter through gate. An eccentric comedy dance is in keeping with this character. A mask with an enormously big nose should be part of the make-up. Make the costume over wire hoops spaced five or six inches apart to suggest the concealed spring that makes the Jack jump. White spot on this number.

"THE WOODEN HORSE." The last number of the suite and just the thing for an extremely funny comedy number. There is no limit to the comedy that may be pulled in pantomime by a horse, or other animal, impersonated by a team of well-trained and humorously inclined performers. You have seen it in vaudeville as well as in pictures. Who doesn't remember "Old Bill's" antics in "The Better 'Ole," and it's always good for laughs. Entire cast on stage for curtain.

THE SETTINGS—Figures 1 and 2, unless otherwise stated. Blue sky drop on blue sateen cyc forms the backing, A, the only visible part, on opening, being the square showing over the closed gates. The gates, B, are set in a split cyc, E, about eight or ten feet in front of the sky drop and consist of two big posts to which the gates are hinged to swing back. Make the post framework from 1x2 inch battens (furring strips are inexpensive and serviceable), and cover with blue plaster board. The advantage of blue plaster board (a hard-surface heavy-weight lining paper) over muslin are, first, the cost is less; second, where lighting effects are to be used behind the pieces, the paper covering, being opaque, prevent danger of light showing through and spoiling the effect.

Muslin, being semi-transparent even after painting, must, if used, be hung with opaque material in back to prevent light coming through. Blue plaster board can be pasted to frames, or it may be tacked and the edges stripped with 1½ inch gummed manila paper tape to make a smooth job. The side walls, C, are of similar construction except that these pieces are in whole or part covered with wall board to permit the curves. Detail K, figure 4, shows, f, the main frame with wall board covering cut to shape. Where built-up thickness is desired nail several small 1x2 inch blocks, g, along curved edges and bend strips of wall board, h, along the curves and nail to blocks. The gate posts as well as the wall pieces are in caen stone, warm light grey, tan and cream, blocked out in block or dark brown and with inserts of colored bronzes as indicated by shaded portions. The lanterns could perhaps be borrowed from a local electrical shop or they can be made as shown in details Q and R, figure 4. In Q is shown a side view of lantern made of medium weight manila paper with bars painted on in black.

R shows how the paper cylinder forming the lantern is notched at its upper end and pasted to a round wall board disk. The light cord extends through a hole in the center of the disk in such a manner that the socket supports the lantern. A piece of scrap iron in form of a scroll, serves as bracket. The gates are made of lattice strips nailed to four or more 1x2 inch cross bars. The scroll center panel is cut from wall board. Paint in dull, brownish bronze to imitate wrought bronze. Details of tree tub construction is shown in K, figure 4. Two half circles, bb, cut from wall board, are fastened to the wooden frame, a. The upper of the half circles supports the baby spot, d. A piece of wall board or heavy card board, c, is bent around the circles and nailed to the side edges of frame.

The trees, D, are cut from wall board, battened and fastened in position in the tubs. The foliage is green with vermilion flowers and has an overlay of tinsel strings of the sort used for Christmas tree trimming. Do tubs in red (shaded parts), white and black. Artificial flowers or greens may be used as additional fillers back of the walls, C, as shown on right side of gates. Figure 4, L is top view of tub and in M a slightly different shape is shown. To make a clean, square bend in wall board cut a V-shaped groove on the inner side, see N, figure 4, taking care not to cut through the board, and a straight corner is insured upon bending. Or cut almost through from outside of board, bend and cover the exposed cut with paper tape. See N, e.

The town set, figures 2 and 3, consist of the half circle ground rows H, G, F, each one slightly larger than the preceding one. The houses are on the last row, F. This set is cut from wall board and the rows are spaced about six inches apart and light strips placed between the rows. Do houses in bright colors and ground in greens and blues. The sun, I, is also cut from wall board with rays sawed from wood veneer. Finish in silver metallics or flitters. The dotted lines, figure 3, indicate positions of gate posts.

Your Theatre

(Continued from page 130)

States are very probably using it that day, also.

As these prints are worn out, they are replaced with new ones. The exchange men tell me that the average life of a print is about 50 running days. This seems short, but the modern theatre must be supplied with good prints. I am also told that a print averages only about two running days out of a week. The rest of the time is taken up in transportation, inspection and repair, and in the margin of safety allowed between play dates, so there is no danger of the picture being on hand on the dates advertised.

The average person seems to be under the impression that the small town theatre is a gold mine. This is far from the truth. We sell a perishable commodity. Tickets unsold today are a loss forever. Unlike other merchants, we can't hold them over until money is free or unload with a sale.

Of the average theatres receipts: 20 per cent. is spent for pictures; 15 per cent. for advertising; 20 per cent for salaries; 10 per cent. for taxes, insurance, donations, charity, etc.; 10 per cent. for lights, gas, etc.; 10 per cent. for upkeep, leaving a possible profit of 15 per cent. when business is good. But when it rains too much, or doesn't rain enough, or when it is too hot or when it is too cold, or when a carnival or tent show hits town, or oil goes down, or everyone decides to go riding or swimming —well, the poor theatre man gets to see the shows free, anyway—provided he can find the time to spare from his multitude of other tasks. I hope you will pardon me for keeping you so long upon this one subject, but to me the motion picture business is the most interesting business a man can be in.

To succeed in any line of endeavor, a man must be so interested in his business that he can talk, eat, sleep and dream it.

The motion picture business today is no different from that of the mercantile business. When a merchant adopts a policy of always

(Continued on page 134)

FOR SALE

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BETTER BUSINESS BUILDERS—EVERY WEEK

Better Projection

Good Projection Is a Business Asset. Poor Projection Is a Detriment. The Better Your Projection, the Better You Can Make Your Business. Give More Thought to Projection.

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Suggestion Is Offered For S. M. P. E. Papers

SOME may think I have a cast iron nerve to presume to offer advice to so distinguished a body as the Society of Motion Picture Engineers, but in view of the fact that my advice is entirely free, and that, it need not be followed if it seems to be without value, I see no harm in the suggestions I shall make.

The S. M. P. E. is very largely supported by the membership and active participation of manufacturers of various sorts of equipment, four-fifths of which is, I think, concerned in some manner in the processes of motion picture projection. A goodly percentage of the men present at its meetings are sent by and represent the interests of these same manufacturers, which is all well and good, and as it should be. Not a bit of fault to find with that, especially as the said manufacturers usually send able engineers who are experts in the various lines they represent.

However, nothing I have yet discovered in this vale of sorrer is quite perfect—not even myself— and there is one fly in that particular vial of otherwise excellent ointment, namely in the very nature of things each manufacturer visualizes HIS end of things as THE one really most important thing. This is but natural; moreover it is as it should be, because the individual who doesn't attach supreme importance in the particular work he is engaged in won't get very far in that work, or ever accomplish anything very much worth while in it; also each single item, IS of very large importance, and should be viewed that way, because without ITS perfection, the work of all other items must perforce suffer.

But it also is true that while the perfect functioning of each single item is of very real importance, still the single item in itself is not worth even so much as one-half of the far famed tinker's dam except it join with other items which go to make the whole; also the performance of any single item will be injured by the poor performance of any other item or items which go to make the whole.

The most perfect projection lens ever made would not be of much value for motion picture projection without a good light source, a good intermittent movement, a good screen. The best carbons on earth would have no value without lenses, and their perfect working will not appear as perfect unless many other things also be without fault. Also all the various things will loose much of their screen value unless they be handled expertly by the projectionist.

What's that? Why tell you all this when you already know it?

I'll tell you. For years I was the only man attending the Society meetings who represented projection as a whole. For years it was pretty evident that my continual harping upon projection was considered as more or less in the light of a nuisance, to be tolerated merely because I very evidently believed what I preached and insisted upon being heard.

That situation began to pass some three or four years ago when the industry opened its eyes to the fact that Richardson really wasn't crazy after all, and there was some little foundation for his preachments. Projection really was of some importance; also others directly interested in projection began to attend the meetings and help out, so that now the importance of projection as a vital cog in the wheel of the motion picture industry is pretty generally recognized, and the S. M. P. E. is beginning to give it some real attention.

And that is the meat in this nut. Projection is the one process in which all, or very nearly all of the various items considered by the S. M. P. E. are utilized to a greater or less extent. Projectors, motor generator sets, transformers, lenses, rheostats, intermittent movements, sprockets, screens auditorium lighting and decorating, projection room location, light sources, etc. etc., are all intimately and directly mixed up with the item projection.

Kindly understand clearly that I am NOT in any manner criticising either the Society, its past actions or its individual members. I do firmly believe, however, that considerable more attention might be centered upon the slogan evolved and set up by P. A. McGuire, Viz.: "Better Projection Pays," and that more of the Society's attention should be directed to projection as such.

I would most respectfully suggest to friend Crabtree, Chairman of the Papers Committee, that at our next meeting at least three or four papers be presented dealing with matters projectional. One by P. A. McGuire on "Better Projection Pays," certainly would be interesting. I'm sure Arthur Gray, Boston, could and would prepare a most excellent paper on the practical problems of projection. Earl Dennison could tell us a lot about the best methods of storing and handling film in the projection room. Townsend of the Eastman Theatre could write informatively and interestingly upon any one of a dozen projectional topics, and "Bill" Kunzmann could give us enlightenment concerning how to store and handle carbons and "get the light." John Griffith, Ansonia, could write most informatively and interestingly on "projection optics," and there are others.

Too much projection, do you say? Well, brother, can YOU dig up subjects of more general interest and importance to EVERY ONE CONCERNED than those suggested? If so, let's have them, and with all those named there still would be a big preponderance of papers on other subjects.

"Better Projection Pays"

Bluebook School

Question No. 609

Question No. 609—Give us your idea of lubrication as applies to a projector mechanism.

Just a Word About Littleton Speed Chart

Many inquiries are reaching me as to the Littleton Speed Chart now being advertised and put out by the Chalmers Publishing Company, publishers of my own books and of the *Moving Picture World.*

Certainly the chart is good. It was taken up by the company upon my own recommendation. It is practically indestructable and will form an excellent addition to the equipment of any projectionist.

It also has a proper place in the office of every theatre manager, since by its use he can conveniently and almost instantly determine exactly at what projection speed any footage must be run in order to project it in any given time, or what time will be required to project any footage at any given speed of projection. He only has to slide the gauge bar around and read the figures.

The Littleton Speed Chart is excellent equipment both for the theatre manager and the motion picture projectionist or machine operator. Remit one dollar to *Moving Picture World* and it will be sent you post free.

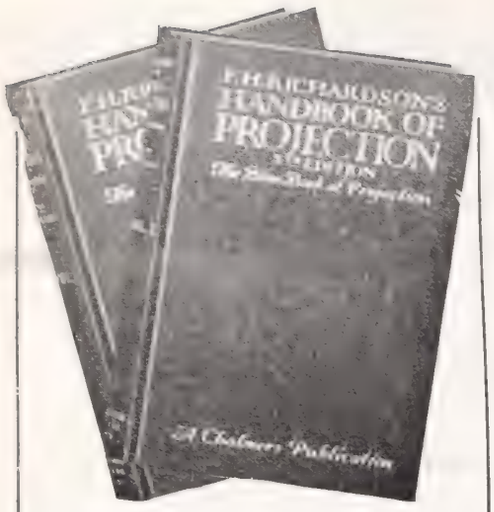
If used with reasonable care it should last for years.

Four Out of Five Use Too Much Juice

Whisper! Lemme tell you guys something! You chaps using reflector type lamps, I mean! Also and moreover you lend both your ears to my conversation.

Four out of every five of you are wasting current, working unnecessary injury to films and running a risk of warping the frame of your projector mechanism by using too much amperage!

Gray gets plenty of amperage from twelve amperes, and don't tell me Gray don't know a good picture when he sees it, either. I shall presently present arguments from competent men showing why anything more than twenty amperes, or perhaps fifteen even, is not only highly inefficient, but also altogether unnecessary. Watch for them!



An Edition You Will Be Proud To Own

This new 5th Edition of Richardson's famous Handbook of Projection (The Blue Book of Projection) in two volumes is the most valuable and at the same time the least expensive aid to better projection you can buy anywhere.

Every theatre manager in the country should own this edition and keep it handy for reference. No projectionist can afford to be without it.

Volume I deals thoroughly with the fundamentals of projection and contains most of the matter of the old 4th edition. Volume II covers equipment and is largely all new matter.

Owners of the old 4th Edition need only buy Volume II to be up to date. However, most owners will prefer to get this new edition complete in both volumes with uniform blue flexible Leatherette binding.

Price for either volume alone $4.00
Price for both volumes together $6.00
Add Twenty Cents for Mailing

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Chalmers Publishing Company
516 Fifth Avenue, New York

Bluebook School

Answer to question 583, continued from last issue and completed this week.

The third type of motor generator is the constant current set, which has a generator which maintains a practically constant amperage delivery, even though the arc resistance vary over a very wide range. There should, in fact, be but slight amperage variation even though the arc voltage vary from 40 to 140 volts.

This type of set is ideal from the projection standpoint, inasmuch as the voltage regulation is entirely automatic, but certain elements of design and construction make it unequal to the constant voltage machine in some ways, or at least that was the information given me by an engineer of one of the companies making constant voltage generators. (Would you really expect him to say anything else?—Ed.). The characteristics of this type of set should be what its name implies, viz., constant current, i. e., the voltage should automatically increase or decrease automatically and just sufficient to maintain a practically constant amperage at any arc resistance variation represented by from 40 to 140 volts. No ballast at all is used with this type of set.

All these types of set should conform to standardization rule No. 260, which reads: "To insure satisfactory results, electrical machinery should be specified to conform to the Institute Standardization Rules, in order that it shall comply, in operation, with approved limitations in the following respects, so far as they are applicable: (a) Operating temperature. (b) Mechanical strength. (c) Commutation. (d) Dielectric strength. (e) Insulation resistance. (f) Efficiency. (g) Power factor. (h) Wave length. (i) Regulation.

Temperature. The generator should operate continuously at their rated (Nameplate) output with a temperature rise not to exceed 40 deg. C. and to operate at 25% overload for two hours with a temperature rise not to exceed 55 deg. C.

Mechanical construction, should be of a rigid nature so designed as to give ample ventilation to the windings. The pole pieces and armature core should be so designed that the losses due to eddy currents will be minimized.

Commutation should be, so far as is possible, without sparking at the brushes. The commutator and brushes should be of sufficient size and design to insure minimum wear and low resistance.

Dielectric strength. The A. I. EEE. Standardization Rules require the insulation to be such that it will withstand, for one minute, an alternating current voltage equal to twice the normal voltage of the circuit to which the apparatus is to be connected, plus 1,000 volts, connected between the winding and frame.

Note: Properties of dielectrics that are frequently confused are insulation resistance and dielectric strength. No dielectric is a perfect insulator. Some current will flow through it between points of different potential. The current will vary with the difference of potential and inversely with the area and is measured in ohms or megohms. Dielectric strength is a measure of the ability of the dielectric to withstand puncture; it is not necessarily high in a material having high resistance. It is measured in "volts per millimeter" necessary to puncture the insulation.

Insulation resistance: The Standardization rules of the A. I. E. E. says: The insulation resistance of a machine at its operating temperature shall not be less than that given by the following formula:

$$\text{Insulation resistance in megohms} = \frac{\text{Normal terminal voltage}}{\text{Rated capacity in kv—a} + 100}$$

A general rule is that a machine up to 1000 volts should show somewhere a megohm.

Efficiency. Since we are dealing with both a motor and a generator, each of these may be considered separately or as a unit. The usual practice is to consider the overall efficiency, i. e., the efficiency is based on the difference of the wattage taken from the line by the motor and the watts deliverer by the generator to the arc. This efficiency in the machines now on the market vary from about 65 per cent. to 80 per cent. The efficiency should be as high as possible. The higher the efficiency the lower the power bill for a given condition.

Power Factor. If the motor is of the alternating type, the effect of the power factor of the current should be carefully considered.

Regulation. The generator should be so designed that the output may be easily varied without changing the characteristics of the generator.

A M-G set which conforms to the foregoing specifications, plus those characteristics named for each type, will give good service in any projection room, but as I have already said, the type selected will depend upon several things, some of them purely local. Hence I do not feel able to indicate a selection suitable for all conditions. Each type has its really good points, and the selection must necessarily be a sort of "give and take" proposition, since with this, as with most other things, we cannot expect to have everything desired.

Your Theatre

(Continued from page 132)

protecting his own good name in his advertising as well as his dealings with the public, his store becomes known as a safe place with which to deal.

It is with this thought in mind that I endeavor to run my theatre. No man can measure his success in dollars and cents alone. In fact, I have attempted to disregard almost entirely the dollars and cents and seek friends, goodwill and confidence, for with these three I know the dollars and cents are bound to come.

I do not claim to be an outstanding critic of motion pictures. Neither do I claim that I can fortell every one of the likes and dislikes of my patrons.

Most everyone likes motion pictures. But some like one kind and some another. So the best I can do is study my patrons and try to keep posted on their collective likes and dislikes.

Then I endeavor to give a variety of program that will keep them all happy, at the same time providing a place where they can rest, and meet their friends, and be comfortable, and be entertained, and possibly get a little educational information in the most painless way.

I want you to know that I am always open to constructive criticism and suggestions for the betterment of the National, for I want to improve our theatre and make it a better place for you.

I consider it a Graham Institution. It is your theatre, built for you, and it must please you.

In my eighteen years experience in this business here I have learned something new about it every day. Also I have made mistakes every day. (Here the personal element is introduced in an informal, chatty way.)

And now in closing I want to name the three things that when thoroughly mastered make the successful showman:

They are, first, "How to get them in." Second, "How to get them out," and third, "How to get them in again." I thank you.

BETTER BUSINESS BUILDERS—EVERY WEEK

Clearly Reflected at the box-office

If your patrons are enjoying faultless screen quality you are projecting prints on Eastman Positive made from originals on Eastman Negative.

Always *specify* Eastman prints, and look for the words "Eastman Kodak" in the transparent margin. For Eastman screen quality is clearly reflected at the box-office.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

A BAD DREAM

Every theatre owner has had a nightmare such as is illustrated in the accompanying scene of panic from fire.

The nightmare is bad enough; the reality would be immeasurably worse.

Make both impossible by equipping your projection machines with the marvel among modern safety developments—the SENTRY SAFETY CONTROL—costs only a few cents a day.

SENTRY
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CORPORATION

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National Theatre Supply Company

N THIS ISSUE: First National-Pathe merger actively in work
Clifford B. Hawley succeeds McGuirk at F. N.

MOVING PICTURE WORLD

VOLUME 88
NUMBER 3

—The Showman's Business Paper—

SEPTEMBER 17, 1927
PRICE 25 CENTS

bigger than "it!"

Paramount, New York
Metropolitan, Boston
Olympia, New Haven
Buffalo, Buffalo
Riviera, Omaha
Sanger, New Orleans
Howard, Atlanta
Strand, Birmingham
Riviera, Knoxville

lucky exhibitors!

Metropolitan, Los Angeles
Newman, Kansas City
Capitol, Des Moines
Carolina, Charlotte
Metropolitan, Houston
Ambassador, St. Louis
Florida, Jacksonville
Palace, Dallas
Broadway, Tacoma

clara bow in "hula"

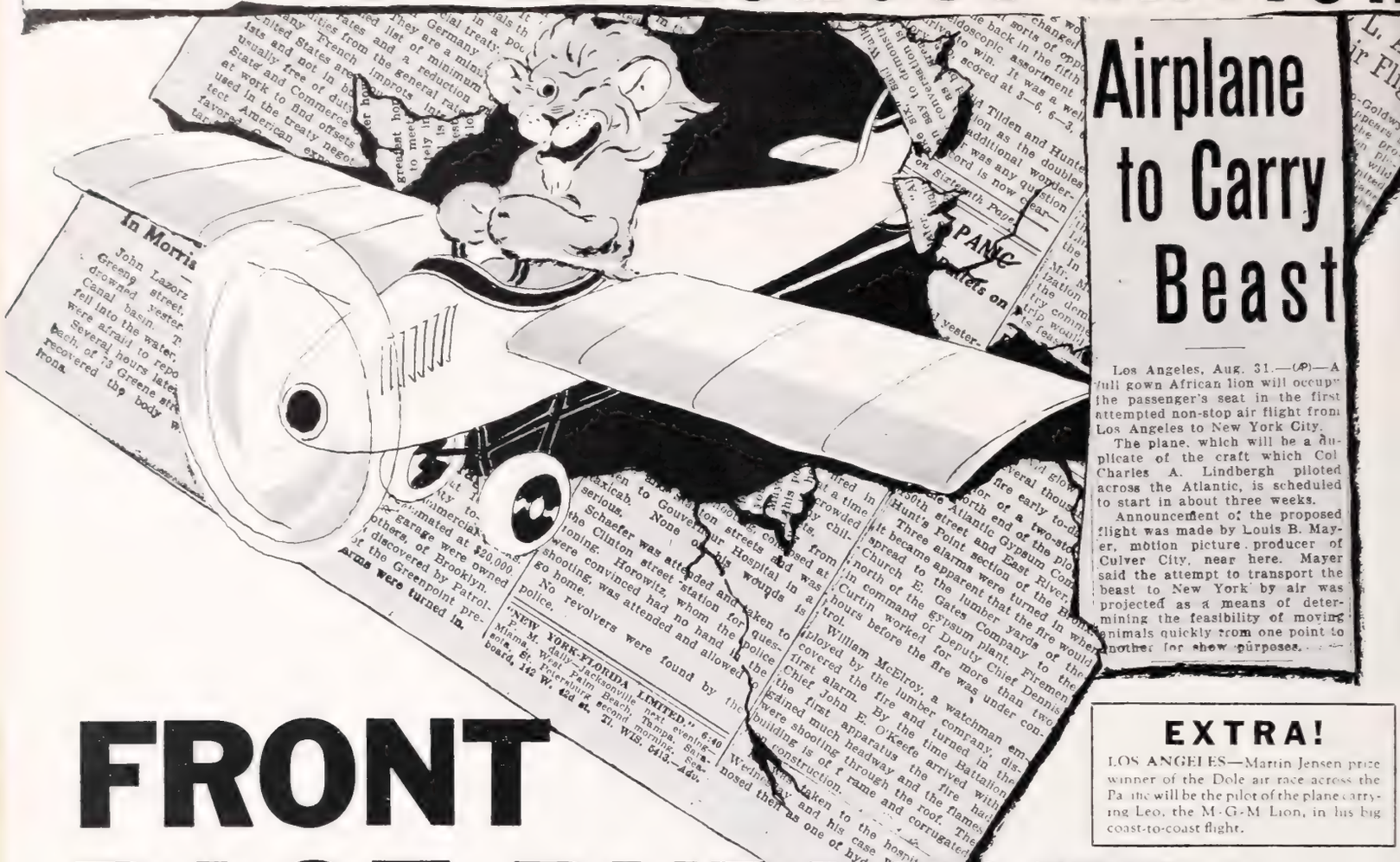
is shaking records loose!

¶ Just one PARAMOUNT smasher after another. "BEAU GESTE", "CHANG", "METROPOLIS", "UNDERWORLD", "WAY OF ALL FLESH", "FIREMEN, SAVE MY CHILD", etc., etc., etc.

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year

LION TO FLY ACROSS NATION



Airplane to Carry Beast

Los Angeles, Aug. 31.—(AP)—A full gown African lion will occupy the passenger's seat in the first attempted non-stop air flight from Los Angeles to New York City.

The plane, which will be a duplicate of the craft which Col Charles A. Lindbergh piloted across the Atlantic, is scheduled to start in about three weeks.

Announcement of the proposed flight was made by Louis B. Mayer, motion picture producer of Culver City, near here. Mayer said the attempt to transport the beast to New York by air was projected as a means of determining the feasibility of moving animals quickly from one point to another for show purposes.

EXTRA!

LOS ANGELES—Martin Jensen prize winner of the Dole air race across the Pacific will be the pilot of the plane carrying Leo, the M-G-M Lion, in his big coast-to-coast flight.

FRONT PAGE PUBLICITY FOR LEO, THE FLYING LION!

—more space for M-G-M's new stunt than even Trackless Train got!

The only man in America who doesn't know the M-G-M trademark. This man is deaf dumb and blind. He also suffers from Halitosis!

THE Lion is roaring
WATCH the papers for details of
LEO, the Flying Lion, soon en route
FROM Coast to Coast, non-stop flight
BLAZING the M-G-M name everywhere
ANOTHER Trackless Train Smash
FROM

THE LIFE OF THE PARTY

five smashing paramount hits on broadway at once

¶ Everywhere they're saying "What a flock of great Paramount Pictures this season!" Here's more evidence: "SWIM, GIRL, SWIM"—Bebe Daniels' sparkling one-piece college girl comedy terrific hit at the Paramount. "THE WAY OF ALL FLESH," starring Emil Jannings in its 11th capacity week at the long run Rialto. "UNDERWORLD" starring George Bancroft, Clive Brook, Evelyn Brent smashed sky-high Paramount Theatre record, and now doing S. R. O. at long run Rivoli. "WINGS," Hubbard-Wellman epic of the air sell-out as $2 road show at the Criterion. "CHANG"—after 9 S. R. O. weeks at Rivoli, amazing Cooper-Shoedsack jungle melodrama comes back to the Cameo for long-run clean-up. Second week and bigger than ever! Add "BEAU GESTE," "HULA," "FIREMEN, SAVE MY CHILD," "SERVICE FOR LADIES," "METROPOLIS," "ROUGH RIDERS," "SOFT CUSHIONS," to name a few new-era Paramounts that are writing new box office history everywhere. And no wonder the trade is marveling, "Paramount has ALL *the* good ones this year!"

for showmen of today

the inner meaning of guts

with tootnotes

ever really try to figure the intangible something that makes the champ the champ? any palooka might have a sock sufficient to flatten him, but somehow he can't land it. and even if he does land it up comes said champ again and again until the pork and beaner non est.[A]

take sargent for example. in 1911 he began telling the boys how to do their stuff. he is still telling them what exploitation is all about. and doing it better than ever. sarge is the showman's exploitation champ.[B]

if all the showmen chiselled a symbol of their calling it's a good even money bet the figure would resemble epes winthrop sargent.[C]

yes, he's with moving picture world. yes, he's going to stay there. yes, he has guts. yes, so has his paper. yes, he helps make the world one of those things that must be listened to.[D]

the line[E] forms to the right for all those who still think a live circulation lead of 1356 is one of those things.[F]

(A) high hat for fadeout.
(B) including the scandinavian.
(C) but without a bow and arrow.
(D) 7619 on the level showman circulation every week.
(E) to the booby bastile.
(F) them wisecrackers as says so ought to be boiled in crisco.

THE BLOOD SHIP

MIGHTIEST OF ALL SEA DRAMAS!

STARRING
HOBART BOSWORTH
WITH
JACQUELINE LOGAN
RICHARD ARLEN

STORY BY
NORMAN SPRINGER

A
GEORGE B. SEITZ
PRODUCTION

LATEST AND GREATEST OF THE LONE WOLF STORIES—

STARRING
BERT LYTELL
WITH
LOIS WILSON

STORY BY
LOUIS JOSEPH VANCE

DIRECTED BY
EDWARD H. GRIFFITH

COLUMBIA PICTURES
THE BEST BOX OFFICE VALUE IN THE INDUSTRY

FILM DAILY SAYS:
REAL, RED BLOODED ENTERTAINMENT.
IT WILL MAKE MONEY FOR EXHIBITORS.

COLUMBIA PICTURES
GEMS OF THE SCREEN

PETE HARRISON SAYS:

THIS PICTURE SHOULD DO HONOR TO ANY BIG DISTRIBUTOR'S PROGRAM

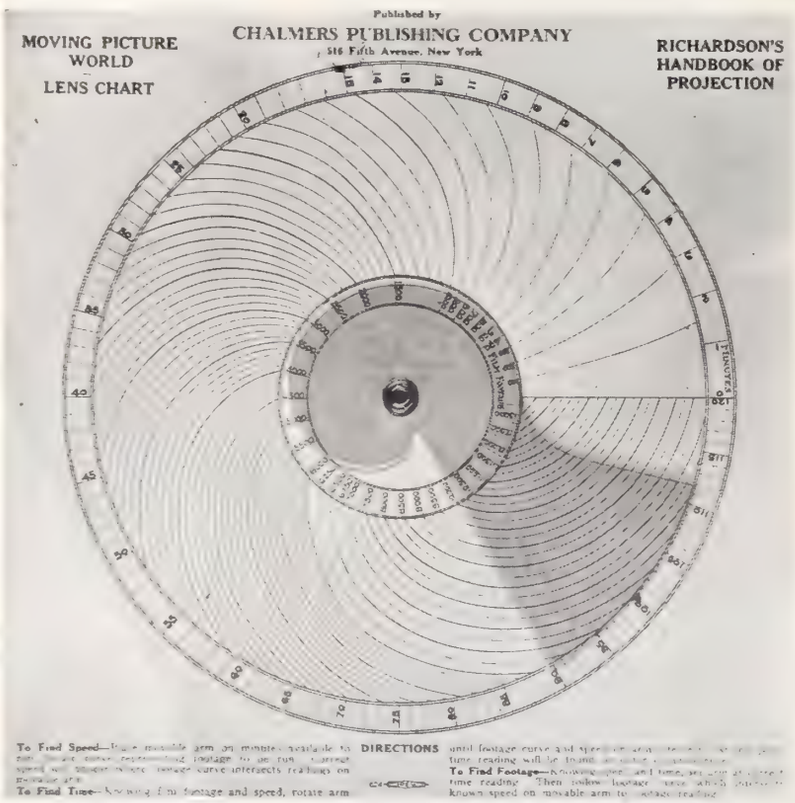
ALIAS THE LONE WOLF

Don't Stop To Figure It Out

USE

LITTLETON'S

Speed, Film Footage and Time Scale



This Chart Answers These Questions For You Instantly

1. **Correct speed to run projector to complete a given length of film in a given time?**

2. **Number of feet of film which can be run in a given time at a given speed?**

3. **Time required to run a given length of film at a given speed?**

Theatre Managers and Projectionists

This clever device belongs in every projection room and theatre in the country. It will save projectionists time as well as mistakes.

It will help managers in planning their programs to maintain an accurate schedule.

The chart measures eight and one-half inches square. It is printed in three colors on strong celluloid for strength and durability.

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Now!-They're Yelling it-O

Howard Hughes and John Considine Jr. present

"TWO ARABIAN KNIGHTS"

with

Wm. Boyd
Mary Astor
and Louis Wolheim

Directed by Lewis Milestone

from story by Donald McGibney

IS IN!

"Should prove one of Hollywood's 1927-28 BIGGEST MONEY MAKERS!"

says — Moving Picture World

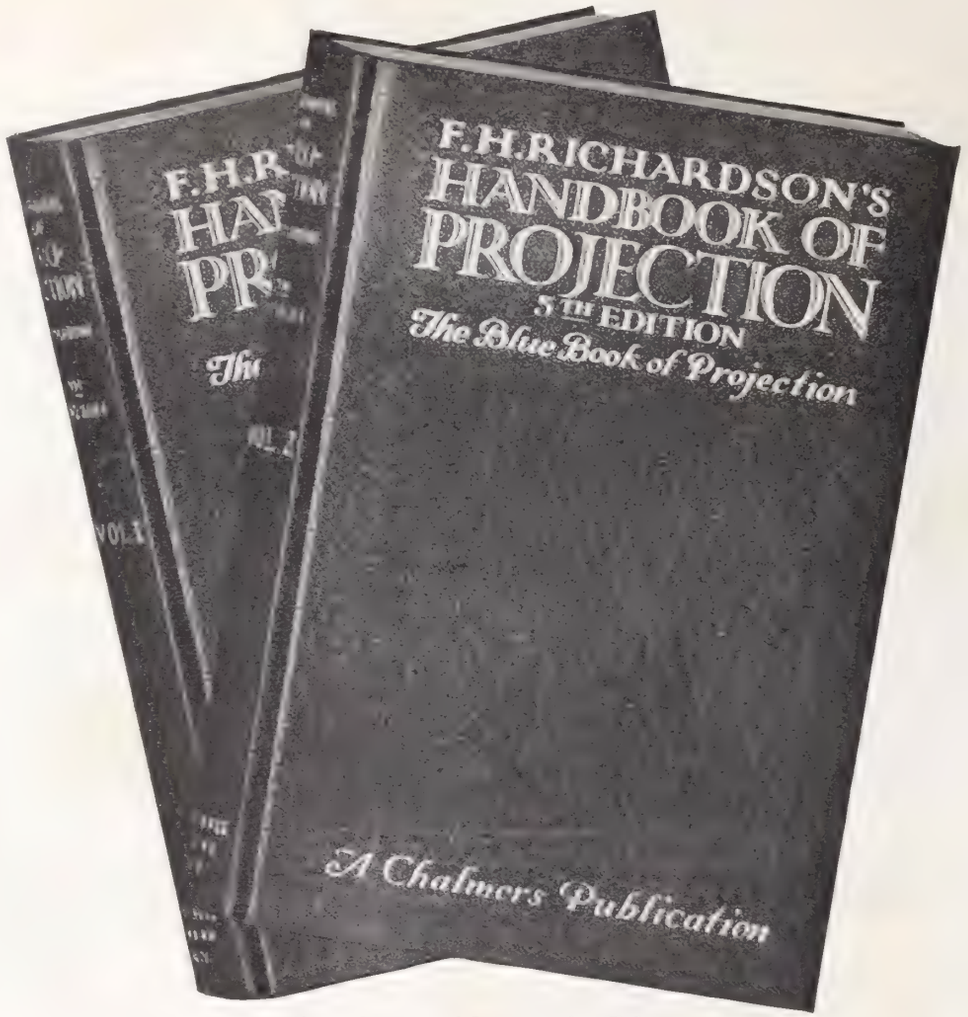
Screens GREATEST COMEDY TEAM

In Greatest DOUGHBOY Comedy ever made

You bet it's a

UNITED ARTISTS PICTURE

Better Projection Means Better Business



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HANDBOOK OF PROJECTION

In Two Volumes

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Into Volume I is incorporated all the fundamentals of projection in cluding the closely allied subjects of *electricity and optics.*

Every subject is profusely illustrated with diagrams and pictures. In the front of the volume is a unique index divided by prominent main heads and subheads under which appears a generous list of appropriate, practical questions together with the page or pages upon which the answers will be found.

Some of the many subjects to be found in this edition are: *Projection Angle, Arc Light Source, Carbons, Condensers, Electrical Action, The Film, Generators, Fuses, Insulation, Lenses, Light Action, Optical Terms—their meaning, Picture Distortion, Projection Room, Practical Projection, Resistance as applied to the projection circuit, Screens, Spotlights, Switches, Wiring, etc.*

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This volume is devoted almost entirely to the explanation, care and use of well known projection room equipment.

Like Volume I it is well illustrated with diagrams and close-ups of all the equipment described. It is also equipped with the same detailed question and answer form of index, making possible the ready location of each subject

An idea of the subject matter covered in this volume may be had from the following: *Arc Controllers, Brinkert Apparatus, Bosch and Lomb, Cinephor, and Simplex Condensers, Curtain Machines, Current Rectification, Dowsers, High Intensity Lamps, (Powers, Ashcraft, H. E., General Electric), Mazda Projection, Mercury Arc Rectifiers, Motor Generators, Projectors (General Instructions), Projectors, Special Instructions on Powers, Simplex, Motiograph, and Baird, Reflector Arc Lamps—Powerlight, Peerless, Motiograph, Morelite, Strong, and Hallberg, Screen surfaces—their characteristics, Transformers, etc*

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PATHE WESTERNS

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a real son of the saddle, formerly with Sells-Floto Wild West Show, in 8

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a great star in a class by himself, in 4

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Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

JAMES CRUZE to produce "ON TO RENO" starring MARIE PREVOST

Sensational Story of Reno Divorce Mill to be Filmed as Brilliant Melodramatic Comedy

FIRST FROM JAMES CRUZE ON PATHE–DEMILLE PROGRAM OF HITS FOR 1927-28

ONE man had dashed west to seek his sweetheart, and one his wife—and both found THE SAME woman! To husband and lover came the same shock of surprise, of incredulous dismay, of hot anger.

Had they been simple victims of a questionable scheme—toys for the daring game of a designing woman? Were four lives to be spoiled by the sensational revelation?

MARIE PREVOST, *incomparable interpreter of sophisticated femininity, has one of the greatest roles of her career in "On to Reno"*

Here is an amazing story by Joseph Jackson, a smart sophisticated comedy drama centering about the great "divorce mill" at Reno.

With Marie Prevost as the central figure plus the superb direction of James Cruze, "On to Reno" is bound to be one of the big box-office hits of the year.

This is the first of several great productions which James Cruze will produce and supervise for Pathe during the coming year, with the same careful selection of story, star and cast. Each a sensational showmanship combination.

JAMES CRUZE, *one of the screen's greatest, who has a record second-to-none as a director of box-office hits. "On to Reno" was selected by Mr. Cruze as type of story in which he has achieved some of his biggest successes.*

CULLEN LANDIS *to play opposite Miss Prevost. His ability and name lend definite box-office value to this great production.*

WALTER WOODS, *who will act as scenario supervisor. Most of James Cruze greatest pictures were directed from scenarios supervised by Mr. Woods.*

Another sample of the big things coming to you from Pathé in 1927-28

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHÉ NEWS – PATHÉ WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES

TRADE MARK

Foreign Distributors Producers International Corporation,
130 West 46th Street, New York.
WILLIAM M. VOGEL, *General Manager.*

Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

Last Minute News From Everywhere

MOVING PICTURE WORLD

The Showman's Business Paper

Vol. 88 | New York, September 17, 1927 | No. 3

WHAT ARE ETHICS?

The new trade parley will evolve a code of ethics. Also a need for a good missionary.

HOT DOG!

There is a general belief that the picture business is going to the dogs—wherever there is greyhound racing.

Pathe-First National Merger Deal Is Reported All Set; Kennedy Figuring in Secret Conferences in New York

Overturned Auto Kills Salesman

Two Others Badly Hurt in Carrollton, Ky.

Cincinnati—Tragedy, which followed closely in the wake of anticipated holiday recreation caused the death of one and serious injury of two other film men early this week.

While Samuel Burger, manager of the Cincinnati branch of Metro-Goldwyn-Mayer, together with Charles Bosburg and Seymour Stone, salesmen, were en route from Cincinnati to French Lick, Indiana, to spend Labor Day, the automobile in which they

(Continued on next page)

Berlin Cable

(Moving Picture World Bureau, Berlin, Sept. 14.)

"Chang" is a tremendous success. "Resurrection," now in its third week, is the best seller of the season. Lya De Putti is back in Berlin and now working for Phoebus. Ivan Mosjoukine will star for Matador Film. "Barbed Wire" at UFA's Kurfuerstendamm, with a marvelous music score conducted by Otto Stenzeel, is doing very well. Chief Cameraman Martinelli is here handling the camera for Defina. Defina will release next week two pictures, one German-produced—"Alpine Tragedy"—at Bebapalast and one American-produced—"Three Hours"—at Marmorhaus. Here started last week a terrific fight against the Tax Department. The industry wants to cut down the 15 per cent. high movie tax. Laemmle is here in conference with Universalites.

New F. N. President

Clifford Hawley, who succeeds John J. McGuirk

Hawley Succeeds McGuirk as President of First National

At a meeting of the Board of Directors of First National Pictures, Inc., Wednesday, John J. McGuirk resigned as president of the company and Clifford B. Hawley, one of the directors of First National and a director and member of the Executive Committee of the Stanley Company of America, was elected president.

Mr. McGuirk resigned in order to give his entire attention to the vastly growing interests of the Stanley Company of America of which he is president. He will continue as a member of the Board of Directors of First National Pictures, Inc.

Mr. Hawley has been identified with the Stanley Company for 15 years and continues as a director and member of the Executive Committee of that company. He is resigning as a partner of the Edward B. Smith and Company, bankers of Philadelphia and New York, in order to devote his entire time to the interests of First National Pictures, Inc.

Mr. Hawley announces that there will be no changes in policy or personnel of the First National Pictures, Inc.

Vocafilm to Tour

Vocafilm, which staged a comeback after its original premiere, plans an autumnal tour of the country. The feature picture, "Babe Comes Home," will be included in the program.

Cecil B. DeMille, Long Inactive, Has New Capital and Is Producing—What Is F B O Status?

By Sumner Smith

VARIOUS reports emanating from secret conferences held during the past week in New York indicate strongly that the deal to include First National in the Pathe-DeMille-Keith-Albee combine is set. The surprising feature of the conferences is that Joseph P. Kennedy, president of F B O, whom his office says is on a month's vacation in the mountains, is reported to have been a leading figure in the conferences, heading the table in all discussions with J. J. Murdock, president of Pathe-DeMille-Keith-Albee. That has led the dopesters to figure out that the undoubted great financial resources behind Kennedy want a finger in the greatest recent combine, and would include F B O in it.

All signs and portents in the movie heavens point to the fact that something is brewing along these lines. Cecil B. DeMille, after a long period of inactivity due, it was said, to a shortage of finances, now is shooting at full blast and is completing fine new studios that take the place of those burned. The First National bankroll, it is said, is responsible for his renewed activity.

J. J. Murdock, it is announced, will shortly leave for the West Coast. John C. Flinn has left the West for New York. Elmer Pearson has prolonged his stay on the Coast. A careful weeding out of Pathe and P.D.C. salesmen, up to now separate organiza-

(Continued on next page)

London Cable

(Moving Picture World Bureau, London, Sept. 14.)

Europe's largest cinema, the Glasgok Playhouse, opens tomorrow with Pathe program. Italy proposes International Cinema Institute under the auspices of the League of Nations. Warner's "The First Auo" opens at the Capitol, October 17, coincident with the motor show. British Kdak registers a million dollar company in Berlin. Sir Oswald Stoll sails for America. He will broadcast a talk in New York on the British film situation. The growing popularity of greyhound racing disturbs exhibitors. DeForest versus Movietone developments are expected. Coming British productions include a Pinero play starring Gladys Cooper.

MOVING PICTURE WORLD
The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 88 NO. 3

Leo to Parade After Flight from the West

The takeoff date for the nonstop transcontinental flight of Leo, Metro-Goldwyn-Mayer's first flying lion, in a specially built plane to be piloted by Martin Jensen, Dole prize winner, has been set for next September 17, according to latest advices received from B. F. Mahoney, builder of the plane, who also built Lindbergh's plane.

Upon their arrival at Roosevelt Field, Leo will be transferred from the plane to a truck for a trip of welcome up Broadway, while Jensen will put the plane in shape again for a return trip to the Pacific Coast, where he is scheduled to compete in the Spokane race.

Mourn Marcus Loew

Evidences of a great national tribute paid to Marcus Loew on the day that he was laid to rest in Maimonides Cemetery continue to reach Moving Picture World from many sources. Most impressive among them are reports to Will H. Hays from Film Boards of Trade on the observance of the day by theatres in every state in the Union. Personal tributes too numerous to mention arrived in each day's mail.

The gist of these is summed up in the statement issued by the Board of Directors of Loew's, Inc.: "His service and self-sacrifice to this company—and to the industry in general—will remain a cherished and inspiring tradition to his memory."

With Hal Roach

John S. Woody, well known in the industry, has been appointed eastern representative of Hal Roach.

Kansas City Midland Will Open in October

Kansas City—Col. E. A. Schiller, vice-president and general manager of Loew's, Inc., was in Kansas City this week inspecting the $4,000,000 Midland Theatre of that company. He was accompanied by Joe Vogel, his assistant, and Emil Milnar of the Thomas W. Lamb firm of architects of New York. The new theatre will seat 4,000. The theatre will open early in October.

St. Louis—Col. E. A. Schiller passed through St. Louis recently on his way to Kansas City, where another Loew picture palace will be opened soon as the 384th link in the chain of Loew theatres.

Prologue Co. For Gilda Gray

Samuel Goldwyn has announced through United Artists that Gilda Gray's first feature under his direction, "The Devil Dancer," will be released late this year in conjunction with her personal appearance. Definite selection of the city for the premiere has not been made, but it is probable that the picture will first be seen in Los Angeles, accompanied by an elaborate prologue already under preparation in manuscript form.

Miss Gray and her picture will later sojourn East, appearing in principal cities en route. Her company in the prologue, numbering more than 100 dancers and musicians, will travel with Miss Gray. Willy Pogany, Hungarian mural painter and decorator, whose settings are to adorn "The Devil Dancer," will also design the scenery for the prologue.

Conselman Supervises Fox Film Productions

William Conselman, the widely known newspaperman and co-author of the "Ella Cinders" newspaper strip, has been promoted to the position of supervisor by General Superintendent Sol M. Wurtzel of Fox Films West Coast Studios under a two-year contract. Conselman has been working under Fox Films banner for the past year and a half. He will work in close association with the directors.

Films and Vaudeville

Detroit—C. H. Miles' new Oriental on West Adams will be opened September 19, with a film and Pantages vaudeville policy.

Al Christie Returns From European Trip

Al Christie, producer of Paramount-Christie short feature comedies and the new picture version of "Tillie's Punctured Romance," returned last Friday from Europe accompanied by Eddie Sutherland, director; Monte Brice, scenarist, and Harry Edwards, production manager for the "Tillie" picture.

Mr. Christie and his associates worked on the script of the feature comedy while in Europe and completed the first draft of the script. The producer states that the new version will be similar to the original only in the first sequence, that in which the action takes place in a rural setting; a different treatment will be accorded the new production from there on.

The quartet started for the Coast last Saturday, as they are anxious to get the picture under way.

Pathe-F. N. Deal

(Continued from preceding page)

tions, is under way. Barrett Kiesling has resigned as West Coast director of publicity for DeMille. The impending resignation of Richard Rowland as guilding spirit of First National persists despite denials. There is food for thought in these items of news.

A rapid calculation of the combined product of all companies figuring in this latest reported deal puts it at somewhere around 238 pictures. One dopster estimates for Moving Picture World that the inclusion of First National and F B O in the existing combine would mean that it will hereafter release not more than 80 pictures annually instead of the 238. These figures must not be taken as accurate, but they give an indication of the trend.

Salesman Killed

(Continued from preceding page)

were riding went over an embankment on the Indiana State road opposite Carrollton, Ky.

The machine caught fire as it overturned. Stone, who was pinned beneath the wreckage, burned to death before assistance could reach him. His skull was fractured. Burger and Bosburg, however, managed to extricate themselves and extinguished the flames which were consuming their clothing.

They were brought to the Jewish Hospital, Cincinnati, where it was found they were in a serious condition. Stone was a resident of Boston, Mass., to which city his body was sent for burial. The other two men live in Cincinnati, the trio having made their home at Hotel Alms, this city.

Hawley Luncheon Puts a Crimp In A. M. P. A. Annual Election

THE next time Clifford B. Hawley gets elected president of First National, the A. M. P. A. members hope he will pick some date a week or two removed from their annual election of officers. The luncheon given in his honor at the Hotel Roosevelt by the First National officials made competition which sadly marred the A. M. P. A.'s weekly festivities at the Boulevard on Thursday.

It made it particularly tough this week, because it was the date of the A.M.P.A.'s annual election of officers and the First National function made it impossible for either the retiring president, Walter Eberhardt, or the retiring vice-president, S. Charles Einfeldt, both First National stalwarts, to attend the A.M.P.A. election. Mel Shauer, the retiring treasurer, and Edward F. Finney, the retiring secretary, made good pinch-hitters, however, the latter reading the speech which Walter Eberhardt had prepared, so everything was jake.

The following officers were elected unanimously: President, Bruce Gallup; vice-president, Lon Young; secretary, James Zabin; treasurer, George Harvey. The Board of Directors are: C. W.

(Continued on next page)

Moen's Direction Wins Him German Assignment

Work on the 12 reels of the series of Rainbow Productions produced in Technicolor by the North American Society of Arts, Inc., at the Cosmopolitan Studios in New York, was completed this week and the series is now in the cutting room. It is expected that the film will be ready for screening within 2 weeks.

Because of his expert handling of color subjects, Lars Moen, young director-producer of the series, has been made two offers by German film producers, whose representatives in New York have watched the screening of the film.

He expects to leave for Berlin next Wednesday to make a feature in color, and will probably remain abroad indefinitely.

Butterfield Annexes 17 F. & R. Theatres

Detroit—On September 4, the following Fitzpatrick & McElroy theatres in Michigan were taken over by the Butterfield Circuit—Croswell and Family at Adrian; Maltz and Lyric at Alpena; Liberty, Bell and Bijou at Benton Harbor; Colonial at Big Rapids; Lyric at Cadillac; Lyric and Kozy at Ludington; Lyric at Manistee; Caldwell at St. Joseph; Lyric and Opera House at Traverse City; and Riviera and Rex at Three Rivers, making a total of 75 theatres in the Butterfield chain, operating in 27 Michigan cities.

Moss Names Theatre

In line with his policy of naming playhouses after distinguished Americans, B. S. Moss' new theatre under construction at Myrtle and Wyckoff avenues, Brooklyn, will be known as the Madison, in honor of James Madison, fourth President of the United States.

A.M.P.A. Elects

(Continued from preceding page)

Barrell, Al Selig, Fred Baer, Walter Eberhardt and Tom Wiley. Auditing Committee: Henry Clay Bate, Victor Shapiro and Oswald Brooks. Trustee: Jerome Beatty.

The only contest was in the candidacy for the office of Chancellor (or counselor?) to the United States Chamber of Commerce, for which A. M. Botsford had originally been nominated by the A.M.P.A. nominating committee. A dark horse, in the person of Jacques Kopfstein, was sprung on the meeting at the last moment, and after a red-hot discussion, parliamentary, constitutional and otherwise, Jacques was forced on the ticket by a rising "raspberry" vote. A "loving cup" was then presented to him by some of his admirers.

Radical Changes In N. Y. Capitol Are Now In Work

Jazz Band Is Planned, Broadway Hears

Radical changes shortly will be made in the presentation policy of the Capitol Theatre, New York, under management of Major Edward Bowes. Broadway competition and a changing public sentiment toward motion picture theatre programs are responsible.

The public, it is felt, is tiring of the ballet no matter how excellently performed and put on, and is showing a distinct liking for jazz band music. Musicians, it is said, get over better when featured on the stage than left in the pit.

In order to provide for larger presentations the Capitol will enlarge its stage so that 125 more people can be used in presentations, it is said. Broadway hears that Major Bowes recently visited Chicago, home of the band-on-the-stage idea, to study it, and that he will install a jazz band on the Capitol stage.

Publix has had great success with featuring jazz bands, partly because people seem to want the hot stuff and partly because in Paul Whiteman Publix has one of the finest bands in the business.

Roxy, on the other hand, seems to try to combine the jazz band idea with high-class music, giving some of each to suit all tastes.

The Capitol, Moving Picture World hears, will install an elevator for the orchestra pit.

Talking It Over

Hal Roach and Felix Feist, M.-G.-M. sales executive, are discussing the former's new releases.

Try-out in Bridgeport

Bridgeport,—Vilma Banky and Ronald Colman's latest feature, "The Magic Flame," which opened a week's run at the Cameo Theatre, this city, this week, as a pre-release prior to its opening in New York City next week, is drawing well. This circus picture is fairly long, but is worth while in every respect.

Minn. Circuit Expands

Minneapolis — William Brown, who has operated the Lyceum at Moorhead, Minn., for a number of years, has granted a long term lease on the house to the American Amusement Co., which is affiliated with Finkelstein & Ruben. This announcement has just been made by E. A. Phillips, who is in charge of the Fargo Theatre interests for American Amusements.

Hollywood Labor Troubles Settled For Next 3 Years

75 Per Cent. Victory Scored by Union

(*Special to* Moving Picture World)

Hollywood, Sept. 14—Theatre labor troubles here are now settled for the next three years, as predicted by the World. However, matters reached the point here last Saturday night where unionists refused to arbitrate and theatre owners were preparing for the emergency of a walkout the following day when, just a few hours before the crisis, exhibitors conceded what one independent leader described to the World as fully 75 per cent. of the Union's original demands.

Demands of the stage hands, projectionists and musicians were for a 10 per cent. increase and a 6-day week. The settlement provides the musicians with a 7½ per cent. increase the first year, 2½ per cent. the second year and nothing the third year. The operators get a 12½ per cent. increase the first year, 3¾ per cent. the second year and nothing the third year.

Stagehands get an increase of $2.50 weekly the first year, another $2.50 per week increase the second year and an extra $1.50 per week the third year. Performance workers get 50 cents per week the first year, 50 cents additional the second year and an increase not over 25 cents per week the third year.

The settlement affects approximately 3,000 workers in Los Angeles. About it Harold B. Franklin, who acted as chairman of the exhibitors during negotiations with the unions, is credited with saying: "I consider it a very satisfactory settlement for both sides."

Trade Principles For Pictures To Be Discussed at Conference

TRADE principles for the motion picture industry will be discussed at a meeting in New York on October 10 called by the Federal Trade Commission, the first conference of its kind ever held. The Commission expects that producers, distributors and theatre owners from every corner of the United States will attend or be represented. No difficulty is anticipated in gaining the attendance of producers and distributors, but the choice of representation of theatre owners in each territory will be left to the theatre owners. Alleged unfair trade practices, including block booking, will be discussed at length.

A total of 200 people is expected to attend the conference, with Commissioner Abram F. Myers representing the Federal Trade Commission. Independent theatre owners will have 64 representatives, probably 36 as agents for producers, 5 theatre managers to represent that many producers in the theatre business and not more than 32 proxies for distributors.

This conference is the outgrowth of a postponement of 60 days granted Paramount last week in order that it might participate. Block booking is the chief bone of contention.

(Continued on next page)

Stock for Publix?

Moving Picture World was told on Wednesday that, due to a poor local season, several Publix theatres in the South are booking in stock companies for the autumn and, possibly, the winter. Attempts to verify the report failed, as A. M. Botsford, director of advertising and publicity, was out of town. The number and location of the houses was not available.

Good Scores Made At Golf Tourney

Tom Gerety Tops Field With Mark of 68

The thirteenth film golf tournament on September 13 passed into history without any unlucky event and with a great deal of pleasure. The banquet, with Nat Rothstein as toastmaster, was a happy culmination to a day of good sport. The winners follow:

Afternoon round:

Low net (leg of The Film Daily cup and permanent possession of Arthur W. Stebbins cup). Tom Gerety. Score 68. Low net runner-up (Pathe cup)—Jerome Beatty. Score 70. Second low net runner-up (John J. McGuirk cup)—J. V. Ritchey, Jr. Third low net runner-up (J. P. Muller cup)—H. S. Tierney. Score 72. Low gross (M. P. News cup)—J. V. Ritchey, Jr. Low gross runner-up (Al Ruben)—Sumner Taylor. Eagle (Jules Brulatour trophy)—Stearns. Birdie (F. B. O. cup)—W. B. Frank. Low exhibitor score (Jules Mastbaum Memorial Trophy)—Chris Deibel. Score 80. Driving contest (Jack Cosman cup)—Cy Fields, 295½ yards. Runner-up (Eastman Kodak)—N. C. Stearns, 287 yards. Putting contest. William Massce. Booby prize, H. Eysman. Score 134.

Morning round—nine holes:

Low gross (Morning Telegraph cup)—Chris. Deibel. Score 34. Runner-up (Columbia Trophy)—Ed. Curtis. Score 36. Low net (National Theatre Supply cup)—Arthur W. Stebbins. Score 29. Runner-up (Hedwig M. P. Lab. Trophy)—Paul Gulick. Score 30.

Flight winners were:

James Milligen, Tom Gerety, M. Hatschek, M. McConnell, Ed Johnson, Irvin Stolzer, M. Bellows, J. V. Ritchey, Wm. Frankel, Jerome Beatty, Al Grey, A. La Hines, John Spargo, Bob Wolf, "Doc" Golden, Nat Rothstein, Billy Wilkinson, H. S. Tierney, Dave Chatkin, S. R. Burns, Raymond Pawley, J. S. Dickerson, Sy Fields, M. Fisher, M. Cook.

Runners-up in flights were:

S. S. Braunberg, Frank Pope, M. Brandon, Arthur G. Whyte, Lou Metzger, Arthur Ebenstein, A. L. Pratchett, W. E. Raynor, Geo. Byrnes, Walter Futter, M. Wittendorf, M. McLaughlin, Wallace Ham, Harry Brandt, M. McDonald, C. E. McCarthy, M. Stearns, R. V. Anderson, Joe Hornstein, Charles Moses, Wm. Evarts, Eugene Walsh, Geo. Berry, Walter Wagner, Stanley Waite, J. E. Storey, Geo. Blair, W. B. Frank, H. Eysman, Abe Warner, M. Schilt, Rex Beach, Ben Goetz, Edward Lieberman.

Projector Exports Rise

Exports of motion picture projectors from the United States during the first 6 months of 1927 totaled 1420, valued at $285,251, a gain of 446 from the 974 projectors, valued at $272,559, exported during the same period of 1926, according to the Motion Picture Section of the Department of Commerce.

Japan was the best market. Canada was second.

"Sunrise" Date

William Fox's "Sunrise," the first American-made production by Fred W. Murnau, will open a long-run engagement at the Times Square Theatre on Friday evening, September 23. Another feature will be the showing of the Mussolini Movietone, in which the Italian Premier will be seen and heard in a speech, the text of which has been copyrighted by the Fox Film Corp.

Coming Soon!

Conrad Nagel, M-G-M player, puts over a message for the industry.

Fox Funfest Sept. 29

Officers of the Fox Athletic Club have completed plans for a gala dance and social to be held at the Claridge Hotel in New York on Thursday evening, September 29. Two contests will be held during the evening, one for the couple which best shows itself as dancers and another for the selection of the most popular girl within the Fox Films organization. In addition, there will be a special Surprise Contest, also presentations to Foxites for athletic prowess. Music will be by Harry Kosiner's Knickerbocker Collegians.

Coming and Going

RICHARD A. ROWLAND, general and production manager of First National, returned to New York this week from the West Coast Studios.

* * *

George Jessel, Warner Bros. star, arrived in New York this week from the Coast where he has spent the last 4 months making 2 starring pictures to be released during the fall season.

* * *

S. L. Rothafel has spend several days in Washington, D. C.

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Joseph M. Schenck arrived this week from the West Coast.

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Jacobo Glucksmann, New York representative of the Glucksmann interests in the Argentine, has sailed from Buenos Aires.

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Josef Swickard is en route to Hollywood.

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Capt. Bruce Bainsfather is in New York from Canada.

* * *

J. H. Seidelman, assistant manager of the Foreign Department of the Paramount Famous Lasky Corp., has returned to New York following a business trip of several months to Paramount offices in Europe.

Trade Principles

(Continued from preceding page)

The tentative plan for selecting the 64 delegates of independents from 32 zones contemplates the use of the boards of arbitration maintained in the key cities of each of the 32 zones. Six men act as a board of arbitration, 3 of whom are theatre owners.

The 3 theatre owners of each of the 32 arbitration boards will be asked to confer with the local organization of the theatre owners and in conjunction with them to certify the names of 2 delegates who will attend the conference with authority to vote and otherwise act for the independent theatre owners in the respective zones.

No delegates shall have any affiliation with producers or distributors. One is to be selected from among the owners of what are known as "chain" theatres, and the other from the so-called "independent" owners, who operate from 1 to 5 theatres.

Change Chicago Date

"The Patent Leather Kid" will open at the Woods Theatre, Chicago, for an extended run on Sunday, September 18, instead of the following Monday as first stated. It will show twice a day at the $2 top scale of prices, as at the Globe Theatre, New York.

Arriving on the French Line steamship La France Wednesday morning, with Havre as the point de depart and New York the point d'arrive, Henry Ginsberg, president of Sterling Pictures, is again in New York after a stay of six weeks abroad, during which time he made a comprehensive tour of the Sterling exchanges throughout the Continent. Mr. Ginsberg, accompanied by his wife, the former Miss Mildred Adler of New York, reports excellent progress in Sterling business in the field of foreign sales.

* * *

William M. Vogel, general manager of Producers International Corp., foreign distributors of Cecil B. DeMille pictures, has returned from Europe after an absence of 2 months, during which time he visited the various P. I. C. offices in London, Paris, Berlin, Stockholm, Brussels, Prague and Geneva.

* * *

Miss Lia Tora, the "most beautiful girl in Brazil," and Olympio Guilherme, the "handsomest man," arrived in New York, September 13 aboard the S.S. Western World from Rio de Janeiro en route to Hollywood to begin work under a long term contract with Fox Films. Miss Tora and Mr. Guilherme was selected from among thousands of contestants in a nation-wide competition.

* * *

Mrs. George A. Haines, mother of William Haines, Metro-Goldwyn-Mayer film star, who is now at West Point engaged in making a new film, arrived in New York last Tuesday morning and left immediately for the Point, where she spent several days with her son. The motion picture star's sister, Mrs. James Stone of New York City, accompanied Mrs. Haines to the academy to watch camera activities under the direction of Edward Sedgwick..

Germans to Film Canada

Ottawa—About 30,000 feet of film will be used to photograph Canadian industries and scenic spots from coast to coast by a German film company. Representatives of the company have already arrived in Canada. The pictures taken are to be shown on all North German Lloyd lines and throughout Germany genarally.

Usual Paramount Dividend

The Board of Directors of Paramount Famous Lasky Corp. this week declared the regular quarterly dividend of $2 per share on the preferred stock, payable November 1, 1927, to stockholders of record at the close of business on October 15, 1927. The books will not close.

Ben Cammack Predicts Southeast Boom Days

Ben Y. Cammack, Universal exchange manager in Atlanta, arrived in New York this week for a home office conference, bringing with him rosy reports of improved conditions in the Southeast. He predicts that the coming season will prove an exceptional one in that section, due to the business regeneration there.

The recent jump from 10 to 22 cents a pound in the price of cotton and the excellent prices being obtained for tobacco over the Georgia, Alabama and Tennessee territory has changed the entire aspect of business in the Atlanta zone, he says. Commercial interests, including exhibitors, are looking forward to an excellent fall and winter, he reports. The reaction on film selling has already been a marked one.

"Cat and the Canary" Opens Colony Theatre

With one of the most brilliant of Broadway premieres, the B. S. Moss colony Theatre has just opened as a Universal house, under the direction of Dr. Hugo Riesenfeld. The opening program featured "The Cat and the Canary," Paul Leni's production.

The Colony opening was noteworthy in many respects. It not only marks Universal's first appearance as a regular Broadway first-run company, but also marks the return of Dr. Riesenfeld to Broadway after an absence of more than a year . The picture did a gross of $8,700 the first 2 days of its run.

Leaves Commonwealth

Matthias Radin, general sales manager of Commonwealth Film Corp., announces that he has severed his connections with this company after an association of nearly 2 years. Although negotiations have been completed on his future affiliations, no further announcement is forthcoming at the present time, except that he will be connected with one of the biggest companies in an executive position.

Three Open in October

Detroit—The Ready Theatre at Niles, Mich.; the Grand at Grand Haven, and the State Theatre at East Lansing, will be completed early in October. The opening dates will be announced by Colonel Butterfield in the near future.

Roy Tillson Promoted

Detroit—Roy Tillson, who has been connected with the Butterfield Circuit for many years in the capacity of theatre manager in several Michigan cities, has been appointed first assistant to H. C. Beatty, general manager.

Independents See Record Season in Minn. Territory

Steffes and Ludwig Are Enthused at Prospect

Minneapolis.—This season will be a record breaking one for the independent exchanges in this territory, according to W. A. Steffes, president of the Northwest Theatre Owners Association, and John A. Ludwig, president of the Ludwig Film Exchange, Milwaukee, and the Premier Film Exchange, Minneapolis.

Ludwig has distributed for years in the Minneapolis territory but the formation of the Premier Film Exchange with its offices in the Loeb Arcade is of comparatively recent date, E. E. Johnson being the manager. This year the exchange has the strongest list of picture it has ever had, including 48 features, 3 serials and 44 shorts.

Al Steffes, as manager of the film division of the Northwest Theatre Owners Association, feels that he is already started toward establishing a record for the contracting of independent business in Minnesota, North and South Dakota. Eighty new pictures are on the program, including the "Perfect Thirty" Columbia, 18 Rayart pictures, 18 First Division pictures and the Gotham pictures.

The Friedman Film Corp. of Minneapolis has secured all but 4 of Columbias last season's product, while the remaining 4 will be released in September and October. This gives the Friedman Company an exceptionally strong program.

With Educational

Charley Bowers

F. N. Books Saxe Chain

The 22 theatres of the Saxe circuit in Wisconsin have signed for the full product of First National for 1927-28. The deal was put through by L. J. McCarthy, manager of the Milwaukee branch, aided by Stanley W. Hatch, western sales manager, who stopped over in Milwaukee on his return east from a month's sales trip to the West Coast with Ned E. Depinet, general sales manager.

Hyde After a Chain?

Minneapolis—The picture theatre at Onida, S. D., has been purchased by the well-known theatre owner of Pierre, Charles Lee Hyde. A number of alterations are planned for the house, which has been renamed the Crystal. A second machine has been added to the booth. It is said that this house is the first of a number which Hyde plans to buy, his goal being a chain of not less than 10.

Cantor Joseph Rosenblatt with his wife, son and daughter-in-law, arrive in Hollywood where the Cantor will appear in pictures for the first time in Warner Bros.' "The Jazz Singer."

Hammons Obtains Bowers' Process For Educational

To Produce 6 Comedies on West Coast

Charley Bowers and his magic process have been obtained by E. W. Hammons for the Educational Pictures comedy program. The "wizard of Long Island," whose mystifying comedies have set new records for first-run showings on New York's Broadway and other Broadways during the last year, has forsaken Long Island and left for Los Angeles, where he will make a series of 6 Charley Bowers Comedies at the Educational Studios.

All the machinery necessary for Bowers' secret process was shipped to Los Angeles early this week, and Bowers, accompanied by his technical assistants, departed at the same time.

Real Trick Stuff

It will take from two to three weeks after its arrival to get the machinery set up at the Educational Studios, where the Bowers producing unit will occupy a separate building. As soon as the equipment is ready, Bowers will start immediately on the production of his first picture for Educational.

"Charlie Bowers," said one writer, "is able to take a regular photograph of a person and show him anything he desires. He can have him sitting atop the Capitol or St. Peter's in Rome or flying blythely from the top of the Woolworth Building to the top of the new tower on the Philadelphia Bridge. He can show a cat dancing a Charleston and a lion in the jungle powdering his nose."

Disband Association

Disinterest on the part of Paramount and M-G-M, newcomers in the short feature field, has resulted in the disbanding of the Short Features Advertising Association, Inc. Two and a half years ago, when it was former, it represented 90 per cent. of the producers and distributors of short features. Though the original members remain, the percentage of representation with respect to distributors has been lowered until the association, without M-G-M and Paramount, cannot consider itself typically representative of the field.

18 EXCELLENT PICTURES 1927-28

SAMUEL ZIERLER
presents
Marguerite
DE LA MOTTE
and
DONALD KEITH
in

Broadway Madness

Tale of a Broadway madcap who thought a small town would be hell and found it heaven

Excellent
PICTURES
CORPORATION
SAMUEL ZIERLER President
NEW YORK

London Film News

By Correspondent

"The Somme," the big British war picture, is having a good reception this week at the Marble Arch Pavilion. Producers had access to German war records for this picture and much of the armament used in the actual campaign was employed. Heroes of the war took part, together with hundreds of ex-soldiers. The cost was greater than for any other war picture, and the sum paid for the Dominion rights alone is a record and far in excess of that fetched by "Mons." Warner's "White Flannels" is to be released here September 12. Louise Dresser is always a big draw on this side.

* * *

"Sweeny Todd the Barber" and "Maria Martin," hoary old English melodramas that will never die, are to be thrown on the screen by a new British film company.

* * *

Ivan Mosjoukine's anticipated visit to London is complicated by passport difficulties. He is expected to make a film while in Germany.

* * *

Some discussion has been raised over the showing of films at charity performances before their release date at local cinemas.

* * *

The latest site for the "big London studio" that has been building for the past ten years, is somewhere near Hounslow. Wembley Stadium is going to be exploited for greyhound racing, for which the public issue of shares was quickly oversubscribed.

* * *

"Seventh Heaven" on the stage at the Strand was given a good reception. It does not, however, attain the height of perfection of the film version.

Texas Theatre News

Dallas—The Texas Theatre has been opened at Amarillo, Texas, by Earl Meggs. A new theatre will be built by Oscar Korn and William Hoefs at Fort Stockton in the near future. R. H. Hunter will commence the erection of a new 800-seat theatre at Uvalve soon. The interest of Bart Moore, Jr., in the Dixie and Arcadia at Kerrville has been purchased by E. H. Patton. The new Lyric Theatre at Brownwood has reopened after remodeling. The Palace at Rankin has been purcnased by the K. & K. Circuit.

Texas Incorporation

Incorporation: Globe Theatres, Inc., Galveston, Texas, capital stock $7,500. Incorporators, Geo. W. Bell, Jr., Marie Bell and R. N. Nichols.

Missouri Wants Bargain Rentals In Hot Weather

Films Now Idle Could Thus Earn Something

St. Louis—Why shouldn't motion pictures be sold to exhibitors at bargain rates during the dog days of summer? That question was heard on the floor of the recent semi-annual convention of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, held at the Elks Club, St. Louis, Mo.

The answer then was that the block booking or "sight-unseen" policy of selling pictures made it impossible to have a winter and summer price schedule for the same pictures.

But some exhibitors persist that it would be a good thing for the industry, pointing out that the musicians and others recognize the justice of helping exhibitors over the season of poor business.

However, others point out that while the industry collected $500,000 for flood sufferers from their patrons, flood suffering exhibitors received little reel relief from the average distributor of films.

The swivel chair jockeys in the big village on the Hudson could well take that lesson to heart, one exhibitor remarked.

In Southern Illinois many picture theatres are writing with red ink because the coal operators say that it is folly for the coal diggers to demand a daily wage scale that limits the number of days the mines can employ them in the week. Who makes the most money, at $7 a day miner who works one day per week or the $5 a day miner that is employed four days per week, the operator asks.

With the same logic there are some exhibitors in Southern Illinois and Eastern Missouri who reason that with special summer rentals there are many theatres that now close in the summer that could remain open, and cans of films that are now idle in exchange vaults could probably be working to earn something for the distributors of films?

New Atmospheric House

Universal's remodelled Gladstone Theatre, Kansas City, has just been reopened, the New York office reports. The house has been equipped with an atmospheric type ceiling giving the impression of an Italian sky. The decorations of the marquee and lobby are carried out in black, green, orange and gold. The foyer decorations are in a Pompeian color scheme.

Paris Film News

By Correspondent

Albert Capellani has returned to film work after long retirement through illness. He is an old-time director who will be best remembered in America for his association with Nazimova and Clara Kimball Young in notable pictures of that day. For the moment he has resumed his activities in France on a film adapted from a Goethe masterpiece.

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Joinville Studios are just doing the last of the interiors for "La Maison du Maltais."

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"Werther" is the title of a new film soon to be in the making with a star cast.

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"La Tosca" and "Paris Nights" are two new films in prospect.

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"The Martyrdom of St. Maxence" is the next film to be directed by M. Donatien, who has lately finished "Florine, the Flower of Valois."

* * *

Victor Hugo's life is to form the subject of a new film in which the grandson of the great poet will appear. The title role will be interpreted by Henry Krauss.

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Abel Gance, the producer of "Napoleon," is going to surpass even this when he produces "The End of the World."

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"Champagne" is a fitting title for a new vehicle for Betty Balfour of "Squibs" fame.

* * *

In Czechoslovakia the studios all appear to be engaged on historical and scientific educational films.

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"Confetti," First National's new production, is amusing the natives of Nice where the exteriors are now being shot. It is expected to be tradeshown in London this coming season, 1928.

Third Week in Albany

Albany—For the first time in 3 years a picture is being held over for a second week in Albany, N. Y., after it had broken all attendance records at the Leland Theatre. The picture is "What Price Glory," now running for its second week at the Leland and with the possibility of a third week. The picture opened at 10 o'clock on Labor Day morning and within 15 minutes the theatre was filled to capacity. Labor Day marks the real opening of the season so far as Albany, Troy and Schenectady are concerned, and houses generally in these three cities reported business as having been most satisfactory last week, with every indication that the coming fall and winter would be banner seasons.

N. Y. Incorporations

Albany—While last week did not measure up to the previous week's record in the number of companies incorporating in the motion picture business in New York State, nevertheless, there were 5 companies chartered by the Secretary of State to enter the producing as well as the theatre end of the business. These companies included Willmac Productions, Inc., $50,000, William J. Wilson, Ivie MacCarthy, Sydney A. Sanders, New York City; Northport Amusement Corp., $7,500, Henry Liman, Maurice Feldman, Leslie Lester, New York City; the capitalization of the following not being stated: S-R Theatre Corp., Gloversville, E. Pratt Keiner, J. Guy Selmser, George V. Lynch, Gloversville; Arepo Producing Co., Inc., Simon Anhalt, Edmund J. Roberts, Samuel J. Krangel, New York City; Lockport Enterprises, Inc., Sam Dembow, Austin C. Keough, New York City; J. Meyer Schine, Gloversville.

Two Secretaries of Film Boards Resign

Minneapolis — George Wiggins has been forced by ill health to resign as secretary of the Minneapolis Film Board of Trade, a position which he has held for 2½ years. His place has been taken by Mrs. Mabel Dietz of Indianapolis.

Pittsburgh—Miss O. J. Harden, in private life Mrs. L. M. Matz, for 9 years secretary of the Film Board of Trade, resigned her position on September 1, due to poor health.

Her successor is Miss Claire Foley, secretary of the Film Board at Omaha for some years.

"Wings" Smashes Records

Now in the fifth week of its run at the Criterion Theatre, "Wings," Paramount's epic of war aviation, continues to soar to new box-office records at $2 top. It has smashed its own advance sale record of $30,115 by rolling up a reservations sale of $31,780, it was announced by A. Griffith Grey, head of the Paramount roadshow department. He pointed out that this figure dated from Thursday and did not include the brisk business favored by the Labor Day holiday.

8 Weeks for Whiteman

The Paul Whiteman Band, which is playing the Paramount Theatre, New York, with great success, has been booked for 8 weeks over the Publix circuit. It will open in Boston week after next and then visit Buffalo, Detroit, Minneapolis, St. Louis and Chicago. It will play a 3 weeks' engagement in the Windy City.

Ontario Abolishes Tax on Tickets to 25 Cents Sept. 1

Exempts 60 Per Cent. of Theatre Patrons

Ottawa—Official announcement has been made by the Hon. G. Howard Ferguson, Prime Minister of Ontario, that the amusement tax relief provided in the amendment to the Provincial statutes passed at the Provincial Legislature last spring will become effective Tuesday, November 1.

This means that the so-called war tax on all theatre admission tickets up to and including 25 cents will be abolished outright. The estimate has been made by the Hon. J. D. Monteith, Provincial treasurer, that the tax change will mean a saving to the people of $500,000 annually, based on the amusement tax returns for 1926.

The amendment will exempt about 60 per cent. of Ontario theatre-goers from amusement tax payment. Patrons of 62½ per cent. of the theatres in Ontario will be relieved, it is also pointed out officially.

The exemption from the tax is applied to entertainments of a religious, charitable or patriotic nature is to be continued, provided the major portion of the gross proceeds from such entertainments are devoted to the announced purposes.

The abolishment of the amusement tax on tickets up to 26 cents was the direct result of the presentation of a petition to Premier Ferguson at Toronto by a large deputation of Ontario exhibitors on September 1, 1926, when promise was made that relief would be granted.

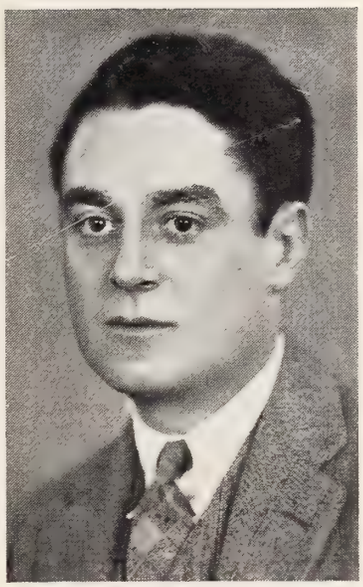
Schwalm Broadcasting

Cincinnati.—Manager John Schwalm, of the Rialto Theatre, Hamilton, Ohio, displaying his usual business sagacity, has fitted up the third floor of the Rialto building as a broadcasting station, known as WRK. Weekly programs by local artists are broadcast.

Paralysis Subsides

Cincinnati.—The infantile paralysis situation throughout Ohio has subsided to a considerable degree, although extra precautions are still being taken in several sections. At New Philadelphia, Ohio, where the disease was prevalent to a marked degree, all theatres have been closed until all danger is passed.

Supervising Director



Hal Roach has appointed Leo McCarey supervising director of the Roach studios. For Four years Mr. McCarey has been a comedy director on the Roach lot.

Midland Buys Two

Cincinnati.—The Midland Theatre Corp., Marietta, Ohio, has purchased the Auditorium and Alhambra theatres at Newark, Ohio, from George Fenburg and will also erect a new $175,000 house in Newark. Fenburg is retiring from the picture game because of ill health. He has 14 years of service to his credit, having at one time been head of the Fenburg Dramatic Co., which gave Bert William and Buster Keaton their first chance in the amusement world.

"Prince" Premiere Sept. 2

"The Student Prince," Metro-Goldwyn-Mayer's picturization of the Heidelberg story, will have its world premiere at the Astor Theatre Wednesday evening, September 21. "The Big Parade" will close its record-breaking run of 97 weeks at the Astor on September 16.

"Allah" a Sell-Out

"The Garden of Allah," Rex Ingram's new Metro-Goldwyn special, which had its world premiere at the Embassy Theatre, New York City, on September 2, is reported as one of the outstanding film successes on Broadway. Not a seat in the house has been vacant for any performance of this picture since its opening.

Ohio Incorporations

Cincinnati.—Recent Ohio incorporations include the Springfield Theatre Co., with capital stock of $100,000, the incorporators being Philip Chaleres, Louis Chaleres and Harry A. Brenner.

Complete List of Theatres Erected By United Artists

Announcement Made by Anger in N. Y.

Completed organization and actual operation of the planned 20 pre-release United Artists theatres, and this achieved within one year's time, is announced in New York by Lou Anger, vice-president and general manager of United Artists Theatre Circuit, Inc., Mr. Anger arrived in New York after a 3 months' tour of the United States.

There now are 17 United Artists theatres in the United States, and Mr. Anger will soon announce the 3 additional theatres, in as many cities, which will complete the originally outlined circuit.

Mr. Anger announced the complete list of 17 theatres as follows:

New York City—United Artists Rivoli. In association with Publix Theatres.

New York City—United Artists Rialto. In association with Publix Theatres.

Hollywood—Egyptian Theatre. In association with West Coast Theatres.

Baltimore—United Artists Valencia. In association with Loew's.

Chicago—Apollo Theatre. Only the four walls were retained. Soon to open.

Los Angeles—United Artists Theatre. Building nearing completion.

Detroit—United Artists Theatre. Well advanced in construction; to open early in the new season.

Baltimore—Loew's Century. In association with Loew's.

Portland, Ore.—Majestic. In association with West Coast Theatres.

(Continued on next page)

New W. C. Theatre Plan

It is reported in New York that Harold B. Franklin, president of West Coast Theatres, Inc., is trying out a new plan of theatre operation by making theatre managers individually responsible for their houses. In other words, while they have little say in the booking of pictures, the responsibility for advertising and publicity campaigns and presentation showmanship is wholly theirs. Each is allotted a gross take to maintain or exceed.

K. C. Protection War Is Abating

Extension Allowed in Some Contracts

Kansas City—The protection war seems to be gradually drifting into a status of self-adjustment. Thus far no contracts have been entered into by theatres in towns outside Kansas City and within 60 miles of the city, which might serve as a barometer in the campaign of first-run houses to obtain 30-day protection within 60 miles of Kansas City.

There have been several contracts entered into by suburban houses of Kansas City, Kas., however, and those contracts have included an extension of 28 days to 35 days protection for the first-run theatres, making an increase of 7 days in protection.

It generally is understood that the first-run houses of Kansas City, the Electric being the only large house in question, will submit to a one or two-week protection on the part of Kansas City, Mo., first-run houses. Several exhibitors in towns near Kansas City thus far have signified their willingness to submit to 7 and 14-day protection, the number of days depending upon the distance from Kansas City.

No contracts have yet been entered into with Kansas City, Mo., suburban houses, but it is believed those contracts will be the same as those of the suburban houses of Kansas City, Kas.

New Tiffany Managers

General Sales Manager Ed. J. Smith of Tiffany Productions announces the appointment of three new branch managers. J. W. MacFarland, feature manager in Detroit for Pathe, has been appointed in charge of the Tiffany Los Angeles office. A. W. Plues, formerly with Pathe in Indianapolis and with Metro-Goldwyn-Mayer as short subject manager of their Southern Division, has been put in charge of the Tiffany Indianapolis exchange. H. H. Hurn, formerly a Tiffany special representative at the Chicago exchange, has been appointed in charge of the Cincinnati office.

Big Oslo Attendance

A survey recently compiled by the Oslo Commune (Norway) shows that Oslo picture theatres, all of which are owned and operated by the Commune, were visited by 1,422,196 persons during the first half of the current year, as compared with 1,411,511 persons during the corresponding half of 1926. Oslo Commune owns 14 theatres with 8,428 seats.

Motion Picture Sports

The motion picture baseball championship was was for the second successive year by Fox Films when they clinched their claim to the 1927 title by defeating the powerful Pathe team by a 7 to 1 score at Protectory Oval on Saturday.

Jake Miller, the Fox twirler, pitched a fine game with 7 strikeouts to his credit. Manager Ed Freedman of Fox shared hitting honors with his teammate, Barney Wolf, each making 2 hits. Katzoff scored the lone Pathe run on a single in the last inning by J. Crouse.

The final standing of movie baseball clubs is as follows: Fox, won 9 and lost 1; Pathe, won 6 and lost 3; Warner Bros., won 6 and lost 3; First National, won 5 and lost 4; United Artists, won 2 and lost 8; Consolidated, won 0 and lost 10.

Score by innings:

Fox	0	2	2	0	3	0	x	—7
Pathe	0	0	0	0	0	0	1	—1

Batteries: Miller & Ragno; Snyder and J. Crouse.

The Warner Bros. baseball nine, which is a member of the Motion Picture Athletic League, claims to lead its rivals in batting with an average of .408.

Warner's also has a claim on the home run king, "Socking Sid" Seckler. In the 5 games that the "Socking Sid" has played, he has been at bat 20 times and has hit 3 homers, 2 triples, 2 doubles and 3 singles, for an average of .500.

The Fox tennis team registered 4 wins in 6 tennis matches with the Pathe racket wielders last week in an inter-club tournament. Merle Johnston, Pathe champion player, defeated John Caines of Fox, 6—1: 6—1; R. H. Simonson, Fox tennis champion, won from Bockus of Pathe, 6—2: 6—1; Jack Level of Pathe triumphed over his Fox opponent, 6—4: 6—4; in doubles, Guy Fowler and Herbert Jaediker of Fox defeated the Pathe combination, 6—3: 6—1; Harry Weiner, Fox Films, won from Jones of Pathe, 6—1: 6—4; and Harlan Gluck, of Fox, defeated the Pathe representative, Jones.

Oklahoma Theatre News

Oklahoma City—A. D. Hopkins has purchased the Isis Theatre at Perry, Okla., from J. E. Huston. The new Rialto at Taft has been opened by the Hall Industries. Victor Theatres, Inc., will erect 3 de luxe theatres in San Antonio in the near future, to be followed with the erection of others later.

Russia to Make Projectors

A Leningrad optical mechanical firm has recently begun to fill an order for 4,000 perfected portable motion picture projectors planned for use in Russian villages, according to the Moscow official press, states the Regional Information of the Department of Commerce.

J. Louis Rome, Baltimore showman, signs with Ted Schlanger, "U" manager for Universal product.

Photographer's Union Gains Many Members

The International Photographers of the Motion Picture Industries, Local No. 644, I. A. T. S. E., during the past month have made unusual progress in its membership. The attendance at the last meeting, which was held at headquarters, 161 West 44th street, New York, presented an overflow which has made it imperative to secure larger and more spacious offices.

Ninety per cent. of the members are now working. The union now controls all the cameramen, assistants and still photographers in the East.

Local No. 644 recently become affiliated with the Combined Amusement Crafts an organization that is composed of over 30 labor unions concerned in the production distribution and exhibition of motion pictures and theatricals.

Exchangemen Get Beating

Kansas City—Humor and cussing there was aplenty when Kansas City exhibitors trounced exchangemen in a baseball game by 14 to 4, at Muehlebach Field last week. Some one "framed" Bill Warner of First National and procured a negro policeman to arrest Bill for "holding stakes on the game," but the darkey cop couldn't hold a straight face long enough and the deal was off. Benny Taylor of Universal was the lone star of the exchangemen, while the glory of the exhibitors' team was widely distributed. A return match between the teams is planned soon.

U. A. Theatres

(Continued from preceding page)

Columbus, Ohio—Loew's and United Artists' Ohio. In association with Loew's.

Seattle—United Artists Theatre (Coliseum). In association with West Coast.

Hollywood—Chinese. In association with Sidney Grauman.

Pittsburgh—Loew's and United Artists' Penn. Just constructed and opened. In association with Loew's.

Columbus—Loew's and United Artists' Broad. In association with Loew's.

Seattle—Liberty. In association with West Coast.

Baltimore—Parkway. In association with Loew's.

Columbus, Ohio—Broadway. In association with Loew's.

Mr. Anger said that associations with Publix, Loew's, West Coast and Sid Grauman in various theatres had been arranged in accordance with Mr. Schenck's prior announcement of decision to affiliate in various territories with principal theatre owners in those sections.

Fox Film Sued Over Title of "Sunrise"

Application has been made to Justice Peter Hatting of the New York Supreme Court by George L. Miller, Williard Mack and James P. Sinnott, for an injunction restraining Fox Film from offering for sale, lease or exhibition the motion picture "Sunrise," or from using the title. The papers in the motion state that the plaintiffs are the owners of a dramatic composition written by Willard Mack known as "Sunrise," and that they possess the sole and exclusive right to the title for motion picture purposes.

Saul E. Rogers of Fox Film claims they have a right to the use of the title, alleging that it was from a composition written by Pearl Franklin and produced by John Golden.

John Harris, Sr., Dies

Pittsburgh—A few hours after the death of Marcus Loew in New York, the body of John Harris, Sr., another pioneer in the moving picture business, who laid the foundation for the Harris Amusement Co., Pittsburgh, was buried in Calvary Cemetery here. The careers of the two had much in common, friends said. Mr. Loew died at the peak of his career. Mr. Harris died a few days after the Harris company had added 8 theatres to its string. Both found their opportunity in the beginning of the moving picture industry.

F B O Sales Changes

St. Louis—R. Wilkinson has resigned from the local FBO sales staff. He traveled Northern Illinois. His place is being filled by Julian King, who formerly was with United Artists in Oklahoma. Another addition to the FBO sales staff is John Franconi, who formerly was attached to the FBO office in Memphis. Max Fader, for 10 years contract clerk for FBO in New York, has been promoted to office manager of the St. Louis branch, Tom McKean, local manager, has announced.

Two Texas Chains Booked

Following his return from a three weeks' sales trip to the South, W. E. Callaway, southern sales manager for First National, announced the closing of a deal for F. N. pictures with the Robb & Rowley Circuit and Col H. E. Cole of the Federated Circuit.

Cabaret to Films

Detroit — Lester Briggs who operates the only cabaret in this city, the Oriole Terrace, has entered the film business. He recently leased the Orient from Christman and Co., the builders. When the house reopens in September, it will be called the Oriole.

Movie School in Hollywood Faces A Court Inquiry

No License is Charge Against U. M. Daily

(*Special to* MOVING PICTURE WORLD)

Hollywood, Sept. 14—The fate of the movie school in Hollywood hangs in the balance pending a hearing before the State Labor Commission on Sept. 25 on the charges filed by several complainants against U. M. Daily, head of the Cinema School, Inc. Daily is charged with conducting an employment agency without a license.

Harold Werner, one of the complainants, asserts that he paid the Cinema School, Inc., $250 in tuition fees in return for which he was to be placed in the movies after a course in the school to qualify him for a Latin type. Werner is a resident of Los Angeles. Francis McDonald and Mrs. Schwartz of Los Angeles, M. Weltjels of Long Beach and Michael Alfonso of San Jose, are numbered among the other complainants, the charge in each instance being similar to that filed by Werner.

Postpone Hearing

The summons on which Daily was to appear before Charles F. Lowry, deputy labor commissioner, was returnable on Sept. 16, but due to the fact that Lowry, who also is attorney for the commission, and Daily's attorneys were scheduled to attend the Bar As-

(Continued on next page)

New Canine Star

Jean signs with Director Edwin Carewe for a role in United Artists' "Ramona."

New Exchange in Detroit

Detroit — Another independent film exchange has been opened in this city. Crescent Pictures, the latest, recently hired Dan Dolan as manager and established headquarters in Room 412, New Film Exchange Building.

New Young Co. House

Cincinnati.—A new house is to be erected at Marion, Ohio, by the Young Amusement Co., at an estimated cost of $500,000. It will be located at Campbell and West Center streets. Seating capacity, 1,544.

Tiffany Office Moves

Seattle — The Tiffany Seattle office, formerly located at 2015 Third avenue, is now occupying the ground floor at 2419 Second avenue, Seattle.

Joseph M. Schenck, head of United Artists, was recently honored by Governor C. C. Young of California by being named to the California Highway Commission. Photo shows him taking the oath of office. Left to right: Ralph Spence, Governor Young's secretary; Lieutenant-Governor Buron Fitts (Acting Governor), Keith Carlin, Joseph M. Schenck.

De Mille O.K.'s, Goudal Scoffs at Story of a Split

Studio Avers Contract of Star Cancelled

(*Special to* MOVING PICTURE WORLD)

Hollywood, Sept. 14—Reports that Jetta Goudal and Cecil B. De Mille have finally come to a parting of the ways, and that the actress, at her own request, has had her contract cancelled by De Mille, are admitted at the De Mille studios.

Informants at Culver City refused to divulge any details or to substantiate reports that the break had been brought about by another outburst of the well known Goudal temperament.

Miss Goudal, however, when reached in her rooms in the Ambassador by the World, gently expressed surprise when asked if she was ready to announce an affiliation with any other producer. In response to the question, the star, who recently was supplanted by Jacqueline Logan in the lead for Rupert Julian's "The Leopard Lady," stated:

"Any other affiliation? Why, I am still with De Mille."

When published reports were brought to her attention she declared:

"I cannot very well help what the papers print. I merely read them and shrug my shoulders."

When asked about her present status at the De Mille studios, Miss Goudal very softly said:

"Really, you will have to call me at some other time. I was just about to leave when the telephone rang. I am on my way to the studio and I am already late."

Whereupon the receiver just as softly clicked into place.

Personal Appearances Of Barrymore Denied

(*Special to* MOVING PICTURE WORLD)

Hollywood, Sept. 14—That John Barrymore for a weekly stipend of $19,000 will follow Al Jolson as presentation material into the Metropolitan was officially denied tonight both at the headquarters of West Coast and at United Artists Studios, where Barrymore is under contract.

Official figures show that for his week at the Metropolitan closing today Jolson pockets exactly $17,500.

Paramount News Pays McKean a Compliment

The Paramount News staff in New York City, comprising executives, editorial, sales, cameramen, and traffic department members, gave a testimonial dinner to Sidney H. McKean, assignment editor of Paramount News, at Joe Leoni's Restaurant.

Mr. McKean has occupied the Paramount News assignment desk since last May. The dinner was not tendered simply to welcome a new executive but rather as a spontaneous feeling among the staff that here was an ideal executive.

Among those who gathered to do him honor were: Lou Diamond, David Sussman, Stanley Waite, Albert Richard, Gene Laroche, C. T. Chapman, Les Roush, Emanuel Cohen, Sidney Cohen, Fred Sykes, Ludvig Geiskop, Bill Park, Jake Coolidge, Robert Denton, Williard Vanderveer, Urvine Santone, Bill Clark, Douglas Dupont, Arnold Belcher, Henry De Siena, Bill Kuntz, G. Bartone, Ed Nagle, Ray Fernstrom, Frank Fox, W. F. Gerecke, Harry Cuthbertson, Stephen Early, Edmund Bascomb, Carl Wallen, Miles Gibbons and Harold J. Flavin.

Rock Coming East for Sterling Conference

Word from Irving L. Walenstein, Coast representative of Sterling Pictures, now in New York, is given out that Joe Rock, well-known producer at the head of the Sterling forces in Hollywood, intends to leave California shortly for the East.

Rock is expected to arrive in New York about September 23, and will immediately go into conference with Walenstein and Henry Ginsberg, president of Sterling, who by that time will have returned from his six-week business tour of Europe.

First House to Open

Detroit—A dedicatory ceremony which will take on the aspects of a civic event will be staged at the new Kunsky-Birmingham Theatre September 17. Inasmuch as this is Birmingham's first real theatre, the entire village is interested in the structure. President H. T. Ellerby, head of the village government, and other officials will take part in the ceremony. This suburb recently voted for Sunday shows.

St. Louis House for Sale

St. Louis—George Endler, owner of the New Liberty Theatre, 4068 Easton avenue, is said to be considering several offers for his house. It is known along Picture Row that the house is for sale. It seats 379 and is among the city's oldest picture houses.

New Schenectady Theatre

Albany—Although theatre owners in Schenectady, N. Y., complain that the city is overseated, a new motion picture theatre is scheduled to open some time next month. Following its opening there will be 20 theatres in a city of approximately 100,000 inhabitants. Many of these houses are large ones, one having a seating capacity of 3,300 persons, while others run from 1,200 to 2,000 persons. The fire marshal of the city made a computation a few days ago which showed that one out of every four persons in the city must attend some one of the theatres each night if each theatre was filled to its capacity once each day.

Toronto Uninterested

Toronto—"Toronto is the one city in Canada that does not appear to realize the invaluable assistance which news reels give in the way of publicity for a city," declared George H. K. Mitford, Toronto, editor of the Canadian edition of Fox News, in registering a complaint regarding the lack of co-operation extended locally to cameramen by civic officials and others during recent big events in the Ontario capital. "I do wish, as a Torontonian, that Toronto would wake up to its opportunities.

50 Cents to $65

Albany—It isn't everyone who can make 50 cents grow into $65 within a few minutes—and then stop. And yet that is what Claude Fish, owner of the American in Schenectady, N. Y., did last week when he took a chance with "the bird cage," a device that was in full swing at an outing which Mr. Fish attended. And the odd part of it is that Mr. Fish has been doing absolutely no betting this year at the Saratoga track, which he visited on many an occasion.

Portland Leads in Drive

First National's McGuirk Month sales drive, which got under way on August 28, at the end of the first week, finds the Portland exchange leading the field by a comfortable margin. Albany, which led in the East, held second place in the country at large, while New Orleans, leading in the South, had third place for the country. The Canadian district was in fourth place, with the St. John exchange leading all Canadian branches.

Roxy Switches Time

Because of the length of "7th Heaven," which opened at the Roxy Theatre last Saturday, the first performance started daily at 10.30 instead of 12 o'clock. This new time schedule made it possible to have 5 de luxe presentations on Saturday and Sunday.

European Cities Plan 160 New Film Theatres

About 160 new theatres with a total seating capacity of 200,000 are said to be planned by various European cities during 1927, according to the Motion Picture Section of the Department of Commerce.

Building is going on rapidly in Great Britain and Germany particularly. About 80 new theatres are reported planned by German cities. Great Britain proposes construction of 20 theatres with a capacity of 30,000 people. The average seating of the British theatres will be 2,500, while some will go as high as 3,500.

In Sweden, about 16 theatres will be built this year. Rumania proposes the construction of 11. In Austria, licenses for the construction of 8 have been issued, and 3 more are under advisement. Finland will construct 4 new theatres in 1927.

P-D-C-Pathe Fire

Fire in the old P.D.C. office on the seventh floor of the Bond Building, 1560 Broadway, broke out in the girl's rest room about 11 a. m. Wednesday. The fire damage was confined to this room, but smoke and water made rather a mess of the rest of the floor.

All the Pathe P.D.C. executives removed their office to the Pathe Building, 35 West 45th Street some time ago and the only occupants of the floor now are some of the old clerical force.

Many of the records of the Producers Distributing Co. are still stored in the old offices, but none of these were damaged, it was stated.

New Hartford House

Hartford.—The Colonial, owned by Joe Walsh, president of the M.P.T.O. of Connecticut had its formal opening on Monday, Sept. 12. Receipts for the opening night were donated to St. Francis Hospital, Hartford, Architecturally and in its apportionments the Colonial, which is a neighborhood house is said to be the finest in New England. R. F. (Pete) Woodhurr, national president of the M. P. T. O. A. made the dedicatory address. The Colonial's policy will be independent.

"Glory" Continues in N. Y.

"What Price Glory," having smashed records at the Roxy Theatre, had another Broadway showing beginning September 10 when it was presented at the Fifty-fifth Street Cinema. The Art Cinema League are sponsors of the little theatre.

Tribute to Marcus Loew

Albany—The Stanley houses in Albany and Troy, N. Y., paid a tribute on Thursday of last week, remaining closed until 2 o'clock that afternoon, in respect to the memory of Marcus Loew. This action followed a telegram that was received earlier in the week. Mr. Loew will be remembered by many exhibitors in Albany and Central New York on account of the fact that he alone was responsible for the appearance of a dozen or more stars in Albany, at a ball which was the closing event of the state convention of exhibitors held in Albany. Mr. Loew himself came to Albany with the stars, and arm in arm with Doris Kenyon opened the ball.

Asks $7,500 Damages

St. Louis—Two suits for an aggregate of $7,500 for injuries alleged to have been sustained while attending a show at the Palm Theatre, 3010 North Union boulevard, has been filed in the St. Louis Circuit Court by Mrs. Louise Kurth, 3109A North Union boulevard, against the Sanford Amusement Company, owner of the motion picture house. She says she was jostled, fainted and fell, sustaining a fractured skull and body bruises.

Thew to Write for Fox

Harvey Thew, screen writer, who has been responsible for most of Reginald Denny's comedies, has been signed to write for Fox Films. Thew's first assignment will be a comedy for Ted McNamara and Sammy Cohen.

Cinema School

(Continued from preceding page)

sociation meeting in San Diego, the case was postponed for hearing to Sept. 25 at 10 a.m.

Lowry was unable to make public any statement at the time of his questioning by Moving Picture World until later developments at the hearing. The Cinema School, Inc., and Daily are charged with violation of the following, recently written into the private employment agency act:

"The term further means and includes any person, firm, partnership, corporation, service bureau, or organization, or club, or school, or any agent or attorney thereof, that shall, by advertisement or otherwise, offer, as one of its main objects of purposes, to procure employment for any person who shall pay for its services, or that collects dues, tuition, or membership fees of any sort whatsoever where the main object of the person paying the same is to secure employment."

FBO Contract Players Cut In Half, At Studio

Writing Staff Shaved Down, Only O'Neill Left on Job

FILM BOOKING OFFICES has reduced the number of its contract players to half of what it totaled a year ago. It has also eliminated its stock company and shaved its writing staff down to one man.

An official on the lot this week admitted that F B O has now but seven players under contract, whereas a year ago the number totaled fifteen. One writer, Joseph Jefferson O'Neill, as previously recounted in this department, composes the writing staff, which a year ago had eight members.

Our informant told us that it is the policy of William Le Baron, studio chieftain, to keep under contract only a necessary number of stars or people who have evidenced plenty of possibilities for stardom. It was explained that Le Baron figures economy can best be effected by this policy, in that featured players can be secured at any time, whereas when they are under contract it is impossible to use them in every picture and their salaries run in many cases, over a period of weeks when they are idle.

F B O according to this official, figures that the farming process will realize for them a greater variety of stories and at the same time, further economy by eliminating salaries and paying only for actual material.

Cooper Directing

J. Gordon Cooper, who assisted Director William K. Howard on "White Gold," "Gigolo," and other of Howard's productions made at the DeMille studio, is first assistant on "The Main Event," which Howard is directing for Pathe-DeMille.

Constance Talmadge As An "Extra"

Although Constance Talmadge will not become a United Artists star until she makes "Sunny," under direction of David Wark Griffith, Miss Talmadge may be seen by a few discerning eyes in the gallery of screen undergraduates cheering for Buster Keaton's crew in "College," the comedian's next United Artists Picture.

While visiting her sister, Natalie (Mrs. Keaton) at Balboa, Cal., Miss Talmadge took a place among the "extras" who were rooting for her brother-in-law and his crew, at $7.50 per diem.

Publix Booking Tiffany Color Classics Now Ready

Hoffman Announces Twenty-four In New Series

TIFFANY PRODUCTIONS through M. H. Hoffman, vice president announces that there will be a powerful array of twenty-four Color Classics, short reel gems, delivered by Tiffany Productions for the new season.

Prom present indications the new line up of Color Classics will far surpass the success attained by those of last year's program. "Memories," the first of the new Tiffany Color Classics has recently played at the Paramount Theatre in New York City where it received splendid praise from a capacity house as well as the press.

The Publix officials thought so well of this classic that they booked it for all their Class A houses throughout the country. "King of Sports," the second short reel gem on the Tiffany line up for 1927-1928 has also been booked for a week run at the Paramount Theatre beginning September 3rd. This Color Classic will also play the Publix Circuit class A houses.

Director Bradley Barker has recently returned from Noank, Conn. where he has completed the third Tiffany Color Classic, "Comrades," with Muriel Kingston, Jane Jennings, Jack Holliday and Leslie Stowe in the cast. After viewing this short reel gem it is indicated that this Color Classic will surpass in beauty those already released.

Mason Assigned

Having finished "The Wise Wife," with Phyllis Haver in the lead, E. Mason Hopper will have for his next directorial job for Pathe-DeMille, "My Friend from India," with Franklin Pangborn in the "friend" role.

Lon Chaney, star of the M-G-M production, "The Hypnotist," gives a lesson in concentration to Tod Browning, his director, and Polly Moran, one of the leading feminine comediennes of the screen today.

Alan Hale In Cast Of DeMille's "The Blue Danube"

A NEW CONTRACT and an important role in a special production have been presented to Alan Hale by officials of the Pathe-DeMille Studio, following the remarkable public response to his recent return to the screen.

Hale has been selected for an outstanding character portrayal in "The Blue Danube," one of the biggest productions on the DeMille schedule, in which Leatrice Joy is to be starred under Paul Sloane's direction.

So important does Cecil B. DeMille consider "The Blue Danube" as a companion-piece to his own feature, "The Volga Boatman," that he will personally supervise the production.

The selection of Hale for this characterization was made immediately after he had affixed his signature to a new contract, covering his services both as actor and director for a long period.

Paul Sloane is writing the continuity of "The Blue Danube," in addition to handling the direction. John Farrow wrote the original story.

Carmel Myers and Edouard Raquello in "The Girl From Rio," a Gotham picture directed by Tom Terriss from a story by Norman Kellogg.

"Big Boy" to Change His Make-Up

"Big Boy," as bright and snappy and as full of pep as ever, is back at work at Educational Studios.

The little star, who has been seriously ill most of the summer, started work on a "Big Boy"-Juvenile Comedy last week under the direction of Charles Lamont. His first comedy will be a war story laid in Belgium and America.

"Big Boy" will change his make-up slightly this season. He has graduated into regular pants now, but the pants are many sizes too large for him. He will retain the derby hat and the big shoes.

TIGHT ROPE WALKER
Charlie Chaplin has been snapped, as we see here, in one of the rings of "The Circus," which also is the title of his forthcoming United Artists feature-length comedy. Chaplin has just resumed work in Hollywood on some of the uncompleted sequences of this opus.

Big Chicago House Books "Ragtime," a Special

"Ragtime," the First Division special produced by James Orment and scheduled to open next week for an indefinite run at Orchestra Hall, Chicago, the big Lubliner & Trinz house, for a minimum of at least two weeks, has been postponed one week.

"Ragtime" is the first independent feature to be booked into this important first run house.

Scott Pembroke directed "Ragtime." The cast includes Marguerite de la Motte, John Bowers, Robert Ellis, Rose Dione, William H. Strauss and Bernard Siegal. The story revolves about the background of "Tin Pan Alley" and a picturesque night club known as the Jail Cafe.

Two special song numbers: "Oh, What a Mama You'd Make," a jazz number, and "Thinking," a ballad, were written especially for "Ragtime."

Milne Assigned

Jack L. Warner has assigned the adaptation of Irene Rich's next Warner production to Peter Milne. The scenarist is now busy on the script, the basis for which will be Edward Justin Mayer's play, "In Name Only."

Tiffany Plans Showing of Third Dimension Pictures

TIFFANY PRODUCTIONS, INC., announces that a picture made with the Third Dimension process, which is controlled exclusively by that company, and which, it is said, will revolutionize the motion picture industry, has been viewed by the officials, and borne out all expectations of its remarkable advance in motion picture photography.

It is said that plans are now under way for a private showing of the first picture in Third Dimension photography, to which leading exhibitors, circuit theatre heads and editors will be invited to New York to view this great achievement.

Third Dimension pictures has been the dream of innumerable inventors since the inception of motion pictures but altho various means were tried to give this effect on the screen, they were all commercially a failure. After many years of experimenting the stereoscopic effect or third dimension in pictures was made a reality by the brothers, Jacques and Emil Burkhardt, Swiss inventors, who have brought depth in pictures onto the screen.

M. H. Hoffman, vice-president of Tiffany Productions, is responsible for the acquisition of this invention for Tiffany, having made a hurried trip to Switzerland a few months ago to visit the inventors. After viewing the pictures he immediately signed contracts giving the Tiffany organization the exclusive rights to the pictures.

Charlie Chaplin at Work Again On "The Circus"

CHARLIE CHAPLIN has gone back to work. He is completing "The Circus" at the Chaplin Studios in Hollywood.

In response to General Manager Alfred Reeves' call for 100 tent men, the big tent once more has been erected in the Chaplin Studios.

Merna Kennedy, Harry Crocker, Henry Bergman, George Davis, Betty Morrissey, Johnny Rand, Tiny Sanford and Allan Garcia, members of the cast, are again so many equestriennes, slack wire artists, rotund clowns, magicians, disappearing ladies, property men and tent masters.

Rollie Totheroh, Jack Wilson and Mark Marlatt have focused their cameras.

Director Chaplin has called "camera"; and actor Chaplin is once again among the monkeys, lions, peanuts, sawdust, and pink lemonade.

"The Circus" is scheduled for release by United Artists Corporation, of which Mr. Chaplin is a founder, in March, 1928.

Montagu Love Signed

Montagu Love has been cast for one of the principal supporting roles in "Good Time Charley," under way at the Warner Studio with Warner Oland playing the title role. This melodrama will furnish an excellent opportunity for Mr. Love's talents at characterization.

Tiffany's Fourth

The fourth of the twenty-four features to be delivered by Tiffany Productions for 1927-1928, "Night Life" is now being cast. The players will be announced shortly by M. H. Hoffman, vice-president of the company, now in California. George Archainbaud will handle the megaphone.

When better comedies are made, Hal Roach (Left) will make 'em, if you believe Felix Feist, sales executive of Metro-Goldwyn-Mayer, who is conferring with Roach, these days, over details of the latter's newest little features.

CHARLOTTE GREENWOOD
Stage comedienne and eccentric dancer who will make her first screen appearance in "Baby Mine," a Metro-Goldwyn-Mayer starring vehicle for Karl Dane and George K. Arthur.

Paramount Starts New Service On Specials

Paramount this week starts a new bulletin service on its special feature productions which will react to the benefit of the exhibitor utilizing the valuable information contained therein. A new department has been created for the express service of compiling the data contained in this bulletin which will be mailed to advertising and publicity managers as well as executives representing all of the important theatre circuits and first run theatres.

This bulletin will contain suggestions for teaser campaigns, copy for advertising, ideas for lobby displays and copy written for radio broadcasts. In addition, it will outline several different methods of presentation to suit the needs of various types of theatres and also listed will be miscellaneous items of information calculated to be of value to theatre managers or publicity men.

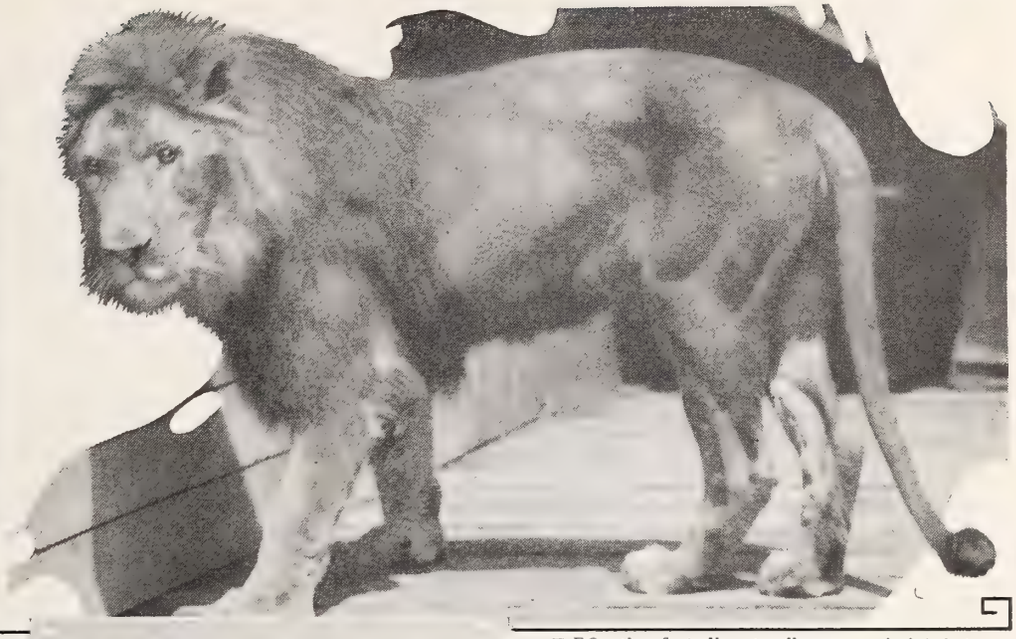
Columbia Director Loaned to De Mille

Columbia Pictures announces that the Cecil B. De Mille Corporation has contracted for the services of Walter Lang, one of the big directors that Columbia has under long term contract.

Mr. Lang will handle the megaphone on "The Night Flyer," featuring William Boyd, one of the stars on the De Mille program.

The director is at present shooting "The College Hero," his third production for Columbia. He is also responsible for the direction of "Sally in Our Alley" and "By Whose Hands?"

LOUIS B. MAYER, Vice-President and Production Manager of Metro-Goldwyn-Mayer, has arrived in New York City to await Leo.



LEO, the first lion to fly was scheduled to leave Los Angeles today, with Martin Jensen, winner of the Dole prize for flying across the Pacific to Hawaii at the controls.

Metro-Goldwyn-Mayer's Lion

Via Air, West To East Coast

UNBREAKABLE glass (left) will keep wind and weather out of Leo's traveling cage. Above are shots of Leo playing and dining. At right the pilot of the expedition. B. F. Mahoney, who built Col. Chas. A. Lindbergh's plane, assures M-G-M officials, Leo will travel in comfort and safety, arriving at Roosevelt Field, Long Island, tomorrow, if the schedule is maintained.

Among Little Pictures with the Big Punch

War Comedy For Educational's "Big Boy"

"Big Boy," Educational's youngest star, who only a short time ago returned to the Educational lot after a serious siege of sickness, is appearing in a war comedy, "She's a Boy," as his initial starring vehicle in his own series of eight comedies.

The child comic shows no traces of his near-fatal illness, his long period of recuperation in the mountains apparently having restored him to complete health. Pre-view critics report that "Big Boy," if anything, is more handsome and winsome than ever on the screen.

Although he is not yet four years old, "Big Boy" again completely dominates this comedy, which has been described as a heart-gripping rib-tickler. The Educational star is cast in the role of a war orphan, the opening scenes showing him in the trenches in France.

Pathe Unit at Work On the Drive

Riverside Drive, New York City, is being enlivened these days by the eastern Pathe serial unit making "Mark of the Frog," who are making chase scenes on the thoroughfare and at several apartment house locations.

Director Arch Heath has been responsible for several "rescues" daily.

Quillan Co-Starred

Eddie Quillan, the well-known youthful comedy star, who has been scoring in laugh pictures for the last two or more years, will be co-starred with George Davis in a new Educational-Mermaid Comedy which is being made at the Educational Studios. Quillan's work in numerous short fun films won him the honor of appearing with Davis, a great favorite in the fast-action Mermaid Comedies.

Baby Dorothy Again

Dorothy Devore does another of her famous child impersonations in the comedy she has been making at Educational Studios. In short dresses, ring curls and half-hose, she is seen as a bride who impersonates a young child in order to outwit the father of the groom.

"Fox Tales" Next

Phil Dunham and Clem Beauchamp furnish most of the laughable moments in "Fox Tales," a Educational-Mermaid Comedy for September release.

Barbara Worth, one of Universal's featured players, is "coming right along," as they say out at Universal City. Just for the time being she is again playing opposite Reginald Denny, in a feature comedy which Fred Newmeyer is directing. Here we see Barbara snapped with the latest additions to the "U" Zoo—not lion or tiger cubs, but just every day tabby kittens.

Stern Bros. Comedies for Next 4 Months Announced

STERN BROTHERS' product for the new season, which represents a complete change-over at the studio plant of that comedy-making corporation, has been launched. A full half year's supply of the two-reelers is on hand. The current announcement includes release dates through December, with the information that prints of all so scheduled now are in the exchanges and available for pre-viewing, or ever for pre-release runs.

Julius Stern, president of the Stern Film Corporation, in announcing the new year's releases, points out the new production policy of the Sterns and its results as shown by the entertainment value of the new line-up.

"Our new product, consisting of one Universal Junior Jewel series of 12 two-reelers, and four Stern Brothers series of 13 two-reelers each, will mark, we hope, a new epoch in the two-reel comedy field," he states. "In production expense, it is characterized by a distinct advance over anything we ever attempted before. This applies to the personnel of the stars and players as well as to the directorial talent, the scenario and gag-men and to the technical details.

"It is in the quality of the material used in adapting the new product that our 1927-1928 line-up is particularly notable, however. This quality is the result of a definite policy, based upon careful study."

In the Universal Junior Jewel series the following releases are announced: Sept. 5, "The Newlyweds' Troubles" ("The Newlyweds"); Oct. 3, "The Newlyweds' Surprise" ("The Newlyweds"); and Nov. 7, "The Newlyweds' Mistake" ("The Newlyweds").

Of Stern Brothers Comedies the following are announced: Aug. 31, "Rushing Business" ("Let George Do It"); Sept. 7, "Keeping in Trim" ("Keeping Up With the Joneses"); Sept. 14, "Buster, Come On" ("Buster Brown"); Sept. 21, "Dancing Fools" ("Mike and Ike"); Sept. 28, "George Steps Out" ("Let George Do It"); Oct. 5, "Society Breaks" ("Keeping Up With the Joneses"); Oct. 12, "Buster's Home Life" ("Buster Brown"); Oct. 19 "All for Uncle" ("Mike and Ike"); Oct. 26, "Picking on George" ("Let George Do It"); Nov. 2, "Passing the Joneses" ("Keeping Up With the Joneses"); Nov. 9, "A Disordered Orderly" ("Let George Do It"); Nov. 16, "Buster, What's Next?" (Buster Brown"); Nov. 23, "Oh, Mabel!" ("Mike and Ike"); Nov. 30, "On Deck" ("Let George Do It"); Dec. 7, "Showing Off" ("Keeping Up With the Joneses"); Dec. 14, "Run, Buster!" ("Buster Brown"); Dec. 21, "There's a Will" ("Mike and Ike"); and Dec. 28, "Model George" ("Let George Do It."

Pathe Announces Program For Sept. 25

"Sailors Beware," a Hal Roach Star two-reel comedy, and "The Weaker Sex," the second of the "Rare-Bits" series, are highlights on the Pathe short feature program for the week of September 25. Other releases on this program include Pathe Review No. 39; the fifth chapter of the current Patheserial, "Hawk of the Hills"; Topics of the Day Number 39; "The Human Fly," animated Aesop's Film Fable; and two issues of Pathe News, the pioneer news reel.

Pathe Review Number 39 presents: "Burglar-Proof Jewelry": A novel divertissement showing jewelry "applied by the brush"; "Flowers of Hawaii": Showing the glorious Ponciana in bloom and the unique Haw flower, chameleon of Hawaiian plants; "Words and Music By": A brilliant number introducing a galaxy of famous composers.

Hartford's Colonial Book Educational's Colloquialism

The Colonial, at Hartford, Conn., constructed at a cost of $500,000, will use Educational short features at its opening show on September 12.

This theatre has Educational Pictures booked 100 per cent. for the Short Subject part of all programs booked up to October 12.

The Colonial is rated as one of the finest neighborhood houses in the country.

Lane's Bathing Beauties

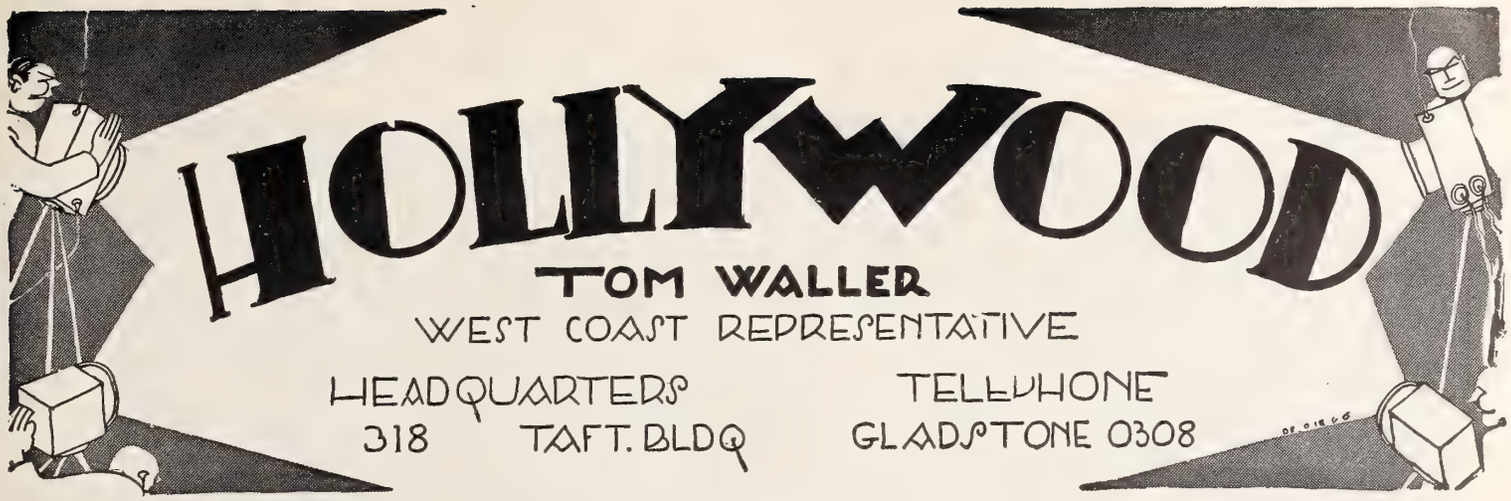
The pick of Hollywood's bathing beauties, twenty in all, will be seen in a new Educational-Lupino Lane Comedy. The squad of beauties will appear in many sequences throughout the comedy. Estelle Bradley is cast as leading lady. Clem Beauchamp and Lupino Lane are to direct the picture.

Hamilton at Work

After a vacation of three months, Lloyd Hamilton has returned to the Educational Studios to resume production on the eight comedies he is to make for Educational release this year. Norman Taurog has been assigned to direct.

Jack Lloyd Co-Featured

Jack Lloyd, famous character man who has played in hundreds of comedies made at the Educational Studios, will be co-featured with Betty Boyd in "Off Again," a new Educational-Cameo Comedy.



Mary Pickford Will Not Play Joan

Reports that Mary Pickford will play the role of Joan of Arc in the first picture to be diretced by Max Reinhardt under his recently announced contract with Joseph M. Schenck, were emphatically denied at the United Artists Studio.

Frank Lloyd Reported Returning to Wm. Fox

While it is being rumored along Hollywood Boulevard that Frank Lloyd is to return to the Fox organization as a director after January 1, no verification of the report was forthcoming at the Fox Studio.

While with Fox before he turned out some of their biggest successes, including "Les Miserables," with William Farnum, and "A Tale of Two Cities," with the same star.

Lloyd recently signed with United Artists to direct "The Tempest," but because of differences over the treatment of the story, he resigned.

Carewe Produces Super-Special

The family of Edwin Carewe, director-producer, is increasing.

The latest arrival is Edwin Gilbert Carewe, seven and one-half pounds, who arrived on the scene during the last week.

Mrs. Carewe is the former Mary Akin.

Colleen's New Lead

To Larry Kent, popular young juvenile, goes the lead opposite Colleen Moore in her forthcoming First National production. This announcement was made by John McCormick, who will supervise the production, which Marshall Neilan will direct. This provides Kent with his biggest role since entering pictures two years ago.

1927 Theatre Receipts Lower Than Last Year, Harper Says

GLENN HARPER
Secretary of the Motion Picture Theatre Owners of Southern California.

Jolson Inaugurates His Engagement In the West

Al Jolson, King of blackface comedians, opened his current engagement at the Metropolitan Theatre last Thursday before a house that was taxed to the rafters at every performance. The popular comedian was given a rousing reception at each appearance on the stage.

Jolson, who recently finished a picture for Warner Brothers, accepted the offer of the West Coast Theatres, Inc., for a week's engagement and it is being freely predicted that his presence will establish new attendance records during his engagement.

Reginald Denny in "Out All Night," a Universal production, provides the picture feature of the program.

Producers Holding Everything Down Too Tight, Exhibitor Asserts, Limiting Directors; Blames Road Shows

By Glenn Harper

Secretary, Motion Picture Theatre Owners of Southern California

FROM MY KNOWLEDGE of Southern California box offices, I would say that receipts grossed here from the first of the year to the present date are fully twenty-five per cent less than they were for this same period of 1926. This seems to be especially true of the suburban houses, which are in the vast majority.

I lay this condition of bad business to product more than anything else. And there are numerous other restrictions which abet this condition. In my fifteen years as a theatre owner, however, I have never experienced a year when the percentage of real box office pictures was so low as this current year.

Why the product is so poor I cannot say officially. Living in Hollywood, in and about which my interests have always been centered, I am naturally in the atmosphere of active production. My impression is that producers are holding everything down too tight. That they are limiting to too great an extent, the time previously allowed a director to make a picture. It is my opinion that you cannot turn out box-office pictures under such a condition as this.

Another reason why times are bad is because if the way in which pictures are being distributed. It used to be that the smaller exhibitor would get a break in that he would average three outstanding pictures each month. Now this new method of release of road-showing and holding for such a length of time the big pictures because of their dollar and a half policy, is eating into the margin which the exhibitor formerly derived.

Take as an illustration "The Big Parade." I just mention that because this production happens to be timely for this subject. It's initial run in this city was over a year ago. Now it is just being generally released. It's value is thus minimized. When we get it out in the suburbs it is cold.

Two or three years ago it was just an occasional picture that would be roadshowed. Now suburban exhibitors have their bookings jock-eyed around by the exchanges. The high priced pictures' seldom make extra money at his box office. We used to make a little margin on some of the low-priced ones. Now, even that is taken away from us, because, if a picture sold at a low price turns out to be a surprise package, or a big success when the producer ex-

(Continued on page 168)

Medal For Novarro

Because of his correct portrayal of Latin types on the screen, Ramon Novarro, M-G-M star, has been presented with a medal by Dr. Jose Saenz, Consul of Cuba and President of the Pan-American Consular Corps.

Harper Blames Road Shows For Booking Flops

William Le Baron

WILLIAM LEBARON

Vice-President and Production Manager of Film Booking Offices Obtains Economy Along Lines Which He, Himself, Lays Down

By Tom Waller
West Coast Representative

YOU can't get away from the economy subject in Hollywood these days. You literally eat, sleep and drink economy. On the boulevard it's looking at things from the standpoint of cost rather than from the perspective of artistry. Thus, production figures, the disclosure of which we have always known Will Hays to frown upon, are now public property. Little in boulevard arithmetic remains beneath the veil.

The telling that producers made a terrific flop of the ten per cent. cut because they gave it such a publicity splurge and then let the Academy take the credit for its rescindment, is widely appreciated. The narrating that producers hid behind the Academy bushel to annihilate Equity is also as well known here as a waning bedtime story. That producers have profited by their exhibition of frankness and are now united to effect the salary slash more modestly by hurtling down upon the individual so that his singleness will embarrass him sufficiently to stifle the squawk, fearing that as a soloist his yell would be interpreted as an admission of incompetency, is to be heard right and left these days.

"They're letting them out as soon as their contracts expire."

"When one producer slashes a salary the others agree not to take the victim on at more money. If he tries for more dough he's blacklisted."

Big Ones Get By

"Only the biggest ones get by. They've got to pay them."

That's what you hear on the street. That's what you read in some of the local throw-aways. And people in responsible positions as well have noddingly affirmed certain of these reports, when the protection of their identity has been assured.

Because he eliminated his stock company; because he cut the number of his bigger contract players into one-half of what it was when he came out here last May; because he chopped his writing staff down to one-eighth of its original strength—because he did all of this without trying to hide the "bones," but on the contrary, came out in the open and let the world know every time he snipped his shears—the writer decided that William Le Baron, vice-president and chief of Film Booking Offices, would listen to a few reactions, obvious and "boulevard," and at the same time give us his slant on Hollywood economy.

Le Baron cracked right open with the declaration that if all members of the Hays organization would disband their stock companies and their writing staffs, there would be more parts, more sales and more satisfaction for every competent person who was relegated from a studio desk to a free lance movement.

"Dead Wood" in Danger

As for any ulterior motive lurking behind the free lance impetus, such as getting a player away from a contractural salary so as to be able to clip off ten, twenty or even forty per cent, Le Baron said that the only ones who would experience disaster by being forced into the free lance field would be Hollywood's dead wood. The competent actor and the capable writer will always find work and buyers; and with such a system adopted in every studio, Hollywood would find more opportunity and more money, he stated.

The reports that general free lancing will mean a drastic lowering of income; that wage scales will be established and that those who are dissatisfied will be blacklisted, were termed logically impossible by the FBO studio chief. In substance we understood him to say that the bidding for a good actor's services or a writer's story would, by the very force of the competition which exists in every industry, prohibit any systematizing of remuneration.

Free Lancing Illustrated

An illustration of how free lancing benefited one actor right on the FBO lot was mentioned by Le Baron. This actor while under contract had been receiving a weekly salary of $1,750. The company which held the contract failed to avail itself of the option because it called for an increase of $500. In a free lance capacity this man received $2,000 per week, or a total of $6,000 for his services in an FBO picture. For doing exactly the same amount of actual work it had cost his former employers $18,000, because of the time he was kept idle during the making of the production. While he was kept idle, even though he was drawing his salary every week, he was keeping himself off the screen, which, Le Baron stated, is the best security for a continuous income for any player.

On the subject of being paid and not working, Le Baron said that he has talked to innumerable professional folk who are disgruntled because they were idle. One of these, he recalled, was a director who had not worked for an entire year, but who, nevertheless, had received $125,000 for that period of idleness.

Concerning Writers

"The writer should be paid for what he delivers and when he delivers. That is what we are doing here," Le Baron said. At the same time he declared:

"I will say that about sixty per cent. of the writers in Hollywood are not delivering now."

In regard to both the actors and the writers, Le Baron referred to conditions which exist on the legitimate stage. There, he said, bankers are willing to pay actors salaries that would be inflated in other businesses, because they carry their own idle time. A legitimate actor considers thirty weeks out of a year a good year's work.

As for the playwright. There is no question about the merit of his work. He writes his play and if it pleases a producer it is produced. If it doesn't, he makes the rounds. If it is produced and flops, then the playwright loses, anyway.

The same with magazine writers. The story is accepted or rejected.

Priceless Experience

Le Baron makes these observations as a film producer, but with years as a playwright, the editor's chair of Collier's Magazine and degrees from two colleges in the background. It was after college days in the University of Chicago and New York University that he wrote eighteen successful plays, two of which, "Apple Blossoms" and "The Very Idea," each ran for a year on Broadway. Editing Collier's for three years, during which period thousands of manuscripts passed through his hands, preceded Le Baron's entrance into filmdom, as director-general for Cosmopolitan. Following this Le Baron joined Paramount, supervising Swanson, Dix, Brenon and Dwan units, at the company's Long Island studio. The next move was the FBO offer and his present office on the lot.

That "Business Basis"

The job of getting the film industry on the business basis of older industries will be a matter of years, concedes Le Baron. But bigger business men are in it and coming into it. Banking interests are increasing their grasp.

To use Le Baron's words:

"As a place of the mysterious black art, Hollywood is rapidly coming to its end."

MOVING PICTURE WORLD'S

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BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National Pictures

FRED NEWMEYER
Directing
Paramount Pictures

GEORGE NICHOLLS
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MICHAEL CURTIZ
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Joseph Franklin Poland
Supervising Editor
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HERMAN RAYMAKER
Director
Warner Bros.

BILL CODY
Releasing Through
Pathe Exchange

WILLIAM A. SEITER
Directing
LAURA LA PLANTE
in
"Thanks for the Buggy Ride"

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Rogers Back from Capitol; Publicity for Beverly Hills

WILL ROGERS, America's foremost humorist, has returned from Washington, D. C., where he has been on location with a company of film players making exteriors of "The Texas Steer," in which he is being starred by First National.

Incidentally, when writing of Rogers, it is not out of order to voice a recent statement by Judge M. J. Kavanaugh, vice-president of the Beverly Hills Chamber of Commerce. According to Kavanaugh, the naming of Rogers as Mayor of Beverly Hills, some months ago was impulsive and planned more as a greeting to Rogers on his return to the Coast than anything else.

However, as the learned jurist rises to remark, the idea might have been impulsive, but it was also a great ad for Beverly Hills. It is figured that Rogers' "election" netted Beverly Hills more than $1,000,000 in free advertising.

Ralph Block Quits Paramount; Joins De Mille As A Producer

RALPH BLOCK, former editor-in-chief of Paramount Famous Lasky, has joined the De Mille Pictures Corp., as an associate producer and will produce a bevy of the productions on the Pathe program.

Block is the second Paramount executive to desert the latter organization in a short time to become affiliated with De Mille.

James Cruze, Paramount's "ace" director, recently moved over to the Culver City studio to produce for De Mille.

Block was associated with Paramount for several years and his switch in allegiance to the De Mille studio came as a surprise in Hollywood film circles. His new position was created for him. He succeeds no one.

Boasberg Continues His Funny Stuff

Al Boasberg, comedy constructor and title writer, is a benedict for the third time. His new bride was Miss Roslyn Goldberg of Minneapolis. He and his second wife were divorced a few weeks ago and Al lost no time in joining the matrimonial circuit once more.

Robert Armstrong With Vera Reynolds

Robert Armstrong, who was costarred in the prizefight stage hit, "Is Zat So?" has been cast for a featured role in "The Main Event," the Pathe-DeMille feature which William K. Howard will produce with Vera Reynolds as the star.

M. P. World Staff Photo

TRY AND GET PAST—Getting through a studio gate without a good and sufficient business reason may be likened unto breaking into a bank. Hollywood studios, of late, have been making it harder and harder for visiting tourists to crash through and obtain a view of the stars at work. In the above photograph we have Officer B. M. Cone, of Universal, holding up a car at the gate to the studio while the driver explains his business.

Murdock Will Visit Hollywood; Pearson Is Prolonging His Story

English Producers Seek May Murray

Since her break with Metro-Goldwyn-Mayer it has been steadily reported that Mae Murray will tie up with an English company.

From a veracious source this week we learned that the representative of a competitor of British National Films, will arrive in Hollywood shortly and attempt to close negotiations for Miss Murray's services with his company while here.

There are a number of other prominent American screen players who will have the subject of working in England broached to them by this representative, according to our informants.

"Hoosegow" Looms For Cullen Landis

Cullen Landis is facing another visit to the City bastile. His divorced wife, Mignon Landis, has filed another complaint against the movie star, charging failure to provide for the support of his two youngsters, June, 9 years of age, and Verette, age 5.

The warrant for his apprehension was issued by Deputy City Prosecutor, Amelia Johnson. Landis recently married Loca Hearne, a childhood sweetheart, in Tia Juana.

Mrs. Wallace Reid's Itinerary Set

Mrs. Wallace Reid is scheduled to leave Hollywood the latter part of this month on a country-wide tour, appearing in conjunction with her latest picture, "The Satin Woman." Her first engagement will be at the Clemmer Theatre in Spokane, Washington.

The tour is limited to twenty weeks, as Mrs. Reid is due back in Hollywood in six months to start work on her next production, "Hell Ship Bronson."

Not Considine, Jr.

A case of similarity of names has resulted in John W. Considine, Jr., general manager of the United Artists studio, assuring friends that he was not seriously injured in an automobile recently. It was John W. Considine, also a producer, who was hurt in the crush.

Head Charity Drive

The Motion Picture division's drive for its quota for the Los Angeles Community Chest, a local charity movement, will be guided this year by Sol M. Wurtzel, of Fox, and B. P. Schulberg, of Paramount.

An unusual camera portrait of Clarence Brown, director of "The Trail of '98," for M-G-M. In the background is the shadow of a camera.

Swedish Trio Set

Three Swedish importations will have the responsibility of making "The Divine Woman" for Metro-Goldwyn-Mayer. Greta Garbo and Lars Hanson will do the leads and Victor Seastrom, a countryman of the two players, will direct. "The Divine Woman" is an adaptation of Gladys Unger's play, "Starlight," which has been prepared for the screen by Dorothy Farnum.

Resignation of Kiesling May Be Followed By Sweeping Changes in Production Division of Pathe-DeMille

J. J. MURDOCK, president of the Pathe-De Mille-Keith-Albee combine, is expected to arrive on the Coast within the next few days. We hear, unofficially, that Murdock's visit will be later announced as being simply to give his newly acquired studio holdings the once-over. Changes in the present production regime, however, may be effected before Murdock rturns, according to inside murmurs.

Already a few changes effecting the publicity department have been made. One of these involves the resignation of Barrett Kiesling as West Coast director of publicity at the De Mille studios. At this time the successor to Kiesling, who practically developed the department to its present status during the last two years, is not known.

Word of this change in the publicity department gained circulation just after John C. Flinn, vice-president in charge of advertising and publicity, left for New York.

Elmer Pearson, vice-president and general manager, is prolonging his stay on the Coast.

Lon Chaney's Next, "The Big City"

"The Big City," a dramatic story of the underworld, will serve as Lon Chaney's next starring production for M-G-M, according to an announcement. The locale is said to be laid in New York with a background of night clubs, with Chaney playing the gangster leader. Tod Browning wrote the story and will also direct it. He is now assembling a cast and it is expected that the picture will go into production in about a week.

Virginia Gray Signed

Virginia Gray, the little Eva of Universal's "Uncle Tom's Cabin," has been assigned an important role in "The Symphony," which F. Harmon Weight is directing for that same organization.

Johnny Ray Dies Following Stroke

Johnny ("Jiggs") Ray, veteran comedian, passed away during the past week at his home, 1401 Alvarado Terrace, Los Angelees, following a paralytic stroke. He has been ill for the past four years. He was 68 years of age, and is survived by a widow, Emma Ray, who had teamed with him for a quarter of a century on the stage.

His last appearance in Los Angeles was at the Orpheum Theatre, nine years ago.

Kathryn McGuire, whom James Montgomery Flagg recently called "the most beautiful blonde in Hollywood," will become Mrs. George Landy this month. Miss McGuire was recently seen on the screen with Colleen Moore in "Naughty, But Nice," and is one of the busy freelance players in the Film Capital. Mr. Landy is director of publicity at First National's West Coast Studios, and is one of the best known and most capable executives in the industry.

Sheep Rounded Up For Wright Story

A herd of six thousand sheep rounded up on the pastures of Thunder Flats, Utah, are being used as atmosphere in "The Shepherd of the Hills," Harold Bell Wright's story, now being filmed by First National.

Practically the entire cast, including Alec B. Francis, Molly O'Day, John Boles, Matthew Betz, Romaine Fielding, Otis Harlan, Joseph Bennett, Maurice Murphy, Ena Gregory, John Westwood and David Dunbar, are now on location.

Dolores Costello's Next

Dolores Costello, Warners' beautiful star, will next appear in "Glorious Betsy," a costume picture of the Napoleonic period. Anthony Coldeway did the screen adaptation of Rida Johnson Young's famous stage success and Alan Crosland will direct.

Production Activities

In West Coast Studios

F B O
Christie
Columbia
Chadwick
Hal Roach
Educational

By Tom Waller

West Coast Representative

WITH ITS SURVEY THIS WEEK *Moving Picture World* completes the circuit of Hollywood studios under its policy to cover all of Hollywood's picture farms within a period of three weeks, and spread on the record during that time complete data on pictures actually before the camera. This service, the only system of material value to the exhibitor in that it reveals production programs only when they are in the shooting stage and therefore are rarely subject to postponement, is a permanent institution in *Moving Picture World's Hollywood Department.*

The week of this writing found before the camera two productions at FBO; one at Columbia; none at Chadwick's; two at Roach; three at Educational; three at Christie. The line-up follows:

F B O

TWO NEW productions got underway at the FBO studio the latter part of the week.

Robert De Lacy, heretofore director for Tom Tyler in eighteen westerns, started work on his first Gold Bond special, "Red Riders of Canada."

Ralph Ince at the same time started interiors on "Coney Island," for which he went East for exteriors on the actual locale of the story.

The De Lacy picture deals with the northwest mounted police and is expected to be one of the outstanding picture's on this year's program. The screen version was adapted by Oliver Drake from a magazine story and has a cast headed by Patsy Ruth Miller. Charles Byers has the male lead and Rex Lease plays a supporting role.

The Ince production is from an original story by Joseph Jefferson O'Neill, former New York newspaperman.

Besides directing, Ince is also playing one of the important roles with Lois Wilson in the starring role. The story deals with the love affair of a ticket taker for a Coney Island roller coaster and a young millionaire. Lucille Mendez, Eugene Strong, Rudolph Cameron and William Irving have the other featured parts.

Buzz Barton, juvenile Western star, is now on location with his company at Kernville, Cal., "shooting" "The Little Buckaroo." This is being directed by Louis King with Robert Burns, Al Ferguson, Walter Maley, Kenneth McDonald and Florence De Lee in the cast.

Frank Howard Clark did the story and continuity.

Columbia

THE COLUMBIA STUDIO on Gower street abounds in a college atmosphere at the present writing, with one of those pigskin dramas of the gridiron in production. The title is glamorous enough to intrigue even the most blase co-ed, "The College Hero."

The Cohn brothers are spreading themselves in the matter of the cast and have rounded together a flock of well-known players for the featured roles. Pauline Garon and Bobby Agnew carry the love interest with Rex Lease, in the guise of a sympathetic "heavy." Lease loses the girl to Agnew in the final flicker but gains the sympathy of the audience for his magnanimous gesture in retiring in favor of his rival. In other words, he loses the girl but gets the play.

Ben Turpin has also been coaxed out of retirement for a comedy role in the picture. His part has been built up substantially. Joan Standing is the other girl and Churchill Ross also lends his talents to the brothers Cohn.

Walter Lang is directing and the screen play is by Dorothy Howell. Joseph Walker has been entrusted with the task of turning the crank on the camera.

M. P. World Staff Photo

INTERIOR VIEW—of William Fox's West Coast Studio, showing two of the massive stages and a beautiful garden that lends color to the studio. The low building directly in foreground is the row of dressing rooms for the players.

Hal Roach

EVEN WITH HAL ROACH conferring with Metro-Goldwyn-Mayer officials in New York, the usual activity was prevailing in the Culver City short-subject studios this week.

The "Our Gang" and Charlie Chase units were before the camera this week, while Max Davidson was preparing to shoot his next Roach offering the first thing next week.

While the Gang was aloft on the steel frame of a skyscraper in its last release, Bob McGowan devised something entirely new for them in the picture which will go into the cutting room next week.

A hypnotist exerts his will over various members of the gang and the preview promises to show them emulating animals in the home and in the zoo.

Charlie Chase is before the Roach cameras in a short-subject vehicle based on the popularity of Trans-Atlantic flying. Supporting Chase are Mary Quimby, William Orlamond and James Mason James Parrott is directing.

Incidentally, an addition to the gang who is making himself almost as popular as Farina and "Fat" Joe Cobb, is a two year old baby called "Weezer." "Weezer" is being used to advantage in the hynotist story, which will mark the third of the gang's ten releases for the year through Metro-Goldwyn-Mayer.

Mary Kornman, leading lady of the youngsters, and "Scooter" Lowry, a recent graduate from Roach's kindergarten of funsters, this week commenced a tour of a year on the Orpheum Circuit.

Leo McCarey, this week also took up the official reins of a new job, that of supervising director. In this capacity McCarey succeeds F. Richard Jones. McCarey, a

(Continued on page 168)

Great Activity Noted At Burbank Studios

West Coast Previews

My Best Girl

(United Artists)

THE Pickford curls are tied up in a knot and the Pickford skirt slips just below the knees in "My Best Girl." It's not quite the same vivacious Mary Pickford of a few years ago. There are times when her enthusiasm for her role of the five-and-ten-cent shop girl seems to wane. But there are times when she sparkles and times when she provokes in her old-time way grippings at the heart and tears of laughter.

"My Best Girl" is distinctly an audience picture, however; decidedly the best thing in all-around entertainment that Miss Pickford has offered in several years. It's got a story that will hold the mobs.; a truly excellent supporting cast. The best in "My Best Girl" are the Harold Lloyd touches to a shop girl wealthy-son-in-disguise plot. You only have to preview half of the picture to appreciate Sam Taylor's megaphoning.

At its second unadvertised showing in the Westlake Theatre, here, crowds that packed every seat and jammed at the box office for standing room testified that "My Best Girl" is not another "Sparrows." They laughed often and hilariously enough to more than satisfy any studio clocker. After the show comments audible all over the theatre and on the street would not cause any exhibitor to delay booking the picture.

This preview crowd signified Lucien Littlefield as "My Best Girl's" biggest laugh getter. As the gouty old postman, the henpecked Pa of Maggie Johnson, played by Mary, Littlefield stands out in the mental bulbs of an audience. The Johnson family with the incessantly sobbing mother, essayed by Sunshine Hart, and the would-be sophisticated daughter, played by Carmelita Geraghty, provide considerable of the theme.

The five-and-ten-cent store and the home of another family, that of the Merrills, Hobart Bosworth and Evelyn Hall, the owners of the store, constitute the remaining factors of the story. The Merrill's son, played by Charles Rogers, is Miss Pickford's leading man. Masquerading at first as a co-worker in the store, things get to the point where he and Maggie are in love before Maggie identifies him and learns that he was about to become engaged. Scenes in the basement of the store; of the couple eating lunch in an empty packing case and of Maggie tripping along with the customary pots and pans are so utilized by Taylor as to commence laughter in the first few reels. These, incidentally, move slowly compared to the middle and later part of the footage.

Disclosure of his identity in the Merrill home, to which he had taken Maggie on a bet, introduces the first real heart interest. Plodding through rainy city streets, ignoring traffic congestion and coming upon her parents who are hastening to the night court where their other daughter is being arraigned, provides Miss Pickford with the opportunity for the character slant which contributed largely toward her fame. Her plea to the Judge, essayed by Mack Swain, is well performed. The device of the rich man's son suddenly appearing and striking down an insulting defendant hastens to the tempo of the story.

Evolutionary events in the Johnson home, when Pa declares himself, and Merrill's check, finally fails to convince Maggie that she should break with young Merrill, combine generously comedy and drama. The elimination of class distinction between the two families furnishes a Harold Lloyd tear through city traffic to the honeymoon-bound liner. The picture is scheduled for November release in seven reels.—T. W.

Body and Soul

(Metro-Goldwyn-Mayer)

CATHERINE NEWLIN BURT'S successful novel, "The Branding Iron," gets its introduction to movie patrons under the intriguing title of "Body and Soul." Metro - Goldwyn - Mayer has filmed the screen version and it had its initial preview at the Ritz Theatre in Hollywood last week.

But four players are included in the cast and from the short stay enjoyed by one of these on the screen it might just as well have consisted of three players. T. Roy Barnes does the part of a Swiss postman and appears in exactly one scene. He could just as well have lingered a little longer without damaging the picture. He is one of the most subtle comedians in pictures.

The players that monopolize the action are Aileen Pringle, Norman Kerry and Lionel Barrymore. Incidentally, Barrymore runs away with the picture, submerging Kerry entirely. The latter has little opportunity, being thoughtfully sent away on ski-jumping exhibitions in various parts of the Alps that keep him off the screen most of the time. Barrymore is continually before the camera.

Miss Pringle is fine in her characterization of the Swiss housegirl, who marries Barrymore, the outcast surgeon, when, through the latter's machinations, she is led to believe that Ruffo, the ski champion (Kerry) has forsaken her. Barrymore has rarely done better work than in "Body and Soul." He is given ample opportunity for dramatic action and most assuredly takes advantake of it. His performance is worthy of special commendation, which is herewith voiced. Always a finished actor, with a keen sense of dramatic values, he takes the part of Dr. Leyden and stamps the character indelibly in the minds of his audience.

He is particularly effective when, after his marriage, he begins to brood on the deception he has practiced on his wife in destroying Ruffo's letters. When he learns that the latter is returning, hoping to claim Hilda for his bride, being unaware of her marriage, he becomes half mad with liquor and jealousy.

The branding scene, where Leyden, in his maddened state, attempts to brand his wife, falls somewhat shy on dramatic fervor. Kerry's fight with the maniacal husband is not nearly as gripping and intense as it could have been.

Rescuing the girl, Kerry takes her to one of the mountain cabins established in various sections of the Alps for stray travelers. There she recuperates and they pledge their undying love.

Kerry starts for the inn to talk turkey with the husband and demand that he divorce the girl. On his way he is caught in a snow slide and seriously hurt. By a quirk of fate, Leyden, the only doctor in the vicinity, is called upon to treat his rival. After a mental struggle between professional ethics and hatred for Ruffo, he performs the operation that saves the latter's life.

Leyden is buried in a snow slide, leaving the lovers to their happiness. The story is interesting, rather different, and will please the average audience.

Reginald Barker directed and Elliott Clawson is responsible for the screen adaptation.—J. P.

A scene from Mary Pickford's "My Best Girl," for United Artists' release, which is now hitting on all six with Hollywood's preview audiences.

The Temptation of a Shop Girl

(Chadwick Pictures)

"THE TEMPTATIONS OF A SHOP GIRL," produced by Chadwick Pictures, had its preview at the Ravenna Theatre this week. The story is none too strong, and gives the players little scope for action. In it we see Betty Compson and Pauline Garon cast as sisters. Tom Terris directed and L. V. Jefferson is given credit for the story.

The theme is of two sisters, employed in a department store as salesgirls. The younger, played by Miss Garon, associates with crooks, and because of her desire for pretty clothes, steals a number of evening gowns.

When the crime is traced to the girl's home, Miss Compson takes the responsibility and is sent to jail to save her sister. The love interest is centered around Raymond Glenn, son of the department store proprietor, and Miss Compson. A series of misunderstandings keep them apart until the final fade-out, brought about by flirting tendecies of the younger sister.

Miss Compson is always a capable actress. Miss Garon seemed to find it somewhat difficult to portray the unsophisticated role she was called upon to portray, and do it convincingly.

Armand Kaliz, a thoroughly experienced actor, who has done a number of excellent things upon the screen, was given little opportunity to display his versatility. He did well, however, all he was called upon to do.

Gladden James is the other important member of the cast.—J. P.

M. P. World Staff Photo

FRED NEWMEYER — Directing Reginald Denny in his latest comedy, "Use Your Feet," for Universal.

DIRECTING comedies is apparently the forte of Fred Newmeyer, now handling the megaphone on Reginald Denny's latest comedy for Universal, "Use Your Feet."

Newmeyer has probably directed more big comedy stars in a short space of time than any other director in the business. His most pronounced successes were with Harold Lloyd in many of his biggest laughmakers.

A bad arm resulted in Newmeyer giving up a career as a professional ball player to cast his lot with the movies. At the time the old soup bone went back on him he was pitching for the Philadelphia Athletics.

Coming to Hollywood to give the arm a needed rest, he renewed a school-day friendship with Harold Lloyd, then making one-reelers for Hal Roach. He started doing character work in these early Lloyd comedies and later branched out as a director.

He directed the be-spectacled comedian in the majority of his two reelers for Roach and went with Lloyd when the latter organized his own producing organization. Among the pictures which he directed with Lloyd are: "The Sailor-Made Man," "Grandma's Boy," "Why Worry," "Safety Last," "Girl Shy," "The Freshman" and Kid Brother."

His present assignment with Denny is one of the most interesting of his career. He feels that he has a story that should show up the popular star to advantage. It is a prize ring story and is reminiscent of the stories that made Denny famous, namely, "The Leather Pushers."

M. P. World Staff Photo

FROM STAGE TO SCREEN —Nancy Carroll, who scored in "Chicago" on the stage, is now making a picture for Fox.

NANCY CARROLL is something of a paradox. The volatile Roxie Hart of "Chicago" is just a quiet, unassuming young lady off the stage.

Interviewing Miss Carroll on one of the stages at the Fox studio, where she is making her first appearance on the screen, turned out to be an interesting and pleasant assignment. As yet she has not quite acclimated herself to the studio atmosphere and misses the footlights.

She modestly admitted that she was not certain as to her qualifications for pictures but after witnessing her work in some of the rushes, the writer is inclined to believe she is super-critical in diagnozing herself. She has a distinctive personality that is just as much in evidence on the screen as it is on the stage. Her present role is in support of Virginia Valli and Lawrence Gray in "Ladies Must Dress," a sophisticated comedy-drama.

Miss Carroll is a native New Yorker, having been born in the shadow of Broadway, where she later attained noticeable success. She was under the management of the Schuberts for two years before coming to the coast to fulfill theatrical engagements here.

Her initial footlight appearance in Los Angeles was in the title role of the musical comedy "Nancy" a year and a half ago. She then returned east to appear in the New York production, "May Flowers." Last November she returned west again as one of the features in the Music Box Revue.

However, it was as Roxie Hart, in "Chicago" that she made her real hit with Los Angeles and Hollywood theatre-goers. Because of contractual engagements, she had been unable to accept movie offers until her present engagement with Fox.

M. P. World Staff Photo

ROBERT DE LACY—Who will direct "Red Riders of Canada," for Film Booking Offices.

YOU CAN'T go along doing consistently good work without its being noticed and the usual rewards for meritorious efforts being forthcoming. Robert De Lacy, one of FBOS's younger and most capable directors has just been given his chance to try his hand at something bigger than heretofore. He has been assigned the directorial reins for "The Red Riders of Canada," a Gold Bond special, which FBO officials believe will be one of their big pictures of the year.

Incidentally, DeLacy might reasonably be referred to as "the Columbus of the FBO lot," because of his uncanny manner of discerning budding screen talent. Among his discoveries in each instance of which his judgment has been born out, are Tom Tyler, western "ace;" Frankie Darrow, now a star; "Buzz" Barton, a youngster also being starred in westerns, and "Beans," the canine of the Tyler pictures.

De Lacy directed Tyler in his last eighteen westerns and deserves the advancement that is now his. With the breaking up of the De Lacy-Tyler combination in the making of the "horse operas" it will be interesting to note whether the future westerns are effected or not.

As has been true in the case of numerous other successful directors, De Lucy is a graduate of the cutting room. Before going to FBO as a cutter he was stationed at the First National Studio.

Two years ago he was elevated to the role of a director and his contract still has three years to run.

His coming production, "The Red Riders of Canada,"will get under way in a week or two. Patsy Ruth Miller and Rex Lease are the only two players signed thus far. The identity of the leading man has not as yet been decided.

M. P. World Staff Photo

VICTOR HEERMAN—Until recently with Paramount, now directing "Ladies Must Dress" for Fox.

DIRECTOR VICTOR HEERMAN has his own pet theories on economy in motion picture production. And, over at the Fox studio, where Heerman is now drawing his check, studio officials think well of his ideas. At present he is directing an original story of his own, "Ladies Must Dress," and shooting under Vic starts promptly at 9 a. m.

Heerman wastes little, if any, time in preamble and apparently knows just what he wants and goes out and gets it without the necessity of countless rehearsals and retakes. Watching him on one of the massive stages on the Fox "lots," the writer was greatly impressed by the workmanlike manner in which he handled each separate situation.

Thirteen years ago he started his picture career and in the time that has elapsed since his first close-up of a studio, his experiences have been varied and colorful. He has directed many of the biggest box office stars, including Thomas Meighan, when the latter was at the peak of his popularity a few years ago. Heerman made six pictures with Meighan, all uniformly good.

With Constance Talmadge he turned out four features and for a while he also directed Jackie Coogan. About a year ago he directed Marie Prevost in "For Wives Only," and after completing this went to New York on a short vacation. While in the east he joined Paramount and directed at the Astoria studio on Long Island for a time before coming west to direct his present story for Fox.

Heerman was born in England and educated in New York, which he still calls home.

M. P. World Staff Photo

LLOYD WHITLOCK—Playing an important role in "Pretty Clothes" for Sterling Productions.

LLOYD WHITLOCK has been doing his daily dozen at one studio or another over a period of years and always gives a satisfactory performance. Whitlock, who is not at all villianous off the screen, usually portrays the "heavy" in the act and helps make life unpleasant for the hero.

While at Universal the other day we ran into Whitlock on one of the huge stages, where he is doing a featured role in Joe Rock's latest Sterling Production. This picture is to be released under the title of "Pretty Ladies" and recently ran in one of the popular magazines.

Whitlock was averse to discussing himself at length, but we learned that he had been on the stage several years before casting his lot with the screen.

On leaving the stage his first picture experience came with Henry B. Walthall in "The Boomerang." From then on he had little trouble in obtaining further picture engagements.

Whitlock has probably appeared in the role of a district attorney more often than any other actor in the business. Whenever a company is desirous of casting the role of a legal prosecutor, the toga usually falls upon the shoulders of Whitlock.

In his current production he has an attractive role in support of Jobyna Ralston. Joe Rock is more than enthusiastic over the story and feels that it should develop into one of the best productions he has had a hand in of late.

Whitlock was born in New York and is a graduate civil engineer. His ambition is to direct and it would not prove surprising if he soon found himself in this role.

M. P. World Staff Photo

BARBARA WORTH—Now playing her second leading role opposite Reginald Denny, for Universal.

FROM THE RANKS of the "extras" have come many of the screen's greatest luminaries including the late Rudolph Valentino. Producers usually have an eye peeled for prospective starring material and when a budding prospect makes his or her presence felt a contract is invariably used as bait to retain the services exclusively of said player.

Barbara Worth, one of Universal's most promising young leading women, is beginning to bear out the prophesies of studio executives that signed her to a long term contract eighteen months ago. Slowly but surely she has been mounting the heights that lead to screen success. At present she is doing the feminine lead opposite Reginald Denny in his current picture.

Two years ago she joined the mob that constitutes the "extra" army, so essential to the picture industry, but usually treated with less consideration by those in authority than is accorded employees in any other industrial branch. After six months of "extra" work, Miss Worth was placed under contract by Universal and given small parts in various productions.

A few western leads with Hoot Gibson convinced the powers-that-be at Universal that the girl possessed an abundance of talent and she was given more important roles.

In "Fast and Furious," one of Denny's latest pictures, she had her first outstanding role. Due to her excellent work in this it was but natural that she should be chosen for her present supporting lead with the Universal box-office "ace."

Miss Worth in private life is the wife of the publisher of a Hollywood film journal.

Jobyna Signed

Jobyna Ralston has been signed for "The Night Flyer," which James Cruze will supervise for De Mille starring William Boyd. Walter Lang will direct.

M. P. World Staff Photo

GOING STRONG — Mary Carr, who has an enviable reputation on the screen, is now making a picture for Universal.

MARY CARR, "the grand dame of the screen" has a pleasant trip in store. She leaves in October for Berlin, where she is to appear in a motion picture.

At present she is doing one of the featured roles in Reginald Denny's latest for Universal, "Use Your Feet," a story of the prize ring. This is the type of story that first brought Denny into the spotlight of public favor.

Mrs. Carr has been in pictures for fourteen years and is regarded as one of the most finished portrayers of mother roles on the screen. It was her never-to-be-forgotten performance in "Over The Hill" that first commanded the attention of producers. Following this successful production she was placed under contract by Fox and remained with that company for two years.

Her first picture work was with the old Lubin Company, one of her first important roles was in the original production of "The Barrier," Rex Beach's famous novel. In this she played the part of the squaw.

From Lubin she went to Vitagraph where she did "Mrs. Wiggs of the Cabbage Patch," with Marguerite Clark. It was following her Vitagraph engagement that she went over to Fox and made "Over The Hill."

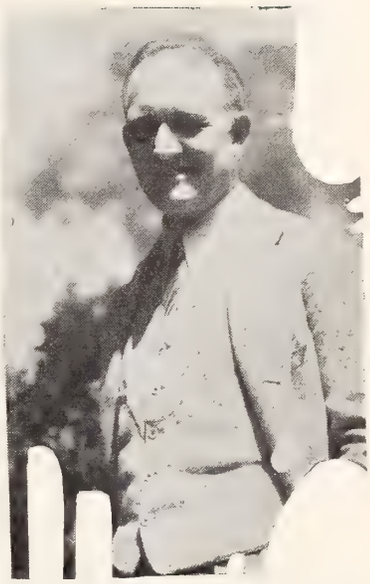
Four years ago she came to Hollywood at the request of John Stahl for a feaured role in "Why Men Leave Home" and has been content to remain here ever since.

Barrymore's Lead

Vera Veronina has been selected to play the lead opposite John Barrymore in "The Tempest" for United Artists. Miss Veronino has just returned from abroad, where she appeared with Harry Lauder, Scotch comedian, in "The Towers," for Paramount.

Sue Carol Loaned

Sue Carol has been loaned by the Douglas MacLean Productions to Universal for the juvenile lead in "The Cohens and the Kellys in Paris."



M. P. World Staff Photo

BACK IN THE SPOTLIGHT —Hayden Stevenson has another role in a prize fight story for Universal.

LOOKING the part has helped Hayden Stevenson immensely in his picture work—if you get what we mean. You see, Hayden can look the suave fight manager of the more polished sort. He is now doing another managerial role in Reginald Denny's current fight story for Universal, "Use Your Feet."

For twenty years Stevenson cavorted behind the footlights in support of many of the biggest stars of the past. Seven years ago he decided to forsake the stage for pictures and bought himself a ticket to Hollywood.

When FBO was casting about for an actor with the necessary savoir faire to play the part of the fight manager in "The Leather Pushers," Stevenson was one of the many considered for the role. That he was the actor most qualified for the role was evident by his ultimate selection. This series established him as a motion picture actor.

As was to be expected, when Reginald Denny made his first feature length picture, "The Abysmal Brute," Stevenson was again included in the cast. Following this he appeared in "Trifling With Honor," "The Acquittal" and in the series that Jack Dempsey, former heavy weight champion, made for Universal.

After this he dropped out of the picture for a time only to come back in the successful "Collegian" series made by Universal. In these pictures he played the part of the athletic coach.

He was later starred in a serial released under the title of "Blake of Scotland Yard," which Carl Laemmle, president of Universal, accounts one of the best serials ever turned out by his plant.

Production Activities

(Continued from page 164)

graduate of the University of Southern California, has been associated with Roach for the last four years.

Christie

THREE COMEDY UNITS are busy at the Christie studio knocking out a trio of two-reel laughs for release by Paramount.

Billy Dooley, who turns out some of the funniest two-reelers for Christie, is doing another burlesque on the briny deep. Dooley's forte is comedy sailor characters, a type of role in which he has been eminently successful. Sig Herzig wrote the scenario and William Watson is directing. Vera Steadman has the feminine lead.

Harold Beaudine is directing a Bobby Vernon Comedy with Vernon and Francis Lee. The story has to do with an immigrant, and is an original by Frank R. Conklin.

The much-discussed night clubs serve as the basis of Neil Burns' current comedy. Hal Conklin is responsible for the story and Arvid Gillstrom is directing. Gail Lloyd has the feminine lead.

Educational

ON THE EDUCATIONAL "lot" three comedy companies are in "shooting."

Big Boy, baby star, is being starred in a comedy with an Irish-Jewish touch. He is the child of an Irish mother and a Jewish father, which is sufficient guaranty for laughable complications. Eve Thatcher and Hy Mayer have the supporting roles and Charles Lamont is directing. The story is the joint labor of the entire staff.

Lloyd Hamilton's current comedy finds the star in the guise of a bugologist, who finds entertainment in chasing butterflies. The leading feminine role falls to Betty Boyd and Norman Taurag, is the director.

In a Cameo comedy dealing with fun aboard ship in which a mix-up in staterooms provides the comedy situations, Monte Collins and Lucille Hutton are co-featured. This production is being directed by Harry Sweet.

Chadwick

HAVING FINISHED "The Temptations of a Shop Girl," production is at a standstill at the Chadwick studio, while the next story is being whipped into shape. According to studio officials, production on the forthcoming story will, however, get under way very shortly.

Glenn Harper

(Continued from page 159)

pected it would register only in a mediocre fashion, then they take it away from us, roadshow it and after the cream has been skimmed, let us have it. A couple of years ago such an unexpected success was to the exhibitor's advantage.

[*For twelve years Mr. Harper has retained the secretary-ship of the Motion Picture Theatre Owners of Southern California. For the past four years he has been a member of the board of directors of the national organization. Starting in the exhibiting end with two houses fifteen years ago, Harper merged his interests, a few years back, with the Far West Theatres Corporation when that was formed. With his own theatres and those of Fred Miller and Lou Bard, Far West grew until it had fifteen theatres ranging in capacity from 1,000 to 2,400 seats. When the North American Alliance was taken over by West Coast several months ago, Far West became a West Coast subsidiary because of its connection with Alliance.—T. W.*]

Sheehan Fixes Date

Winfield Sheehan, in a telegram to a friend here, states that he will arrive in Hollywood on September 25th.

Saunders-Wellman Combination Again

John Monk Saunders, author, and William Wellman, director, the combination responsible for the filming of "Wings" are again scheduled to colaborate. They will work together on another air story for Paramount, "The Legion of the Condemned." This announcement was made by B. P. Schulberg, associate producer, who also added that Gary Cooper will play the lead.

M. P. World Staff Photo

PAY TRIBUTE—More than fifteen hundred employees at Metro-Goldwyn-Mayer studios gathered on the lawn in front of the Cosmopolitan bungalow, to attend the services held for the late Marcus Loew. The photograph shows the platform from which Louis B. Mayer, Dr. A. H. Giannini and Rabbi Edgar F. Magnin spoke, in glowing tribute to their deceased friend.

★ Studio Row ★

Antonio Moreno draws the male lead opposite **Olive Borden** in Fox's picturization of **Arthur Somers Roche's** story, **"Come to My House."** Others in the cast will be **Doris loyd, Richard Maitland** and **Ben Bard.**

* * *

Henry King may draw the assignment of directing **Norma Talmadge** in her next United Artists production, **"The Darling of the Gods." Morris Gest** was to have been the director but reports from the East say that he is very ill and may have to relinquish the directorial reins.

* * *

Elinor Fair and not **Jacqueline Logan** will have the feminine lead opposite **Franklin Pangborn** in his first starring comedy for **Cecil B. DeMille, "My Friend From Indian."** The change in the leading lady was announced last week.

* * *

"The Caravan Trail," an original story of circus life by **Forde Beebe, is** to be **Ken Maynard's** next starring vehicle, to be produced by **Charles R. Rogers** for First National. Maynard was formerly a stunt rider for Barnum and Bailey and Ringling Brothers' Circus. **Harry J. Brown** will direct.

* * *

Cissy Fitzgerald has just signed a Paramount contract to appear with **W. C. Fields** and **Chester Conklin** in **"The Side Show."** Miss Fitzgerald enacts the role of a gay and dashing widow, who makes life interesting for the two comedians.

Carroll Nye has been signed by Warners for the juvenile lead in **Irene Rich's** current starring vehicle, **"The Silver Slave."**

William Conselman, former newspaperman and until recently a scenarist for Fox, has been promoted to the rank of supervisor for the latter organization. He has charge of supervision over four producing units, including those directed by **David Butler, Arthur Rosson, Frank O'Connor** and **Ben Stoloff.**

* * *

Michael Visaroff, well-known character actor, has been signed by **Edwin Carewe** for the role of the lame caretaker in the film version of **Helen Hunt Jackson's "Ramona."**

* * *

Rosetta and Vivian Duncan are planning on taking another flyer into musical comedy. Negotiations are now underway with one of the largest theatrical houses in London, England, for the opening of their famous musical success, **"Topsy and Eva"** during the Christmas holidays.

* * *

Clyde Cook, Hugh Allan and **Julanne Johnston** have been added to the cast of Warner Brothers' **"Good Time Charlie,"** starring **Warner Oland. Helene Costello** is the girl in the cast.

* * *

George Bunny, brother of the late **John Bunny,** famous comedian, has been added to the cast of "Louisiana," First National production starring **Billie Dove. Gilbert Roland** and **Noah Beery** have the important male roles.

Suratt Action Stirs De Mille; $1,000,000 Suit Names Many

REPLYING to the charges brought in New York by Valeska Suratt, former stage star, accusing him of plagiarizing a story owned by her and filming it under the title of "The King of Kings," Cecil B. De Mille, amazed, goes back to the Bible to answer the charge.

"I have always been under the impression that Matthew, Mark, Luke and John were the first to write the story of the Christ," De Mille declares. "If Valeska Suratt pre-dates them in authorship, then they have the wrong names in the New Testament."

According to Miss Suratt, she purchased the screen rights to a book, "Mary Magdalen," from a Mirza Ahmed Schrab. She charges De Mille based his picture on her story. She is asking $1,000,000 damages. She names Jeanie MacPherson, scenarist, the Keith-Albee Vaudeville circuit, the Producers' Distributing Corporation and the Cecil B. De Mille Pictures Corporation as co-defendants.

A Real Menace

ACCORDING to a special story in the New York World, The Lord's Day Alliance, the Anti-Saloon League, the Methodist Board of Temperance and other reform organizations are planning a drive for the nation-wide enforcement of the Puritan Sabbath and general improvement in morality.

The plan is to secure the enactment of such a law by Congress for the District of Columbia and to use this as a model for all other states.

On the face of it the idea is absurd. But to suppose that a very minute fraction of one per cent. of our population should impose its will upon the country and at this modern day enforce the strict observance of the Sabbath, is no more absurd than the surge toward prohibition once seemed to be.

Twenty years ago the idea of universal prohibition was laughed at, yet it became a fact. Its enforcement is both a farce and a national scandal, but the law is on the Statute books and its revocation is a practical impossibility.

Not many supposed that the prohibition move would succeed and so few were sufficiently interested to oppose the movement. When general interest at last became aroused, it was far too late to combat the insidious and well-organized efforts of the small but perfectly cohesive body.

The actual result of prohibition was to fatten the purses of dishonest officials, to destroy health and often the lives of those consuming bootleg liquor, and to make us a nation of habitual law-breakers.

Enact a law that will bring about bootleg golf, bootleg Sunday papers and bootleg pictures, and the condition will become infinitely worse.

And yet we will have precisely such a law presently if we repeat history and regard the newest drive as something too obviously impractical to be taken seriously.

The evil must be combatted before it grows too great to be overcome, and the screen can be made a powerful factor for education if used in the proper manner.

Hypocrisy makes it difficult to fight this measure in the open. No one cares to go on record as opposing the observance of any kind of religious performance.

But this is not the point at issue. There are many ways of observing the Sabbath without conforming to the bleak and rigid requirements of the bigots. It is that to which objection really is made, but they becloud the question.

Who are these few that they shall be permitted to require that worship be conducted only upon their own narrow viewpoint? From this angle the initial bill should be fought so strenuously that even the professional reformers, who fatten upon the money bags of the more affluent and indolent laity, shall be permanently discouraged.

This Week and Next

"The Big Parade" Was a Two-Year Picture But Hand Some Credit to the Exploiteer

"Ben Hur" Lanterns at the Capitol Had Famous Chariots Backing Up the Track

P. A. Parsons Is Looking Happy Now: He Is an Hour Nearer the Fishing

Hopi Snake Dancers Had Raw Material When They Played the Dover Playhouse

THE nation-wide closing of the theatres during the Loew service was an impressive tribute. It was during the McKinley funeral that all activities stopped for five minutes, setting the precedent for all similar observances. Doubtless Marcus Loew never dreamed, as he made pause on that occasion, that one day he would be the recipient of a very similar tribute.

•

MERRITT CRAWFORD is correct in giving credit to the late Percy G. Williams for inaugurating the "smoking balcony," but he did not carry it far enough. It was Mrs. Williams who suggested the idea as a compromise between his desire to permit smoking and her objection to the practise.

•

MRS. WILLIAMS pointed out that as the smoke rose to the ceiling, the occupants of the lower floor would not be annoyed and that is how it happened to come into being. As we were present when the suggestion was made, we can vouch for its accuracy.

•

AND it probably is not very well known that Williams was the developer of the old "medicine show." He used to manufacture liver pads and sold them by means of tent shows.

•

THOSE were the happy days! Most contracts carried a $10 fine for telling anyone what your salary was. That kept the other fellow from asking for more if he were getting less than you.

•

HUGO RIESENFIELD once more presides over a Broadway theatre, and from some angles you could not tell whether it was Riesenfield or "The Cat and the Canary" at the head of the program.

•

HE was not trying to hog the show, either. It was merely his multitude of friends making it plain they welcomed his return. He certainly helped the picture to get over, and the Cat promises to prowl around the Colony screen for some months to come.

•

WHEN "The Big Parade" moves out of the Astor this week, the longest film run in history will come to an end and about a two million gross will have been rolled up. The first six months was nothing new, and the first year was not phenomenal, but to stick on in one house for 97 weeks is something that few films can do.

•

BUT credit does not altogether go to the picture. Without the right sort of publicity the best picture cannot last a year. Hand part of the credit to the publicity staff. That's where it properly belongs.

THAT smile on P. A. Parson's face is due to the fact that he is moved twenty miles nearer the trout streams. The worried look is due to the fact that he hasn't got the furniture all settled yet.

•

P. A. has moved out to Madison, New Jersey, which is about as pretty a town as there is in North Jersey—and that's saying a lot. Now he is only an hour from the South Branch, which is the best trout stream hereabouts.

•

GOSH, here's another! The Motion Picture Times, of Dallas, is the newest regional. H. N. McNeill and V. W. Crisp are its editors, and the first issue looks pretty good. Here's good luck to the newest little sister.

•

PARAMOUNT has extended its Bulletin services to its general mailing list. These have been prepared by Lem Stewart for the Publix chain for some time and have proven their value.

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THE Bulletin is a post-press-book that is even better than the press-book itself. It's extension is a real service to Paramount users.

•

THERE was a time when a million dollar theatre sounded like the last word. Now it's the ten million dollar house. Wonder what they'll be building in 1940.

•

POOR houses might not be a bad guess, at that. There's a limit to the return a house can bring.

•

PERHAPS we'll be back to the 10-20 style. Do you remember what a time they had jumping the price from a nickel to a dime? With three reels and an illustrated song?

•

H. C. FARLEY, of the Montgomery Enterprises, pulled a nifty when he got the Alabama legislature to pass an official vote of thanks. It was a long session and the members got plenty of hard work out of their passes, so they spread it on the record that they were greatly indebted to him for their "recreation and restful amusement during the long evenings we have been away from our homes."

•

THE PLAYHOUSE, Dover, N. J., had the Hopi Snake Dancers for an added attraction this week. In view of the apple whiskey they are selling in Dover, they need snake charmers rather than dancers. Ask the man who had one.

•

UP at the Capitol last week they had some trick lanterns for "Ben Hur" that were supposed to revolve and inside cutout and throw a shadow of a dashing chariot on the outer globe, the column of heated air supplying the motive power.

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THERE must have been a draft down chimney on one of them, for the chariot was madly backing up instead of going full speed ahead.

Epes W. Sargent.

by the way

Many Rumors of New Big Mergers Being Discussed Where Film Men Meet

J. J. McGuirk's Prediction Last Summer of Mammoth Theatre Combinations, Spanning Continent, With Producing Affiliations, Now Seems Very Near Realization

Reported Cecil B. De Mille May Take Over First National Production by Spring In Advance of Rowland's Departure

Merging of Great Theatre Interests Like Conditions Existing When General Film Co. Held Dominant Position in Industry

WITH the advent of cool weather the flock of rumors concerning the movements and developments in the inner workings of the big companies have multiplied many fold and, of course, most of them tend to support the long prophesied merger of Pathe-P.D.C. and First National, a combination that has long seemed likely, if not inevitable, ever since the published interview with President John J. McGuirk, of the Stanley-First National group, in Forbes magazine last summer.

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IN this interview Mr. McGuirk predicted that there would soon be but three or four great theatre groups spanning the country, with affiliated producing and distributing organizations, geared to the needs of these mammoth chains, and resulting, as Mr. McGuirk stated, in the elimination of a vast amount of waste, through the control of salaries and other economies.

•

THIS industrial situation now seems to be well on the way to realization, the announced retirement of Richard A. Rowland this week at the conclusion of his contract next June as general manager in charge of production, and the election of Clifford B. Hawley to succeed John J. McGuirk as president of First National, on Wednesday last, being sufficiently indicative that the banking interests have at last determined to take the whip hand in the direction of affairs.

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THE fact that Mr. Hawley has long been the representative in this industry of the banking firm of Edgar B. Smith & Co., who are generally regarded as being affiliated with the Hayden-Stone group bankers, who control Pathe-P. D. C., augurs at least a much closer entente than has hitherto existed between the big film companies involved.

•

EVIDENTLY there is to be a drastic reorganization in the production end of First National, one of the reports in circulation generally credited as correct, being to the effect that Cecil B. DeMille will take over the production activities of First National before next Spring.

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IT is asserted in support of this statement that the refinancing of the great DeMille studio, destroyed some time ago by fire at a loss of $200,000, which it was announced also this week would be rebuilt at an outlay of double that amount in order to expedite production, had been provided entirely from First National sources.

•

THE effect of such a merger would be to cut down the number of productions now made and handled by the individual companies materially, thus resulting in a saving in overhead that would be enormous, at the same time tending to reduce the competitive pressure now existing through the volume of product, which has to be handled by all companies concerned.

•

WHAT the ultimate effect on the industry of a combination as gigantic as the one outlined will be, is problematical, for so many factors, human and otherwise, must be considered in any calculation that it becomes little more than guesswork.

AS one big film man however, said to the writer within the past seven days: "As I see it we are coming to a point in the development of the industry, much the same as existed in the days of the old General Film Co., when the independent producer and independent theatre were struggling to get together in the face of legal and other difficulties that often then seemed insurmountable."

•

THEN he compared the control of the theatres by the Patents Co. through the "license" system and the ownership of houses by the big companies of today, as being practically analogous, and the control of the channels of distribution as being tatamount to the methods then employed of limiting production to a comparatively few organizations.

•

THEN he said: "And when that day comes—and it is pretty nearly here now—I believe we are going to see the same thing happen as happened to the Patents Company—Governmental intervention. After that I believe the field will be split wide open again with more opportunity for individual initiative than there has ever been."

•

WHETHER this view is regarded as optimistic or the reverse, depends largely on the individual's affiliations in this industry, but it is sufficiently interesting to present here without other comment.

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TO those who are interested in watching the coming developments closely, it is recommended to observe with care the progress of two men.

•

ONE of them, of course, is John J. McGuirk upon whom the eyes of the industry have been turned for many months, especially, since he effected the merger of the Stanley Company and First National, although he has now withdrawn from the presidency of the latter.

•

THE other—no less well known—has not been considered importantly in any of the bigger combinations which have taken place or which may be pending, largely because he has steadfastly confined his activities to production and selling alone, with no direct theatre affiliations whatever.

•

HE represents, however, quite as large a group of banking interests as any of the biggest men in the industry and his financial resources are said to be even greater than theirs, although his film organization is comparatively small.

•

THE name of this man has not yet appeared in connection with any of the activities of the Pathe-First National-Stanley officials, but he will be heard from later.

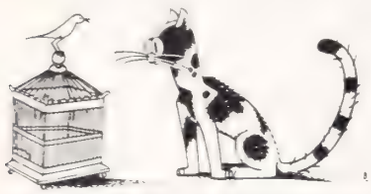
•

HE is the *dark horse* and he is going to be a mighty important factor in future developments, primarily because of his executive abilities, but also mainly because of the vast financial resources behind him.

Merritt Crawford

UNIVERSAL has come back to Broadway with a bang. Dr. Hugo Riesenfeld got one of the biggest hands of his career in his welcome back, as managing director of the Colony, now a Universal house, while "The Cat and the Canary," Paul Leni's first American big-time feature, received the praise of critics and public alike. This German director has unquestionably done a piece of great box office work in his screen version of John Willard's stage success and Universal has added another to the list of big features on Broadway this season.

Dr. Riesenfeld has created an atmosphere at the Colony that is distinctly intimate and "homey," which will find a sure popular ap-



peal. It is also a guarantee of future success and it is fair to predict that the "Cat and the Canary" will be shown at the Colony for a real run.

*

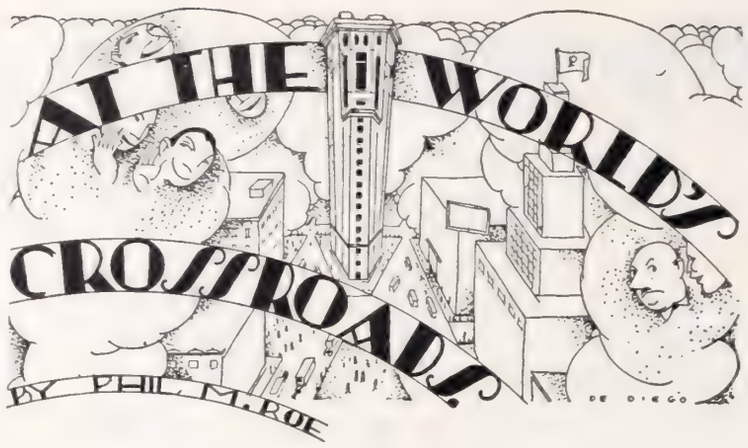
MIKE MINDLIN and Joe Fliesler will shortly celebrate the first birthday of the Fifth Avenue Theatre, the little showhouse which has demonstrated that an all picture program appealing to a selected audience can be financially successful as a definite policy. Already, many little theatres of similar type have been established in other cities and several more are said to be in prospect. They may not present pictures that are always "art," but at least they are doing much to bridge the gap between the average commercial movie and the finer and future possibilities of cinematic expression, by appealing to a distinctive and highly intelligent class of patrons, who otherwise might give the motion picture no serious consideration.

*

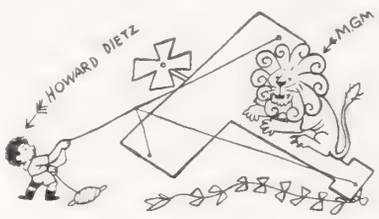
WHEN Lon and Mrs. Young return from their vacation, they will know their Bermudas, as the saying is. Not that the well-known Gothamite hasn't always known his onions in respect to the show business. If he hadn't, he wouldn't have had the price to take this trip to the land whence the Bermuda got its name and is supposed to grow, but doesn't. Confidentially Lon is going where the Scotch has different flavors and not different labels only.

*

DAVID JAY BLAUFOX is doing his best to open the Mayfair Theatre, as we learn from a squib sent us recommending "The Little Corporal," a foreign picture on the life of Napoleon. Lack of exits, however, is holding up the Fire Department's permit, so the outlook is dubious.



BERT ADLER, who occasionally writes pieces for the London Kinematograph Weekly, takes the hide off Hollywood in a recent article in that long established publication. Why, he even goes so far as to tell the Britishers that Hollywood is nothing but "an exclusive social club" that bars "new members and new ideas" as far as it can. Then he points out that "quantity production" is resulting in increased inferiority in box office quality so that "good" pictures are sadly needed (which they are), and winds up by telling the British producer not to take the old alibi, "We'd buy 'em, but the exhibitors wouldn't book 'em," because the American producers now own the theatres themselves. Well, well! If this be treason, make the most of it.



PEGASUS, the famous winged horse of Grecian mythology and Icarus, the lusty lad who flew sunward until his waxen wings melted, will shortly have to take second place beside the leonine lindberg Howard Dietz is about to present to the first pages of the nation's newspapers.

A flying lion is a distinct novelty, so, with the cooperation of Peter Gridley Smith, Western director of publicity for M-G-M, Howard has arranged for Leo, Al G. Barnes original of the M-G-M trade-mark, to take a trip East by airplane. It is hoped that Mayor Jimmy Walker will be back at the City Hall in time to give the King of Beasts the freedom of Central Park when he alights on Broadway.

*

DAVID BADER writes: "Say a word for accessories!" We suppose he means the very excellent advertising adjuncts supplied by Universal, but we don't know what to say. Why don't you say it yourself, Dave?

HARRISON G. WISEMAN, of 25 West Forty-third street, New York, who has been the architect of many of the most artistic of the motion picture theatres erected in the past ten years, is trying out some new effects in the design of the new Loew 86th Street Theatre, Brooklyn. Every detail of the new house, which is now nearly completed, will be oriental in tone and design.

It is said Architect Wiseman was given carte blanche by the late Marcus Loew to secure something entirely different and new in the construction of this theatre and the oriental theme was then determined upon and has been faithfully carried out.

*

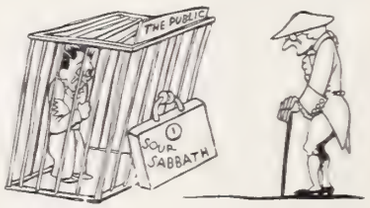
RUDY SANDERS, who has made a lot of money as an exhibitor, but who is more of a philosopher than a showman, though he probably will not like to have this said about him, may call the new house he is building in the Prospect Park section of Brooklyn, the Orient, because it faces East. Rudy's thoughts are always traveling sunward, so it isn't such an unbefitting name for one of his houses. Incidentally, the new theatre will be less than a stone's throw away from a 600-seat house which Rudy opened in 1909. The new Orient will accommodate over 2,000.

ALL the talk along Film Row nowadays has to do with the scores made at the Bonnie Briar Golf Tournament and the probable winner of the Big Fight, with the latter the favorite in general conversation. Regina Crewe, who lately returned from Chicago where she spent a week as the guest of Mrs. Estelle Taylor Dempsey, has had to hire a secretary to answer telephone calls asking for inside dope on the coming contest. Sure, she says, Dempsey will win.

EFFORTS of the Rev. Bowlby of the Lord's Day Alliance and other advocates of a "Sour Sabbath" to impose a national Sunday closing law on all forms of commercial activities, including the motion pictures, are going to receive plenty of opposition.

Properly Sunday closing should be at all times (if it is given any consideration at all) a matter for special decision by each locality. Even then it seem to many fair-minded and unbiased people that all ordinances of this kind are in direct defiance of the Constitution, which under the provision guaranteeing religious freedom legalizes any day of the week as the Sabbath.

Thus, if one citizen's Sabbath falls on a Saturday, as in the case of the Jew or Seventh Day Adventist, what then is Sunday? Clearly, any effort to enforce a law compelling any individual to alter or modify his normal activities on Sunday, when his religion requires him to observe another day in the week as the "Lord's Day" or as a day of rest and religious observ-



ance, is a serious invasion of his constitutional rights.

This is the stand taken by a theatre owner in Arkansas City, Kans. and if it can ultimately be taken to the United States Supreme Court for a final ruling will do much to put an end to the bigoted and un-American activities of men and organizations of the Bowlby brand.

*

THE first Film Salesmen's luncheon of the season, it is announced, will be held at the Astor on Saturday, September 17. This does not mean, Jack Goldstein avers, that the film salesmen have not been eating lunch all summer, even though the going has been more or less rough. They are merely returning from the seaside and the mountains and other hideaways to launch their Fall campaign for bookings and prepare for a long, hard winter. The exhibitors, of course, are the "fall" part of the campaign.

After September 17, it is hoped, the Astor luncheon will be a regular Saturday feature.

*

NOW that Harry Reichenbach is back from Paris, we can expect the dailies shortly to headline that a lion is taking milk baths at the Ritz or President Coolidge has signed a contract with Hal Roach to play comedy roles after April 1, 1929.

The Lon Chaney of the Film Boards of Trade

PHILADELPHIA has not much of an edge on New York, but she has two things we would like to have—the Liberty Bell and the only member of a Film Board of Trade who can sit on either side.

Like the Liberty Bell, Jay Emanuel is in a class by himself. He not only can but does sit either as an exhibitor or exchange member of the Board, and more than once the exhibitors have demanded Jay for one of their representatives when he was nominated by the exchange section. It doesn't seem to matter to Jay which chair he sits in, and his dual experience makes him invaluable in striking an average between house and exchange usage.

But if this were Emanuel's only claim to fame, it would not carry him very far; no further than the freak show instead of the "big top" As the Lon Chaney of the Film Boards of Trade he is a curiosity, but that is just a side issue. Jay Emanuel is interesting in his own right. He probably has more friends among exhibitors than any other person in the Philadelphia territory. As an exchange manager he knows more about theatres and theatre problems and as a manager he has a profound knowledge of exchange usage. He is one of the best all-around men in the picture business in the entire country and it is to Jay that Philadelphia managers bring their problems. They know he knows.

If an exhibitor wants to change his house front, he is pretty apt to drop in at 1228 Vine street and talk it over with Jay. If he wants to know anything about organs, Emanuel will give him the exact lowdown, and he will be talking from the exhibitor's side. He can suggest improvement in the lobby or house and when he goes out to close a deal he gives a great deal more than he sells. It is the secret of his success and the reason why he can hold his job as a sales manager and still run a bunch of houses.

Some months ago Jay announced his retirement from the managerial end. His friends, knowing how matters stood, offered minor bets that he would keep on. Jay bet on himself and lost $16. Now he announces that after January 1 he will be a manager only. If you want to make some easy money take both sides of the bet.

Jay Emanuel was born in Philadelphia November 17, 1892, and after graduation from high school took a course in journalism. He stood so highly in his class that his instructor gave him a letter to the owner of the Philadelphia Inquirer and for a year Jay served as cub reporter, chasing madly out to imaginary fires and taking all the other practical jokes that are supposed to be good training for journalistic novices.

But he had been born a showman and the urge was in his blood. In 1911 he left a fairly well paid job as reporter to become an all-round man at the Ridge Avenue Theatre, Ridge avenue, at Eighteenth street.

Exhibition was different in those days from the present de luxe idea, but though disillusioned, Jay was determined. In five years the chore boy was the manager and the Ridge was humming along at a rate that got Jay a share of the Park and Jefferson Theatres, not far distant.

But he was back to the Ridge presently, having sold his interests in the other houses, and a little later he became assistant manager of the World Film Exchange, leaving this to become full manager for Arthur S. Kane, of Realart. That lasted eighteen months and he turned to his own State Rights enterprise.

One of his ventures was "The Devil's Angel," with Helen Gardner in person as well as on the film. Another Curwood production was "Isabelle" and for this Jay gave the first trade luncheon at one of the leading hotels with a screening of the picture to follow That's old stuff now, but it was new then, and Jay got more publicity than a home run hitter.

Good State Rights propositions were too distantly spaced to be nutritive, so Jay sold his exchange to a more optimistic capitalist and bought into the Colonial Theatre, Phoenixville. In 1919 he sold this house and became the special representative of Bob Lynch, of Metro, handling "The Four Horsemen" as a road attraction. The contract was for six months, but it has not run out yet, for Jay is sales manager of Metro, is operating the Grand, Jackson and Ridge Avenue Theatres, Philadelphia; the Crescent in West Collingswood, N. J.; the Benn, Chester, Pa., and is general manager of the new theatre being built at Frankford avenue and Bridge street. Only the first three named are open now. When all six get going Jay figures that he will be too busy to stick around the exchange, so he has resigned as of January 1, 1928, but you never can tell.

Since 1911 Emanuel has been learning the business. He did not figure when he became manager of his first house that he knew it all. He knows even more acutely today that he doesn't know it all, and yet in the intervening years he has learned more about the picture game than any man we know, and he has this knowledge assimilated into practical, definite, workable information and not general theory.

When he sells film he does not go out with a bludgeon. He first makes a friend of the manager and then sews him up. And there's nothing phoney about that friendship. It does not stop with the signature on the dotted line. He follows through, and if the account falls by the wayside he brings it back into the fold again.

As a salesman Jay is pretty much like the old-fashioned country doctor, who was friend and mentor as well as physician to the whole countryside. He can answer most questions offhand and correctly. If he meets one he cannot answer he loses no time in finding out for himself.

It is not his fatal beauty, for Jay is no Sheik, but the photograph reproduced here is a libel. It's the best Jay could dig out, but

(Continued on page 196)

SHIRLEY MASON, as "Sally," the beautiful rose that sprang (shall we say?) from the ashes in our alley, prevents a fight between the rivals for her affection, Richard Arlen, the plumber boy from the alley, and Harry Crocker, the millionaire, whom she has met in her new surroundings.

OUR dainty star as "Sally," who dances in the alley, and nearby, Paul Panzer, the Italian iceman, laughs at Sally, the hand-organ man and his playful monkey.

HERE we see Shirley with her mother, Florence Turner, the latter playing the role of a girl who, years before, left her rich home to marry the man she loved.

SALLY is seen with Kathlyn Williams, whose role is that of the rich woman who introduces the poor girl into society after her mother's death.

SALLY, with the three fathers who adopted her when her mother died: Paul Panzer, the Italian iceman; William H. Strauss, the Jewish old clothes man, and Alec B. Francis, the Scotch grocer.

SHIRLEY MASON as "Sally," daughter of a washwoman, in "Sally in Our Alley," Columbia's second special for the new season.

"Sally In Our Alley"

Columbia Pictures
Second Special on
1927-28 Program

SALLY with her plumber boy lover (Richard Arlen) in one of those scenes in the alley that one seems never to forget.

THE rigors of life in the war zone have been epitomized by Laurence Stallings, whose original story has been brought to the screen by King Vidor. Jack Gilbert, Karl Dane and Tom O'Brien are the "chums" of the story.

JACK GILBERT, our hero (who speaks no French), fascinates Renee Adoree, our heroine (who understands no English), and, as love knows no particular language, this great team of lovers gets along swimmingly from start to finish.

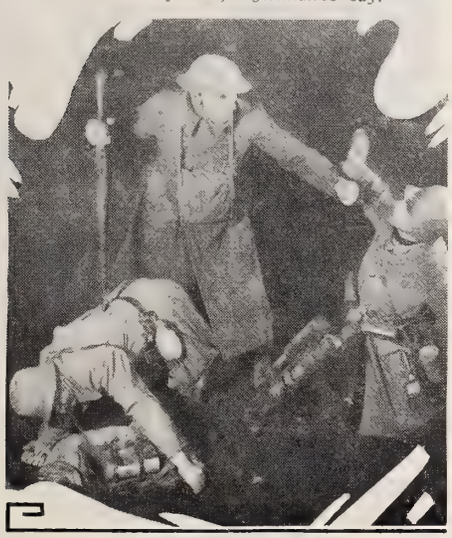
JACK and Renee are the center of a lively group during a lull in the fighting. The drama and thrills of this stupendous war picture, which played twenty-two months on Broadway, are never absent from the screen.

JACK GILBERT, in his role as the son of a rich man, staggers out of the firing line—a study in emotion, and attended by splendid acting. At the left, Miss Adoree.

THE Yanks "move up" under cover of the stumps of a few shell-torn trees, a sequence of scenes that stands out among the best shots in the picture. Vidor's "war shots" are hellishly real, legionnaires say.

"The Big Parade"

King Vidor's Production for Metro-Goldwyn-Mayer of Laurence Stallings' Original Story. This Super-Special Closed Yesterday in the Astor Theatre, After a Run of 22 Months, Opening Today in the New York Capitol.



KARL DANE stumbles into a nest of Germans in a shell hole—an attack in close quarters.

DANE and O'Brien stir up the populace of a noisy town with their jubilant outburst.

Building Christie Comedies

By AL CHRISTIE

Producer of Christie Comedies for the Paramount Program

WE HAVE HEARD much lately of a new era in motion pictures, new experiments in movie plots which have hit exactly the desire of the public for something new in screen entertainment. We have seen the unusual picture like "Chang" catch on like wildfire and please the public taste and we are seeing examples every day of pictures which break old motion picture traditions and superstitions breaking house records, because they are up to the minute, and different.

The comedy has always had to fall into step, more or less with the modern trend in feature pictures. A few years ago when feature-length comedies first became generally popular, the makers of the short, two-reel comedies took the hint and geared up their action in the short comedy to keep pace with the feature. They had a job on their hands, because to get laughs the funny stuff in the two-reeler had to be just twice as funny as the high spots in the featurecomedy or it was passed up without a giggle.

Now it is the up-to-date plots which are pleasing the public in the short comedies. We have found our best ideas lately right in the newspapers because the things people are reading in the papers are the new things that people are talking about and are interested in. Aeroplanes are everywhere. The air is full of flying things as well as radio waves. While no movie comedy is something new, as we have done them many times, yet for the current season we made aero-thrill comedy with the latest stuff in stunts, and bring it out at the time of the peak of interest in flying.

Another thing people are reading in the newspapers is all about flag sitters. So we are having Billy Dooley do his stuff as a champion flagpole sitter which tricky position is rich in comedy material. I wonder what will be next, a couple dancing from Maine to California, or a fellow sleeping for a week in a basket on a radio aerial! Anyway, whatever it is, the comic possibilities will be taken into consideration.

In the comedy of today the people and types have to be the modern, breezy folks who are everywhere in the cities and towns. We present Bobby Vernon as a fresh college type, an exaggerated type it is true, a claim is made that he typifies a real college youth because we know he does not. But because it is comedy we present something nearer the comic type of callow youth.

In the "Girls" the public is not satisfied with in meaningless capers which have nothing to do with the plot. You have to present girls just a lot of bathing girls cavorting on a beach who are clever and who can do something. We feature a girl like Anne Cornwall, who is capable of stepping back and forth from feature picture leads to short comedies, in breezy-fast-action farce. We present in a new Dooley comedy called "Easy Curves" an ultra modern modiste shop fashion show headed by Vera Steadman as the modern girl and Lorraine Eddy as a comedy character showing the styles of the girls of the more or less gay nineties—backed by an ensemble of pretty girls. That is a good way of showing pretty girls, where they are not dragged by the heels but given a legitimate excuse as a needed background to the particular plot.

Another example is the nightclub story featuring Neal Burns called "Mad Scrambles" in which the snappy girls as part of the show and entertainment fill into a definite place in the plot.

We don't spend as much time as we used to in getting the stories started and explaining what the action is all about. The whole setting is geared up to a faster tempo. And just as everything in life moves in a snappy manner in these days of pep and action, we hurl the actors into the movement of the story just a little quicker, with the result tha the comedies are a litle shorter and thep step along in a gingery, dashing manner.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Revival of Exploitation Should Help Sales Following The Usual Summer Slump in Effort

DURING the Summer jazz exploitation seems to have dropped to the lowest level it has reached since Claud Saunders inaugurated the Paramount department which virtually set the pace for the rest of the business. Some of the drop may be ascribed to the lessened assistance given by the production companies, only two of which now maintain a few field men; but this fact, alone, would not explain the condition. The drop has been too general.

In a way this is perhaps as well, since persistent exploitation loses its appeal and becomes commonplace. But after a summer's rest the probabilities are that the public will again respond to the hurrah of the ballyhoo and flock into the theatre in larger numbers than could be attracted by straight newspaper and billboard advertising, and the opening of the fall season seems to be the logical time to be the logical time to start in again. Vivid exploitation can be used to get them back, and after that the occasional stunt can be employed to maintain their interest.

Judging from some recent letters received, many managers regard exploitation as wholly and completely dead. This is not true. For a time exploitation was overdone. It was used for too many subjects, and went to extremes, but exploitation, judiciously used, is still a most powerful sales factor and cannot permanently be eliminated from the resources of any live manager.

The aim, however, should be to give variety to the stunts, and to give them elbow room. Not more than one title a week should be exploited, and no two successive stunts should be alike. If an animated model is used for the lobby one week, it should not be followed by a second animation a week later. Instead, some marquise decoration or sidewalk cutout should be employed. The aim should be to give change and variety; to keep them guessing and to arouse their curiosity through a different appeal.

Cutouts have become so standardized in some sections as not to count as exploitation any longer when used in the lobby or on the marquise, and yet the same cutout, if landed in a store window, will be novel and attractive. If it can be directly hooked to some store product, so much the better. For example, the Lucas Theatre, Savannah, recently made a model of Colleen Moore, in a "real" dress, raised her skirts slightly. It was supposed to be Naughty, but Nice. It might, with better effect, have been tied to a stocking display. Often a window of real value can be invaded with a cutout that will help the store, where a generous rental would not permit a theatre to insert even a window card. It's all in the way it is done.

The trade hook-ups which have been engineered by the production companies can be used to help, but these hooks are generally useful only when directly tied to your house. This can be done by watching your opportunities, but unless this is done, the hook has no greater value than a story in a fan magazine or photoplay department. There must be a direct connection to bring direct good. Don't figure that you do not have to do your share. The gate has been opened, but you must walk through for yourself.

Start in with a good splash. If you have not had a special week, fix one up. If you have, watch for your first really big title and put that all over your territory. Then follow every week or ten days with a good jazz stunt, but be watching meanwhile for chances to get into windows, to hook into newspaper schemes, tie up with churches or societies and trail local events.

Few Play to Limit

Not one house in a thousand is drawing its full possibilities. And every patron who might come and does not is a distinct and positive loss. Work to get the fullest possible business every week. Don't figure that if you break better than even you are doing all right. Don't stop working until you have dragged in every prospect. And you cannot do that with merely routine work. You must get the last of the prospects with a real drive.

You no longer have the exploitation men to help you, but you should no longer need them. You should know how by this time. If you don't, you will find practically all the standard stunts in Building Theatre Patronage. Don't think that exploitation is dead. It isn't. Keep step with the times.

Clark Munson Changes To House Nearer Home

Clark Munson, who put the Robey Theatre, Spencer, W. Va., to the front on the exploitation pages, has taken a position with the Virginia Theatre, Champaign, Ill., to work for Al Gonsoir. As Munson is a Chicagoan, he feels that he is getting in the suburbs when he reaches Champaign. He started on his new duties Sept. 1.

Munson, who adapted the hog calling contest to cow calling and filled the temporary tent theatre so full he burst the seams of the side walls, made his final campaign on Unknown for H. H. Robey, and batted it over with a seventeen item campaign.

He put on a special production with thirty local amateurs and did about five times the usual business. His highlight was a cake of ice with a title frozen in the centre. About 200 persons submitted estimates on the length of time it would take the ice to melt. A great many more than these came in on a crossword puzzle contest and 100 "thriller," which works with a rubber band, got a circulation of about 30 persons to each word.

Shirt boards, a few of which carried passes, and a Spanish perambulator and two bill passers, also in Spanish dress, were among the other items that made record for the Chaney picture.

Now watch Munson smoke up on his new job.

Fenced Chang

John P. Read fenced Chang at the Capitol Theatre, Little Rock, Ark. He bought 80 nine foot bamboo poles and built a fence around the box office, which did not have the effect of keeping people away. Three foot letters covered with straw, painted green, spelled out the title. It was attractive and selling.

To stress the educational value, Mr. Read gave an Orphan's matinee.

A NICE INSIDE DISPLAY ON ROOKIES FROM NEW HAVEN
This curtain effect was used in the lobby of Poli's Palace Theatre. The blares from the bugles are lettered with the words of the Mess Call: "Rookie, Rookie, Rookie, Come and get your beans." It was very effective.

Let Patrons Pay If They Approved of Chang

Duncan Sisters Sold Ninety Dozen Ties

Selling 90 dozen black and white neckties in five days is one record of the Duncan Sisters. The shop was in the Paramount Building and was putting in a line of black and white ties. An oversize cutout of Topsy and Eva was the chief attractor, with various cards and stills. The ties were supplemented by black and white shirts and stockings, but there was no color in the window.

THE BROADWAY WINDOW

As the National Shirt Shops, which made the display, have many branches, you might sell your local shop, or perhaps some other furnisher, holding to the idea of nothing but black and white, to carry out the idea.

Two Kinds

Roy L. Smart of the Carolina Theatre, Greenville, S. C., has rogues divided into two classes—beloved and otherwise. He played The Beloved Rogue to better than usual business and some other rogues, not so well beloved, came along and copped the last night's receipts. Tough luck, but they got only a part of the money.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

John Barrymore in "Don Juan" was the feature photoplay of a show which ran 2 hours and 10 minutes, the picture itself requiring 1 hour and 47 minutes of that time. Besides this screen subject there were 3 other incidents, one of which was the Topical Review, running 6 minutes, leaving only 17 minutes for musical presentations, which is somewhat less than the usual time allotted the musical portion of the program, but this was due to the extraordinary footage of the Barrymore picture. On Saturday, Sunday and Monday (Labor Day) there were five de luxe performances, with four for the remainder of the week. The opening incident was the overture, Suppe's "Pique Dame" by the house orchestra. Lights were as follows: light blue and light amber ceiling spots; blue borders; bridge No. 2 violet top and lemon bottom and side and gold draw curtains which were closed across the small production stage. Bridge No. 1 had lemon three-quarters up on opposite side; lemon floods on orchestra from dome, going white at finish. (Seven minutes.)

Following the Topical Review came "A Slavic Interlude," in full stage. A changeable silk red drop served as a background, 4 feet in front of which was a Russian arch on a scrim, masked in top and side with black border and legs. Two autumn-leaf trees on either side of arch in front of black legs. The incident opened with the Augmented Ballet Corps of 20 girls dancing a mazurka. Center section of production stage foots white covering the Russian arch; 10 side spots shooting on trees from either side; amber light red, orange and 2 light blues. Four deep blue box lamps on backdrop. On ballet entrance bridges and dome steel blue floods. The next number was "Dark Eyes," a bass-baritone solo by Amund Sjovik. Dome had amber spot on singer; bridges violet floods; lemon on finish; red aluminate borders and 4 red box lamps up one half on backdrop. Thalia Zanous and her dancing partner, Louis Selden, then did a Slavic dance. Red box lamps and red borders up full. The incident closed with the Augmented Ballet Corps dancing to Liszt's "Second Hungarian Rhapsody." Dome and bridges lemon floods, white at finish.

At the close of the stage incident the orchestra swung into a short Spanish prelude, the opening titles to "Don Juan' were then flashed on the closed curtain as they were about to open.

A Filler

The filling stations helped James O. Cherry fill the Metropolitan Theatre, Houston, Texas, on Twelve Miles Out.

Mr. Cherry used copy suggesting that Twelve Miles Out was a great picture at the Metropolitan but a darned poor distance to run out of gas and urging the reader to fill up and play safe. Two hundred of these cards had a decidedly good repetitive value. Distance cards were used along the roads leading to town.

Pay If You Please Was Powerful Chang Seller

Realizing that if he could get the jump on verbal advertising on Chang he could make big money, Roy L. Smart evolved the pay-if-you-please matinee at the Carolina Theatre, Greenville, S. C.

He had the picture for Friday and Saturday, and Friday afternoon the doorman was given a vacation and all who cared might enter unquestioned. On the way out they passed the theatre cashier who received whatever sum the patron was moved to contribute, but contribution was not essential. You could walk right past the register if you felt like it.

Most persons paid the full admission fee, helped thereto by the fact that what they paid was displayed on the register. Smart, in spite of the walk-outs, had more than his usual matinee business and he had everyone in Greenville talking about the picture.

The result was that he played to more than he gets for a feature this time of the year.

Another stunt was a Whippet car in a 100 mile endurance test. The dealer paid all the costs and Mr. Smart took a picture of the car for his newsreel and also parked the car in the arcade leading to the back street theatre.

Real Helps

To help the Patheserial Hawk of the Hills, Pathe has arranged with a large toy concern to supply those who have the picture booked with a new puzzle, Movie Land.

This is of the jigsaw variety and each set contains two scenes from Hawk of the Hills. They are to be used by exhibitors for prize contests or in any other way that expedience suggests. They will be supplied without cost—which is another pleasant angle.

ILLUMINATED LETTERS APPEARED TO BE AFLAME
The Brown Theatre, Stamps, Ark., spelled out the title of Universal's Fire Fighters serial in 24-inch letters edged with red crepe paper. A fan back of the display and a pair of red spots gave a vivid flame effect.

A Simple Gearing To Make Flagpole Climbers

A REAL FLEET WAS USED FOR A HOOK UP IN LOS ANGELES
Loew's State Theatre tied sixteen trucks to Smile, Brother, Smile with the advice to see the picture and drink Sparklets. Here is an exploit where you could count the trucks instead of just reading about them.

Made Big Sales Drive Put Over His Serial

C. T. Perrin used a dovetail stunt to put over the first episode of The Golden Stallion, knowing that if he got the first chapter over, he would sell the other nine sections.

He did not make the mistake of merely announcing a free matinee. He told the kids that he had a big announcement to make, and was willing to blow them to the serial to get them all in to listen. He provided 500 bricks of ice cream for his young guests, but he was shy about 800, for 1,300 youngsters came, and they had to sit in each other laps.

Mr. Perrin told them about Beau Geste, which was coming to the Sterling Theatre, Greeley, Col., the following week and then announced that he would give a bicycle to the boy or girl selling the greatest value in Publix Chex in the next few weeks.

He not only ensured nine good matinees, but he got the ticket book sale off to a wonderful start and the show had a far greater value than if he had merely opened up the doors without formality.

Buckets and Bottles

Frank Miller used paint buckets and compo board bottles for Painting the Town. The banner forthe Modjeska Theatre, Augusta, Ga., was made of paint buckets, each carrying a single letter of the title and strung across the lobby. Naturally some of the supposed paint was splashed on the outside of the pail, to give color to the line. The bottles were used in the foyer, and later in the lobby, each carrying the full announcement.

This followed the use of barbed wire in spelling out the title of Pola Negri's Barbed Wire.

Made Snow a Salesman For Resurrection

Because there is a lot of snow stuff in Resurrection, James H. McKoy used snow for the chief sales angle when it came to the Rex Theatre, Spartanburg, S. C., in August.

He made a special banner with board frames and both the banner and the frame were sprinkled with artificial snow while the paint was still wet, but not too wet. The result was invitingly cool, but McKoy further reduced the temperature with a couple of fir trees, splashed with whitewash to represent snow.

Then he hooked to an ice cream company with a truck covered with snow and bannered for the picture on both sides. It gave the ice cream people some publicity and both the truck and its load helped along the chilly appeal of the Russian picture.

A Towel Banner

Because there is a vacant space between the sidewalk and the billboard stand of the Rex Theatre, Spartanburg,, S. C., James H. McKoy got up four lines on three of which he hung old clothes. The fourth contained a line of cheap towels each carrying one letter of the title of The Callahans and the Murphys. For the showing the towels were brought down to the theatre. This is rather better than the mixed garments generally used for a clothesline banner.

Made Flagpole Sitters Out of Beery and Hatton

J. P. Harrison hit on a new one when he came to play Beery and Hatton in Fireman Save My Child at the Hippodrome Theatre, Fort Worth.

There was a picture of the comedians sliding down a pole on one of the lithographs. Mr. Harrison cut this out and mounted it on a flagpole. A motor with an eighteen inch arm gave a play of 36 inches and all day long the figures would slide up and down the pole.

This is a distinct contribution to animation. It requires no elaborate building, it is not apt to get out of order, and it is large enough to get attention for a considerable distance up and down the street when used on the marquise or on a low roof. Extending the arm will give an even greater play, but a three foot slide will be ample for most displays.

Keeping legibility in mind, Mr. Harrison anchored the announcement using the display panel to mask in the motor.

THE GIRL PAINTERS ARE BRUSHING UP THEIR STUFF
It took six of them to paint this sign for the Cameo Theatre, Pittsburgh, but this was only one side of the V. Theo Davis, the manager, and Charles Lowenberg, exploiteer. told them to take their time, and they did.

Another Good Example of Stillman Theatre Rush

Jungled

E. P. Briggs made a hut box office when Chang played the Rialto Theatre, Colorado Springs. It merged into a 20 foot painted top-piece for the lobby opening suggesting the tree tangle of the jungles. It sounded a key-note and the box office chimed in with a metallic clink.

Race Week

Roy L. Smart, of the Carolina Theatre, Greenville, S. C., used toy autos on an endless belt for the advance exploitation for Fast and Furious. Worked up with a nice background, the display was so attractive that he used it a full week, and it seemed to help the current showing by getting people into the lobby.

An Old Timer

Getting the loan of a sixty year old horse drawn fire truck was one way of selling Fireman Save My Child. It was used by August Herman, of the Broadway Theatre, Council Bluffs. Any of the stunts used on The Fire Brigade and similar pictures can also be used for the Beery and Hatton comedy.

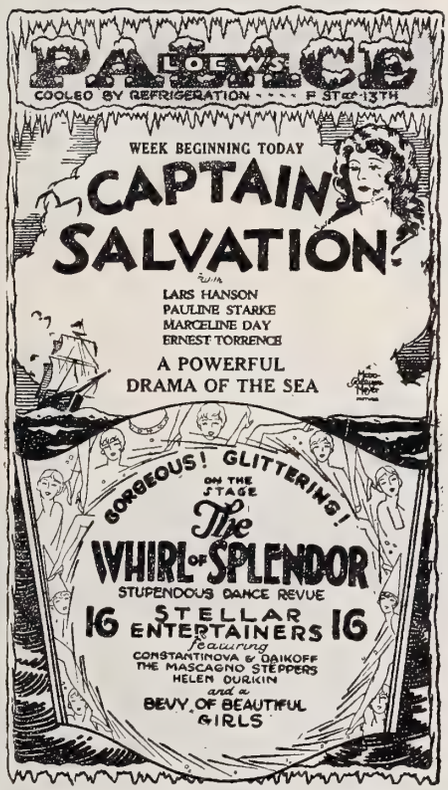
ANOTHER BIG CAMPAIGN FROM THE STILLMAN THEATRE, CLEVELAND, THE BIG PARADE THIS TIME

This is another example of Bill Ferguson's co-operation with the Malaney cohorts. It happened ahead of Ben Hur, but the photographs came in behind the others. The top row shows a couple of the window displays with the lobby below and in between the motorcycle escort for the films. This was the first showing of the picture at popular prices in Cleveland.

What Chewing Gum Gave Big Parade

Shows Strong Contrast Between Hand and Type

This space from the Palace Theatre, Washington, D. C., shows an interesting contrast between type and hand work. The picture is all type except the title, but below is a panel for the production that is all hand lettered. Here only the title and "16 stellar entertainers" come through at the first look.



TYPE AND HAND WORK

Even in the original it is difficult to read the matter within the circle, because the lettering is not clear. Probably the fact that it was a production got the idea over, but the details are almost wholly lost, partly because the cut did not come up very well.

But Captain Salvation got them in, so the space serves its purpose, though it is not what you are expecting from Washington, where the results are generally very good.

Makes a Neat Frame of Tillie Cartoon Strip

Loew's State Theatre, Boston, uses one of the Tillie the Toiler cartoon strips as the basis for its frame and clinches the suggestion of the cartoon comedy very neatly. The same strip is pasted up four times, with enough type left above to fill in the space. In a two fives this does not show up very strongly so far as details are concerned, but you get the the idea the moment the eye strikes the space, and that is all that is required.

Still further reduced, you can get only the bare suggestion, but in a two column width this shows very nicely and gives a distinctive and novel frame for the display.

This space is rather fuller than usual, and yet it comes out in spite of the fact that some of the lines are crowded down to a five point. In some displays where the same or even a larger point type is used, the lines seem too small because of their contrast with the 24 and 36 point lines. Here they seem to belong because all of the space is set small and the lines are properly proportioned. It is not the size itself but the relative display which counts for most. The Loew houses get all important

TILLIE THE TOILER
LOEW'S STATE
Massachusetts Ave. at Norway St.
Beginning Monday, June 20th
Metro-Goldwyn-Mayer Presents
MARION DAVIES
IN
"TILLIE THE TOILER"
BASED ON THE CARTOON SERIES OF THAT NAME AND FUNNIER WITH
Matt Moore, Geo. Fawcett, Geo. K. Arthur
ON THE STAGE
PHIL SPITALNY
AND HIS BOYS
In a Surprise Program of New Musical Embellishments With
George Herman, Late of Fred Stone's "Criss Cross"
MATS. 30c, EVES. 40c & 50c
Except Sat. Eves., Sun. & Holidays
TODAY—DOORS OPEN 2:30
PHIL SPITALNY & BOYS, JOAN CRAWFORD
TIM McCOY—ROY D'ARCY in "WINNERS OF THE WILDERNESS"—BIG VAUDEVILLE SHOW
FIRST TIME HERE
BIRGE PETERSON,
SOLO ORGANIST

WITH A CARTOON BASE

lines up to eight point or better, but they can fill in with five and six because they do not seem so much smaller than the other lines.

Several houses have used the cartoon idea in their Tillie ads, but none seems to have done more with it than this house.

Makes Neat Arrangement of Press Book Material

F. K. M. Plessner, of the State Theatre, Reading, Pa., is back from a vacation in which he motored out to Hollywood and back again. Now he is in harness for the Winter and to show he has not forgotten the trick he sends in a very nice arrangement of some of the press book cuts on Hula.

WILMER & VINCENT'S
STATE
Home of Paramount Pictures
WHERE THE CROWDS GO
NOW!
The Fascinating, Flaming "It" Girl Runs Wild Under Tropical Skies
CLARA BOW
in
"HULA"
HAPPY, dashing carefree Clara, the madcap of the screen, as a tantalizing vamp of the tropics who holds her heart aloof from the men who swarm about her—
with CLIVE BROOK
A VICTOR FLEMING Production
a Paramount Picture
Supplementary Program of Eight Attractions

NICELY LAID OUT

While the art work is all taken from the plan book, Plessner framed his own layout and got a very pretty result, playing for more white space than the original arrangement gave him, and getting thereby a better effect. This space is a three eights, and gives him elbow room for his type. The rearrangement involved very little work with the saw, but the effect is much better than the original, because it is opened out nicely.

Open spacing is even more important in the Summer than in the Winter, for the white space suggests coolness or at least does not suggest heat and crowding.

There is much more that Mr. Plessner might have said about Hula, but having said enough to sell the picture, he stops. That's a gift in itself.

Got Six Display Ads On Chewing Gum Hook

This three sevens is one of the six large displays taken in the Los Angeles newspapers the opening week of the run of The Big Parade at the Criterion Theatre. As no particular brand of gum is mentioned in the picture, it might as well be Blatz as any other kind, or it might be the sort you can get a hook-up from.

See it chewed in "The Big Parade" at the Criterion Theater —NOW

"THE

flavor of the day is the flavor of

BIG

juicy concords and is led in the entire

PARADE"

of gum flavors by . . .

Insist on BLATZ —the original

A CHEWING GUM AID

In any event it points the way to getting confectioners' windows when you come to play The Big Parade yourself. Just point out the advantage of a display of various gums, hook it to the picture and both you and the confectioner can profit. The makers of this gum thought well enough of the idea to pay for 126 inches of space at a line rate that runs around 75 cents. Surely your local man can afford to go to the trouble of arranging a display.

Puffed Paint

Claude F. Lee, of the Omar Theatre, Ft. Myers, Fla., sold the Chamber of Commerce the idea of a Painting the Town week when he had that Universal picture. No one painted a house just to get the free ticket he offered with each sale of $2.50 or more, or a month's pass to the first person to complete the painting of a house, but he did get the undecided into action and the paint dealers helped him to sell the seats he did not give away.

It comes rather late for the painting season in the North, but it is live stuff down South.

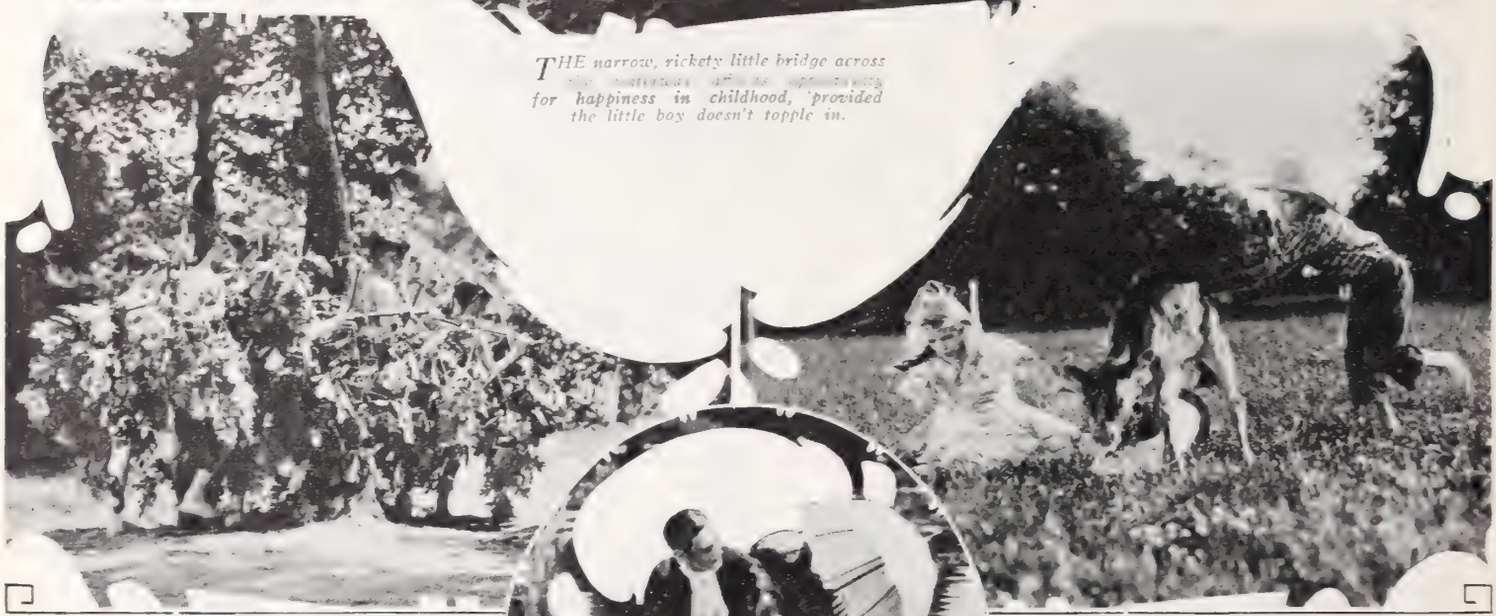
Memories

A Tiffany Color Classic

THIS is an exquisite little feature, [illegible] charm of natural colors, [illegible] with the [illegible]

THE narrow, rickety little bridge across [illegible] for happiness in childhood, provided the little boy doesn't topple in.

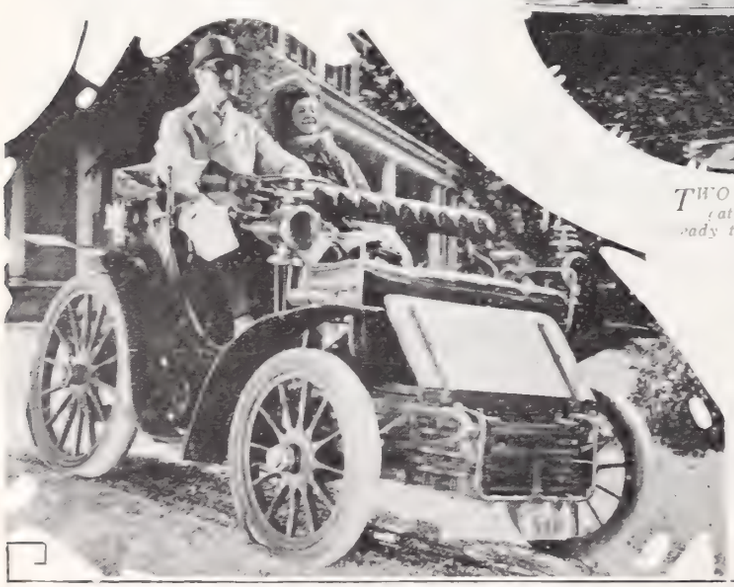
MEMORIES would scarcely bring us anything if they did not convey [illegible] something indelibly written on [illegible] Here we see written: "I love [illegible]



THE youngsters file homeward after a happy day, bringing their trophies over their shoulders—a beautiful "shot" in colors, too.

AND of course the young hero must "save" the heroine from the mild "attack" of the harmless calf, for she has painted him the bravest of all heroes.

TWO in a boat, tired of gathering water lilies, and ready to listen to love's call.



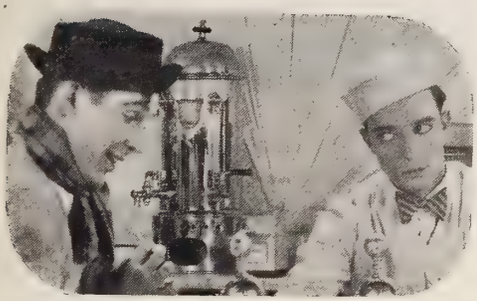
AND then—their first car. Jeminy, how proud they were when they drove all over the countryside, to the astonishment and envy of all who knew them.

THERE is a long, long road, winding through the land of dreams and, in an idle moment, they turn the pages of the family album and live the old days all over again. These are—memories!

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell



"College"

Amusing Gag Comedy Offers Buster Keaton as a Bookworm Who Sought to Become an Athlete

THERE is no need to explain the type or locale of the United Artists' production, "College," for the title tells its own story and the presence of Buster Keaton as the star stamps the type of picture.

From start to finish this is a gag comedy and there is barely enough of a story to hold the numerous gags together. The action begins at a high school commencement with Buster declaiming against athletics. His girl tells him she prefers an athlete to a bookworm and on entering college Buster decides he will become an athlete.

Buster's absent-mindedness in entering the graduation hall with an upraised umbrella, his trouble in closing and opening it and the shrinkage of his cheap suit furnish moderate amusement of a familiar type which is made even funnier by this comedian's inimitable style and personality. After his arrival at college, most of the footage is devoted to showing his successive try-outs at baseball, high-jumping, broad-jumping, shot-putting, hammer-throwing, hurdle racing, pole-vaulting and finally rowing, and in the latter he finds his forte. Backed by the dean he is made coxswain of the crew and of course his college wins. This seems hardly possible under the circumstances but after all this is farce comedy and laughs rather than consistency is the prime consideration.

The humor lies largely in Buster's amateurish efforts to become an athlete, much of his work is of familiar type of burlesque of the work of the skilled performers, but the director and gag men has put in a number of genuinely amusing gags, as for instance in the boat race when his rudder comes off and Buster climbs out on the end of the racing shell, straps the rudder to his own back and steers the boat by twisting from side to side.

During the sequences when Buster is trying out for the various teams, the story is entirely submerged but is resurrected later with a combination comedy-melodrama climax in which Buster saves the girl who his villainous rival is trying to compromise. An excellent and amusing touch here brings in the various things in which he has failed and shows him, spurred on by the girl's plight, easily outdistancing everybody, leaping hurdles, making big water-jumps, pole vaulting through a window with a clothes pole to get her and the highly original ending is immense.

The picture lacks coherence and the meagre plot advances so slowly that it halts the action, in fact the whole thing depends on Buster and the gags but there is enough of both to keep the majority of patrons in smiles. "College" is not one of Keaton's best vehicles but its clever burlesquing of sports and its title should appeal to young folks and all who are interested in athletics and furnish them a number of good laughs.

Joseph M. Schenck Presents
Buster Keaton in
"College"
Directed by James W. Horne
A United Artists Production

CAST:

The Girl	**Ann Cornwall**
Her Friend	**Flora Bramley**
A Rival	**Harold Goodwin**
Dean	**Snitz Edwards**
Coach	**Carl Harbaugh**
Baseball Coach	**Sam Crawford**
A Mother	**Florence Turner**
A Son	**Buster Keaton**

Length—5,916 Feet

Turned down by the girl at high school because he is a bookworm and scorns athletics, Buster goes to college and tries all kinds of athletics with poor results. The dean gets him on the racing crew and they win, then he breaks athletic records, saving the girl from his villainous rival. Amusing gag comedy.

"A Man's Past"

Conrad Veidt Scores Heavily in His Initial American-made Film, a Tense Gripping Drama

Carl Laemmle Presents
Conrad Veidt in
"A Man's Past"
Adapted from play "Diploma" by Emerich Foeldes
Directed by George Melford
A Universal-Jewel Production

CAST:

Yvonne Fontaine	**Barbara Bedford**
Paul La Roche	**Conrad Veidt**
Dr. Fontaine	**Ian Keith**
Lt. Destin	**Arthur E. Carew**
Doctor	**Charles Puffy**
Sylvia	**Corliss Palmer**
Dr. Renaud	**Edward Reinach**
Prison Warden	**George Seigmann**

Length—5,916 Feet

Imprisoned in a French dungeon, Dr. La Roche escapes and assumes the identity of his friend, Fontaine, who is blind. He falls in love with Fontaine's sister and is recognized by Lt. Destin, who makes good on a prison promise for saving the warden's life and secures a pardon for La Roche. Tense stirring drama.

FOR HIS FIRST SCREEN appearance since coming to the United States, Universal is offering the noted European actor, Conrad Veidt, in a Jewel production, "A Man's Past," an intensely dramatic story.

Mr. Veidt comes to this country with an enviable record in German-made productions, in which his remarkable work has been acclaimed by critics and the public for his vivid portrayal of unusual characters. In "A Man's Past" he exhibits the same marked ability in a more human and sympathetic role and gives a magnificent performance.

The story opens in rather depressing surroundings with the star as a doctor imprisoned in a French prison dungeon governed by a brutal warden. The doctor's crime is that he has been convicted of putting to death patients suffering intensely from incurable diseases. In an emergency he saves the life of the ungrateful warden, who goes back on his assistant's promise to free him. Escaping, he comes to the rescue of his life-long friend, who is going blind and poses in his stead. He falls in love with his friend's sister, but has to keep silence. Finally, putting duty above everything else, he saves his rival, the former prison assistant, and is rewarded by a pardon and restoration of his rank in the medical profession, and is free to marry the woman he loves.

A European play by Emerich Foeldes appropriately titled "Diploma," furnishes the story, which from start to finish develops finely dovetailed situations of intense drama growing out of a career of continual conflict. Following his cruel treatment at the hands of the law, there is a period where he is a fugitive from the police in the Marseilles underworld, then a brief period of happiness under another man's name, until, with the birth of love,

there appears on the scene as his rival a man who recognizes him, and only in the last few feet of film does fate treat him kindly and furnish a happy ending to his troubles.

Conrad Veidt gives a forceful and compelling performance that is so vivid that it totally eclipses the capable work of his support. Without the use of wind-jamming gestures or grimaces he puts over his points making them even more forceful by means of fine facial expression and repressed acting.

The idea of a man assuming another's identity is not new and the fact that he will fall in love with his supposed sister is easily forcast, but the fine work of Veidt, the skilful direction of George Melford and the strong dramatic values of the story itself holds the interest tensely and a number of the situations develop a high degree of suspense. While there are times when the action might be speeded up, at no time is there a noticeable let-down in the tense drama and "A Man's Past" should prove a box-office attraction, especially in theatres where a good story, finely acted and well told is appreciated.

"Swim, Girl, Swim!"

Bebe Daniels Betters "The Campus Flirt" With Another Story About Co-educational Athletics

INVITING INEVITABLE comparison with "The Campus Flirt," the new Bebe Daniels' farce, "Swim, Girl, Swim!" bears this comparison admirably. Following much the same pattern, Bebe is the college dowd, with horn spectacles and a passion for entomology. She almost wins a swimming event, but her water wings get tangled in her feet. Taking a correspondence course, she enters a channel swim. Most of the trip is made in a motorboat in a state of unconsciousness, but she honestly believes she has made the trip and is given credit for finishing. Encouraged by her success, she enters the intercollegiate event, but retires when she learns the truth, only to be dragged from her seclusion to win the race after a belated start.

The opening of the picture is tiresomely stale in its invention, but it soon speeds up and works to a whirlwind finish with a terrific race to the starting line that really builds the interest up to the last few feet of film.

There is good invention in the swim sequences, though some of these bits are hampered by subtitles in labored imitation of P. G. Wodehouse, ascribed to the silly-ass professor who plunges Bebe into her dilemma and then extricates her.

Miss Daniels plays with fine spirit and wins new favor. Gertrude Ederle is her own sturdy self, and William Austin is generally good as the professor. James Hall is a personable hero and Josephine Dunn has a minor supporting role. "Swim, Girl, Swim!" should be a box office tonic.

Adolph Zukor and Jesse L. Lasky Present
Bebe Daniels in
"Swim, Girl, Swim!"
With Gertrude Ederle
A Clarence Badger Production
A Paramount Picture

CAST:

Alice Smith	**Bebe Daniels**
Jerry Marvin	**James Hall**
Gertrude Ederle	**Herself**
Helen Tracey	**Josephine Dunn**
Mr. Spangle	**William Austin**
Professor Twinkle	**James Mack**

Length—6,124 Feet

Alice Smith, the college goat, goes in for swimming at request of handsome class president. She is led to believe she has achieved the channel swim and does win the inter-collegiate race and the class presidency. A swift moving farce.

"The Fighting Eagle"

Rod La Rocque in Conan Doyle's Exciting Adventure Story of the Days of Napoleon

WITH ROD LA ROCQUE starred and Phyllis Haver featured, De Mille Pictures Corp. is presenting through Pathe an exciting romantic melodrama of the days of Napoleon, adapted from a novel by Conan Doyle.

So outlandish, audacious and improbable are the exploits of the hero that one is apt to get the impression that in writing this story the author probably intended it as a satire on romantic fiction of the "Three Musketeers" type. There is nothing impossible with the daring and conceited Etienne Gerard, even to the kidnaping of Napoleon himself at the request of Gerard's sweetheart. Even his fellow officers will not believe his account of his exploits and consider him a blowhard.

Rod LaRocque gives a capital performance as Gerard, catching the spirit of the character and Phyllis Haver is excellent as the countess who is a secret emissary of Napoleon. There is plenty of dash to the leading character but the utter extravagance of his adventures makes them rather unreal and takes away considerable of the punch. The supporting roles are in good hands, Max Barwyn makes a good Napoleon and Sam de Grasse is well cast as the traitorous Talleyrand.

"The Fighting Eagle" is a cleverly written story and has been capably directed by Donald Crisp. For those who overlook its obvious improbabilities in its colorful romance and adventurous spirit, it will furnish exciting and pleasing entertainment.

De Mille Pictures Corp. presents
Rod La Rocque in
"The Fighting Eagle"
Adapted from Conan Doyle's novel
"The Adventures of Brigadier Gerard"
A Donald Crisp Production
A Pathe Release

CAST:

Etienne Gerard	**Rod La Rocque**
Countess de Launay	**Phyllis Haver**
Talleyrand	**Sam de Grasse**
Napoleon Bonaparte	**Max Barwyn**
Josephine	**Julia Faye**
Clonel	**Clarence Burton**
Major	**Alphonse Etheir**

Length—8,002 Feet

Etienne, an audacious stable boy aids the Countess de Launey to escape from Talleyrand's men and joins the French army. His daring exploits win promotion and finally he even kidnaps Napoleon himself, but wins forgiveness and the Countess' love. Romantic story of adventure.

"Smile, Brother, Smile"

Trite Story and "Nance" Comedy Fail To Make Much of Beauty Parlor Plot

WITH some objectionable comedy removed, "Smile, Brother Smile" might make a good audience picture in the smaller houses, but small houses mean family trade and the family trade probably will not care for homosexual comedy very unnecessarily introduced. This stuff has no bearing on the plot and is in atrociously poor taste.

The plot itself is very thin and offers no new angles. A telephone girl throws over her shipping room sweetheart because she wants to spur him to endeavor. He gets a job as salesman and makes good until the sales agent, who is trying to wreck the company, spoils his chances. But there is one last chance. The girl stages a demonstration of the beauty specialties, making herself as homely as possible and in an impossible scene wins the large order that saves the firm and puts her sweetheart into the position of sales manager.

In its development the story is trite in the extreme, with little suspense and no dramatic moments. The comedy is largely interpolated and is both stale and vulgar. Not much comedy can develop from the plot itself because there is so little plot. Since it has to be dragged in, a better selection should have been made. Both the subtitles and the action comedy are of the old-fashioned burlesque show variety.

First National Pictures, Inc., Presents
"Smile, Brother, Smile"
With Dorothy Mackaill
and Jack Mulhall
A John Francis Dillon Production
Produced by Charles R. Rogers
A First National Picture

CAST:

Jack Lowery	**Jack Mulhall**
Mildred Marvin	**Dorothy Mackaill**
Harvey Renrod	**Philo McCollough**
Fred Bower	**E. J. Ratcliffe**
Mr. Potter	**Harry Dunkinson**
Mr. Saunders	**Ernest Hilliard**

Length—6,548 Feet

Jack Lowery, a shipping clerk in a cosmetic factory, is thrown over by Mildred Marvin, the telephone girl, because he lacks ambition. When a rascally sales agent, trying to wreck the company, spoils his chance as a salesman, Mildred saves the day.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F B O

ARIZONA NIGHTS. Star, Fred Thomson. This is a good Thomson subject that will get business in any small town. Thomson is money for the small towns if one does not have to take fifty more to get him. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

ARIZONA NIGHTS. Star, Fred Thomson. Fred Thomson and Silver King fighting the crooks and Indians. Everybody said fine. Glad, too, as we had a good house. Sunday, yes. Special, no. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BREED OF THE SEA. Star cast. Seven reels in only fair condition. This is a good sea story. I think it was pretty well liked. Drew a good house. Tone, fair. Sunday, no. special, yes. Good appeal. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

DON MIKE. Star, Fred Thomson. A Western. Better than the average. Tone, good. Special, no. Farm and mill class town of 1,000. Admission 15-25. L. E. Parsons, Parsons Hall (300 seats), Marcellus, New York.

GREAT MAIL ROBBERY. Seven reels. A new cast, but boy, they all deserve mention. Here's a very good picture of bandits and the U. S. Marines. Good title and a better picture than title leads you to expect. The paper is a real business getter. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LONE HAND SANDERS. Star, Fred Thomson. Six reels in fair condition. This sure is a good show. One of Thomson's best. Tone and appeal, good. Sunday, yes. Special, no. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

MOJAVE KID. Star, Bob Steele. Five reels. Steele, the new Western star, in a knockout action picture of the desert. Title could be better, but the picture and scenery is there and then some. Good cast with Steele. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TARZAN AND THE GOLDEN LION. Star cast. There is something about the picture that gets them in, especially the kids. It drew well and pleased the majority. Everyone is familiar with the old story, and for that reason it will draw. Book it. Town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

First National

FRAMED. Star, Milton Sills. This is one of the best Milton Sills pictures I have run in months and if he is popular with you, you can promise them anything in this one. It is the best since "Men of Steel." Special, yes. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

McFADDEN'S FLATS. Star cast. Very good, but not a special. No better than "Sweet Daddies" and cost me three times as much. People wouldn't pay increased admission, so did not take in film rental. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Farmers town of 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

SEA TIGER, THE. Star, Milton Sills. This is a good Milton Sills picture that did a good business for me and will please the audience. Special, yes. Appeal, ninety-five per cent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SEE YOU IN JAIL. Star, Jack Mulhall. 5,800 feet. This picture has a splendid cast

> "It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.
>
> Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.
>
> OUR GANG

who play up the comedy without reserve, but that's all there is to it. The story is silly and impossible and the title did not sell it for us. Sunday and special, no. Appeal, sixty per cent. Wealthy and intelligent class city of 500,000. Admission 10-25. Wm. T. Meeks, Shorewood Theatre (1,150 seats), Milwaukee, Wisconsin.

STRONG MAN. Star, Harry Langdon. This is a good comedy that got many laughs in my house. He does not draw with me as well as some other comedians, but his pictures are just as good or better. Will please any audience. Special, no. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WISE GUY. Star cast. Had more good comments on this than any picture I have run for a long time. One lady told me she enjoyed it more than the "Ten Commandments." Church people sure did brag on it. Play it. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. Farmers town of 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

Fox

AUCTIONEER. Rather slow. May be better for the city. Did not make much of a hit here. Draw farm class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats, Montpelier, Idaho.

BLUE EAGLE, THE. Star, George O'Brien. Very good sea picture with plenty of action and comedy to hold the interest of the audience. Rough, but that's just the way we like them. Town class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

CANYON OF LIGHT. Star, Tom Mix. Good picture with lots of laughs. Played this with last episode of "House Without a Key" and had a good crowd. "The House Without a Key" was pretty good serial, but not as good as the "Green Archer." Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. H. L. Beudon, Grand Theatre, Port Allegany, McKean County, Pennsylvania.

CIRCUS ACE. Star, Tom Mix. A good circus picture that pleased a good crowd. Mix's leading lady was sure there. She almost stole the picture. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GOOD AS GOLD. Star, Buck Jones. A good action Western. Pleased. R .A. Preuss, Arvada Theatre, Arvada, Colorado.

IS THAT NICE. Star, George OHara. A very light comedy drama. I ran this on a double bill with One Man Game Universal Western and it made a very good show. Print good. Tone, okay. Sunday, yes. Special, no. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

IS ZAT SO. Star, George O'Brien. Two good stars in this, George O'Brien and Edmund Lowe. A couple of lowbrows in high society. Good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THIRTY BELOW ZERO. Star, Buck Jones. Another good one from Buck. It's a shame that Fox won't give the fellow the advertising acessories that he does to Mix. Lots of comedy and thrills. Eva Novak also does well. Town class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

UPSTREAM. Star, Earle Foxe. This Foxe guy gave me the willies and my patrons said not much. Sunday, yes. Not a special. Poor appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHISPERING WIRES. Star cast. Fine. I consider this picture equal to or even better than "The Bat." By all means play it. Town class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Metro-Goldwyn

ALTARS OF DESIRE. Star, Mae Murray. This is below Miss Murray's standard of production, but did business for me, as her name means money here. Sell Mae Murray and don't say much about the picture and it will get by this way. Special, yes. Appeal, ninety-five per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

CALLAHANS AND THE MURPHYS, THE. I bought this because I thought the title would draw and it would get lots of laughs. It did both, so I suppose having gotten what I was after, I should be satisfied, but if I had previewed the picture I am almost sure that I would not have bought it. If you have a large Irish patronage, go slow. The two Irish mothers getting drunk at the picnic got lots of laughs, but for one, I cannot see anything funny in watching a drinking bout, especially with women. Not suitable for Sunday. Special, no. Farm and mill class town of 1,000. Admission 15-25. L. E. Parsons, Parsons' Hall (300 seats), Marcellus, New York.

GAY DECEIVER. Star, Lew Cody. A well directed play that went over. We liked it. Tone. fair. Sunday and special, no. Good appeal. Farmers and merchants town of 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

LOVERS. Star, Alice Terry. Good picture of its kind. Not much drawing power here. Sunday yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MOCKERY. Star, Lon Chaney. Chaney as a Russian peasant good acting, but people didn't like the story. Sunday, yes. Special, no. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

NEVER THE TWAIN SHALL MEET. Star, Anita Stewart. Good program picture. Tone, fair. Sunday and special, no. Appeal, eighty-five per cent. Farming class town of 450. Admission 10-35. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

ON ZE BOULEVARD. Star cast. This is about as near nothing as they could make and not leave the film blank. Tone, good. Sunday, yes. Special, no. No appeal. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

ROOKIES. Star cast. Am still wondering where all the people came from. After five other houses had run this feature comedy on the east side we played it three nights and filled the house. Hark ye! all you exhibi-

tors who are worried over the hot weather slump. Play "Rookies" and stop worrying for a few days, but preview if possible, for you may want to cut out a couple of subtitles. Tone, okay. Sunday, yes. Special, yes. Appeal, one hundred per cent. Wealthy and intelligent class city of 500,000. Admission 10-25. Wm. T. Meeks, Shorewood Theatre (1,150 seats), Milwaukee, Wisconsin.

TEMPTRESS. Star, Greta Garbo. A very good picture. Little spicy, but good. Moreno, Lionel Barrymore and D'Arcy are good. Direction fine. No tone. Sunday and special, yes. Fair appeal. Farmers and merchants town of 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

TWELVE MILES OUT. Star, John Gilbert. As good as any of the big ones. Gilbert a regular man. He sure is likeable in this. Torrence was all there, too. A wow. Not suitable for Sunday. Special, yes. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

UNDERSTANDING HEART. Star, Joan Crawford. This is a good picture and was well liked here. I wish I could get more like it. Tone and appeal, good. Sunday and special, yes. Small town and farmer class town of 600. Admission 10-30. H. W. Batchelder. Galt Theatre (175 seats, Galt, California.

UNDERSTANDING HEART. A disappointment to all who read the story, but as all Metro-Goldwyn pictures I played about double the amount I pay for other program pictures. Tone, good. Sunday, yes. Special, no. Appeal, forty per cent. Sam Brooks, Liberty Theatre (450 seats), Hailey, Idaho.

Paramount

POTTERS, THE. Star, W. C. Fields. Personally, I liked this picture. Fields is a scream and will please where real comedy is appreciated. Drew average business. Town class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

VARIETY. Star, Emil Jannings. If you can overcome their prejudices, they'll like it. Dwight Grist, Theatroium, Columbia Falls, Montana.

Producers Dist. Corp.

NERVOUS WRECK. Star, Harrison Ford. Sorry. We certainly regret playing this one. No tone. Sunday, no. Special, no. Mixed class town of 3,300. Admission 10-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

SEA WOLF. Star cast. A good sea story brimful of action based on a widely read novel. It will draw where sea stories are liked and will please, for it is very well handled. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Universal

DOWN THE STRETCH. Don't be afraid of this one, as it will please both young and old. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Town 300. Country type. Admission 15-25. Ira Stonebraker, Allen Theatre (350 seats), Allan, Kansas.

DUDE DESPERADO. Star, Fred Gilman. A short Western drama and sure pleased the Western fans. Nearly all of Universal's short Westerns are good. Prints always good. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FAST AND FURIOUS. Star, Reginald Denny. Laughs, laughs, and some more laughs. It sure is fast, furious, and funny. Sunday, yes. Special, no. Fair appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HER BIG NIGHT. Star, Laura LaPlante. Dandy picture that did only fair business. One of the best comedies of the year. Town class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

HERO ON HORSEBACK. Star, Hoot Gibson. Whoa' Hoot, this one didn't click like your others. Come on with a real one. Sunday, yes. Not a special. Very fair appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HIDDEN LOOT. Star, Jack Hoxie. Fair Western. Tone, none. Sunday and special, no. Appeal, ninety per cent. Farming class town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

MICHAEL STROGOFF. Star, Ivan Mouskine. Good. I was surprised the way this picture drew and pleased. As a usual thing a costume picture does not draw, but this one did. Town class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SENSATION SEEKERS. Stars, Billie Dove and Huntley Gordon. Seven reels. A very sensible picture, but not much of entertainment in it. European population walked out in middle of the show. Billie Dove is, however, a remarkable actress. Capitol Theatre, Karachi, India.

SILENT RIDER. Star, Hoot Gibson. Brought me the crowd, but it seemed to me that it lacked action. Hoot, you can ride; why not a little of it in all your pictures. Just posing in chaps will not always satisfy them. No tone. Sunday and special, no. Appeal, one hundred per cent. Farming class town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

TEXAS STREAK. Star, Hoot Gibson. Usual Gibson. My Saturday crowd enjoyed this one and they were all there. Hoot always pleases here and gets the business and that's what we want. Town class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

THREE MILES UP. Star, Al Wilson. A nice program with abundant thrills. Tone, okay. Sunday, okay. Special, no. Mixed class town of 3,300. Admission 10-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

TRIPLE ACTION. Star, Pete Morrison. Five reels. This is a good Western show, but films were in very bad shape out of Cincinnati, which made some walkout. Tone, fair. Sunday and special, no. Good appeal. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

WRONG MR. WRIGHT. Star, Jean Hersholt. Fair comedy. Tone, none. Sunday, no. Special, no. Appeal, ninety per cent. Farming class town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

HILLS OF KENTUCKY. Star, Rin-Tin-Tin. Very good. Drew well and pleased. City of 600. H. P. McFadden, Reel Theatre, Natoma, Kansas.

United Artists

LOVE OF SUNYA. Star, Gloria Swanson. A good picture that did not draw. Where the star is popular the picture will please. Town class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

NIGHT OF LOVE. Star, Ronald Colmon and Vilma Banky. Good picture of its type. Business good first night but off the second. Town class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

RESURRECTION. Star, Rod LaRocque. A wonderful picture that gave us lots of good business. Tone, okay. Sunday and special, no. Mixed class town of 3,300. Admission 10-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

WINNING OF BARBARA WORTH. Stars, Vilma Banky and Ronald Colman. Great picture; better than the "Covered Wagon." Don't be afraid of this one, will go over good anywhere. Tone, good. Sunday and special, yes. Appeal, one hundred per cent. Farming class town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

Warner Bros.

PRIVATE IZZY MURPHY. Star, George Jessel. First class. On account of title and paper, people thought it was a comedy, which it certainly is not. Town of 600. H. P. McFadden, Reel Theatre, Natoma, Kansas.

EMPTY HEARTS. (Bamer Production.) Seven reels. Star, Clara Bow. A very good picture. The opening reels were splendid. Had a good business on this picture. Capitol Theatre, Karachi, India.

TEN NIGHTS IN A BARROOM. (Federal Production.) Star, John Lowell. They came out to see this, although it had been played here before. Film in poor shape caused it not to please. Tone, good. Sunday, yes. Special, no. Appeals to all classes. Mixed class town of 4,000. Admission 15-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

Miscellaneous

BRINGING HOME THE BACON. (Weiss Production). Star, Buffalo Bill, Jr. Good Western. It starts off a little slow, but makes up for it after the first reel. Small town class and farms town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WHEN THE WIFE'S AWAY. Stars, Arthur and Revier. A very amusing farce comedy. Film clear and in perfect running condition. Tone, all right. Sunday, yes. Special, no. Appeal, good. Mixed town of 4,000. Admission 15-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

Short Subjects

HEAVY HIKERS. (F. B. O. Comedy.) A really laughable comedy and these fat men are getting better all the time. Print good. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LITTLE PEST. (Universal Comedy.) Star, Neely Edwards. A one reel comedy that is considered fair. Universal does not put enough slapstick in their one-reelers. People like Larry Semon type comedies. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NAPOLEON, JR. (Fox Comedy.) Here is a comedy if there ever was one. Kids and animals great. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PLAIN CLOTHES. (Pathe Comedy.) Star, Harry Langdon. Langdon is the prize dumbbell in the movies. This comedy is a scream from start to finish. Print new. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RAINY KNIGHT, A. (Pathe Comedy.) Star, Raymond McKee. Good comedy, but too much of the stuff they have seen in other comedies. Let's have something new for a change. Print new. Fair appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TEA FOR TWO. (Pathe Comedy.) Star, Alice Day. Alice Day comedies are good, but my gang want men stars and tell me so. This comedy is nearly all slapstick . Print fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TENDERFOOT COURAGE. Star, Fred Gilman. Another two reel Western that pleased. These Westerns are great to fill in with a tame feature. Prints good. Tone, okay. Sunday, no. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHAT'LL YOU HAVE. (Universal Stern Brothers Comedy.) A corking good two reeler. We usually draw good ones. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

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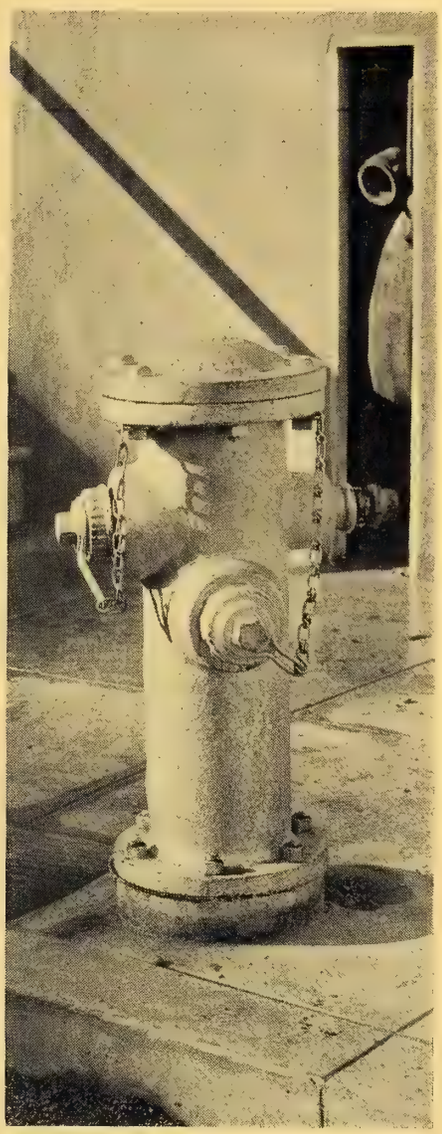
but

EVERY WEEK

Make Patrons Feel They Are Guests and They Will Pay Another Visit



Ready to help fight patronage destroying fire: the city does that much for you.

SELL SAFETY! Let them know there can't be any film fires. It will give them confidence in your theatre. Confidence will bring partisanship. It will prevent panic. All box office assets.

B. B. B.

The city installs fire plugs—to hold down fire loss. You carry insurance—to try to reduce fire loss. Fire plugs and insurance don't stop a mad scramble for the exits when the film flashes into flame. But there is a way to beat the fire plug, the insurance adjustment, the panic.

B. B. B.

Joseph E. Cohen has prepared, as a practical exhibitor, some talk on the absolute safeguarding against film fires. That is something that can't fail to interest every exhibitor. It's back of the color sheet this week.

B. B. B.

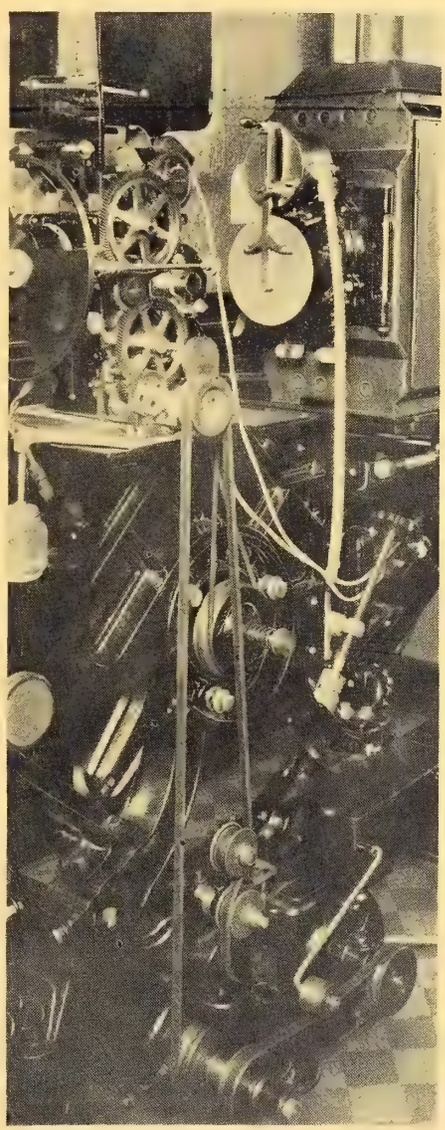
Building better business by proper and adequate theatre lighting while keeping an eye on cost. That's profitable matter for the exhibitor. Edward G. Slauer, a lighting engineer, has prepared a feature on the topic that adds to this week's quota of real service helps for the exhibitor.

B. B. B.

O. T. Taylor hooks up a band, a scenic novelty and a holiday suggestion in a stunt Back of the Curtain Line that any theatre can use in several ways. There's a tip on home made effects, too. Full of meat. Light on the expense budget.

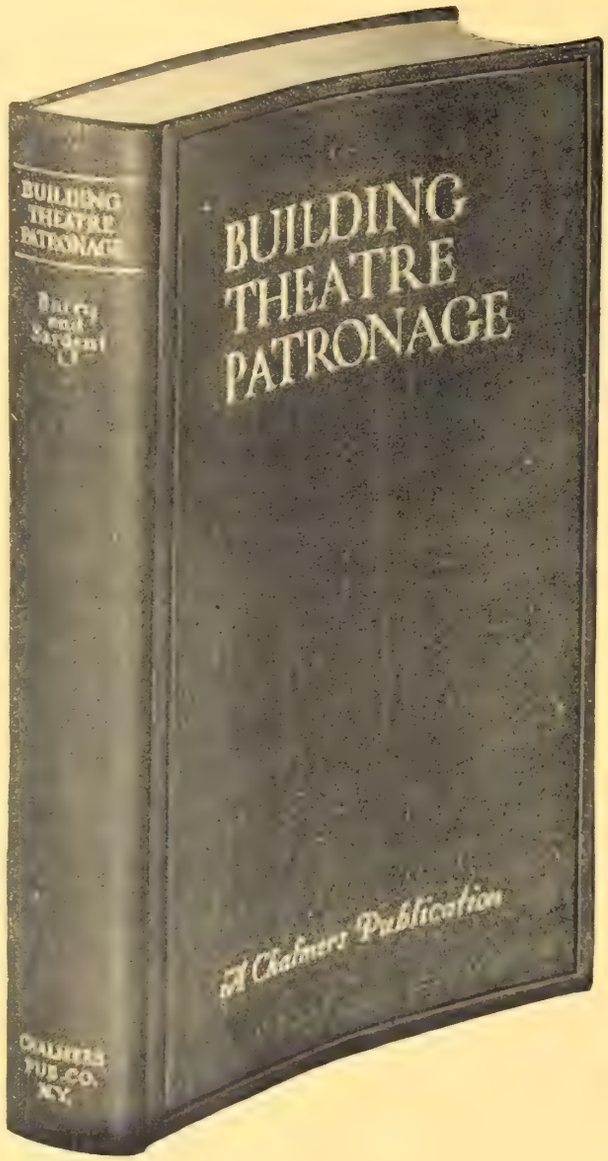
B. B. B.

If any exhibitor ever thought he'd like to tell the big fellows actually what he's up against, so they can help him with theatre problems. especially of light, projection and equipment, he can do it now. F. H. Richardson gives the opportunity in Better Projection this week. There's help and good sense in that department as usual.



Ready to prevent a film fire: partial view of projector with Sentry Safety Control Installation.

To Hell With Saturation Talk—
Sell More Patrons Into Your Theatre



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Absolutely Removing Fire Danger Enables You To Sell Patrons Real Safety

One of many theatres safeguarding audiences with Sentry Safety Control.

By JOSEPH E. COHEN

(Chairman of Board of Directors, Sentry Safety Control Corp.)

THE editor of Better Business Builders has told me that so many people are asking particulars about the business making attributes of Sentry Safety Control that I have thought a little history might well be of interest. Some time before the actual launching of the device which prevents fire danger in the projection room, people were telling me how much they dreaded "explosions" and "catastrophes" arising from theatre film fires.

Naturally, I figured, as many others had done, that if the possibility of film fire could be eliminated at its source, right where the film is projected, it would help exhibitors to instil in their patrons a greater confidence in the manager's protection of their well being and safety. This, naturally, would enable him to build his business on a solid rock of good will and community safeguarding.

It was almost three years ago that I happened to notice in the projection room of one of the theatres in which I had a financial interest, a contraption which was out-of-the-ordinary, to say the least. It had been arranged by the projectionists, the purpose being to remove all possibility of fire danger while the booth was in their charge.

Since then I have been in hundreds of projection rooms in all sorts of theatres and I have found that more than a majority of operators have rigged up one sort and another of devices of their own making to accomplish that purpose.

During a period of many years in theatre operation and exhibition of pictures, I have been too busy—I am almost ashamed to admit it—to give much thought to fire prevention. As an owner and operator of theatres I obeyed the laws and municipal ordinances regarding fire prevention, I followed all customary safeguards, I protected myself with fire insurance and complained, as all the others did, about the high rates.

I had, as all the others do, the frequent fears about what might happen to my audiences and my investment and the good will my theatres carries should a fire tragedy occur, but—and this is what I wish to emphasize—I never went greatly out of my way in applying any time or thought to make fire impossible! I simply accepted fire danger as one of the risks that ever impend in theatre operation and tried to think no more about it.

JOSEPH E. COHEN

Well, when I saw what the projectionists in this particular theatre of mine were attempting to do, it sort of shocked me into action. As long as I can remember, I have made a hobby of mechanics. In the long, long ago, when men made an avocation out of gas engines along with the coming of the first automobiles, just as more recently men have made a hobby out of building radio sets, as long ago as that I became enamored of all things mechanical. When I saw that here, right in my own business, there was a mechanical and electrical problem far more interesting than an automobile or radio could offer; that it was not only interesting in itself, but that it offered economic and humanitarian rewards far more interesting than any hobby which had ever enlisted my enthusiasm, I was, as I have said, shocked into action.

My thoughts went something like this: "Here, right at home, is a problem which if it can be licked, is one of the biggest things in the world. If we can remove the danger of fire from motion picture theatres, we remove the biggest of all menaces in the business. I was both thrilled and enthralled at the prospect, for there is no denying the awful threat that fire holds for us all, when we permit ourselves to think about it. At that moment I did not give much thought to the possible economic advantages such an accomplishment would result in. I was too taken up with the picture that came to me first; the picture of a theatre almost wholly safe from fire. I say almost because we are concerned wholly with safety of film in use, but statistics of the underwriters and safety organizations assure us that 90 per cent. of all fires in photoplay houses originate with film in

Three of many in a wide-reaching circuit which promptly saw the patronage building possibilities of certain control by the Sentry Safety Control installation.

use. That percentage is what I was figuring on and is today what we guarantee.

But to get back to the story. I have mentioned that I always had quite a flair for mechanics. It took but a short while for me to be convinced that the projectionists had a marvelous idea at work. True, their weird contraption was crude, but the idea was there. I immediately arranged for a reptuable firm of consulting engineers to come in, take over the idea and refine it to the point of general application. These engineers were given a free hand, except for one injunction which was positive: They had to make the device applicable to any standard projection machine on the market.

They went to work. Months went by in experimentation. The complete history of projection was studied; every device that ever attempted to render fire innocuous passed in review—and you may believe there have been dozens of them—every point of possible mishap in projection was considered—all these in relation to the crude contraption my operators had built with their own hands and with odds and ends of material available. Mind you, these operators had not expended one penny of the theatre's money in equipping their own machines; we in the theatre management had not even known what they were doing.

I might interrupt here to say that one reason our consulting engineers brought their work to such a highly successful conclusion was because they were hampered by no acquired prejudices. Theirs was a general engineering practice; they were open-minded; they had conceived of no "impossibilities" and went to work simply and determinedly to practicalize an idea which was originated by others than themselves.

When success began to crown their efforts, we were not long in seeing what a valuable contribution we were in a position to make to the science of the motion picture. As soon as they placed their final model in our hands and assured us that we were ready to go ahead with manufacturing and distributing, we began to lay our plans in earnest.

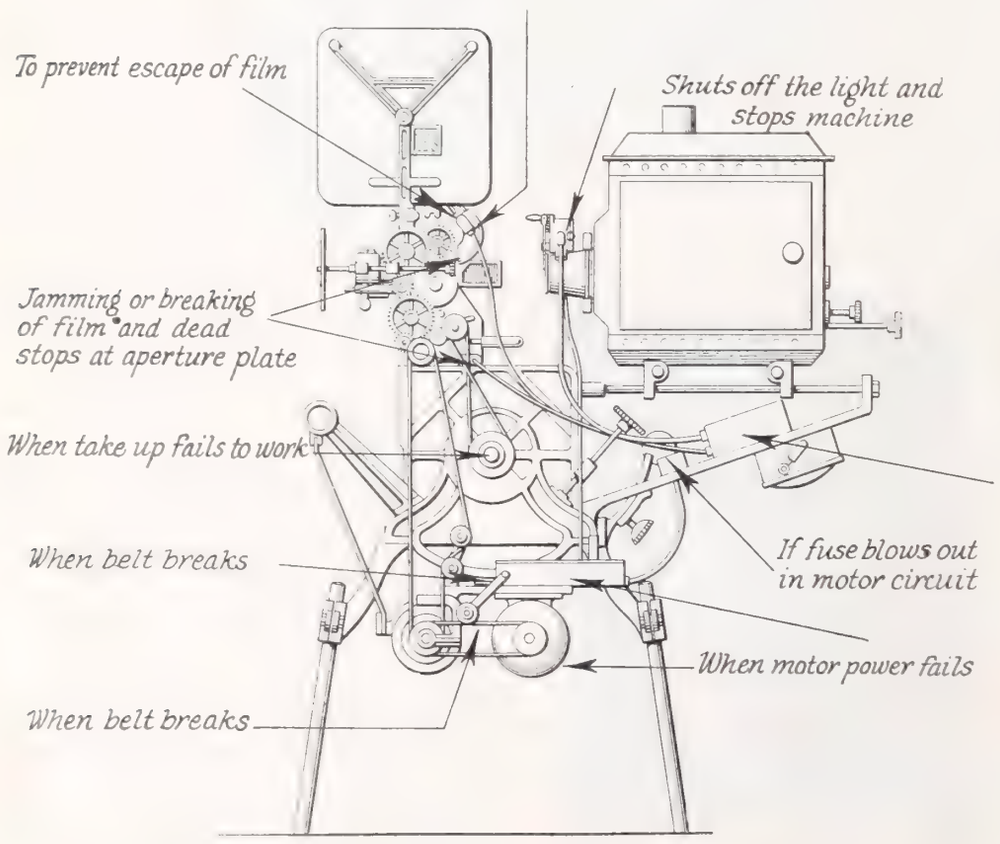
Up till then we were mostly taken up with the moral factor of the device, as yet unnamed. Now we came face to face with the economic factor, for we wanted to place this device everywhere; first, for the safety reasons that animated our enthusiasm in the beginning; secondly, because only with large production could we make it moderate in price to the user.

The name came to us easily. We asked ourselves, "Just what is it we have here?" And just as casually, came the answer, which was, "A guard. A guard against fire." So, quite naturally we named it Sentry, adding Safety Control as a descriptive phrase to identify the device.

We were advised to immediately patent the invention before making any attempt to introduce the device. How virgin was the patent field, how crying was the need for our device, is indicated when I give the names of countries where we have obtained basic patents or where they are pending. These countries are as follows: United States, Canada, England, France, Germany, Cuba, Hungary, Austria, Italy, Belgium, India, Russia, Brazil, Bulgaria, Australia, Finland, Japan, Mexico, Greece, China, Norway, Poland, Argentine, Roumania, Spain, Holland, Denmark, Sweden, Turkey, Czecho-Slovakia, Union of South Africa, New Zealand, Switzerland, Chile, Colombia, Irish Free State, Philippine Islands, Porto Rico and Uruguay.

All these experiments, all the administration so far described, had been carried on in Philadelphia. This was for no other except the obvious reason that my financial interests were

(Continued on page 195)


To prevent escape of film
Shuts off the light and stops machine
Jamming or breaking of film and dead stops at aperture plate
When take up fails to work
When belt breaks
If fuse blows out in motor circuit
When motor power fails
When belt breaks

Graphically showing how every safeguarded point justifies the chosen name —Sentry—for this safety control.

NEXT WEEK
Another of
Eugene De Rosa's Features

Sensible Use of Better Lighting Helps You to Keep Up Big Ticket Demand

By RICHARD G. SLAUER

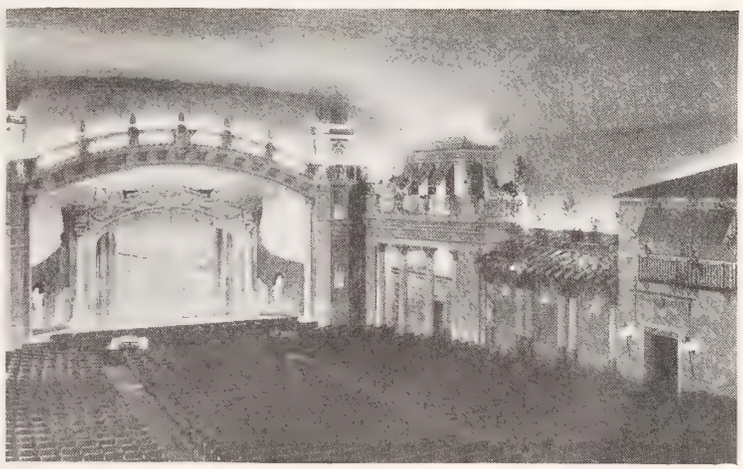
(*Engineering Department, Edison Lamp Works of General Electric Company*)

THE theatre patron of today demands more than a plain, rectangular room, a discordant piano, hard seats, and inferior projections. And he goes where he can get what he wants.

So today we have veritable moving picture palaces. Millions of dollars are spent annually in building, maintaining, and operating these show places. Every architect strives to make his new design original, and a masterpiece of distinction. And the very foundation of this huge industry—one of the first five industries in the world—is the ability to see, the sense of sight.

To see, we must have light. Light—from the outdoor sign—will attract people to your theater; light—in the lounges, foyers, and promenades—will give them the first impression of the theater, an impression of comfort and beauty; light—from dimmed circuits—will show them to their seats; light—behind a strip of moving film—will hold their attention on the screen and invite them to come back.

No one article can fully cover all these ramifications in the use of light—each one is a study in itself, a study at the time of building and throughout the years of operation of a theater. This article will confine itself solely to the question of lighting the main auditorium.

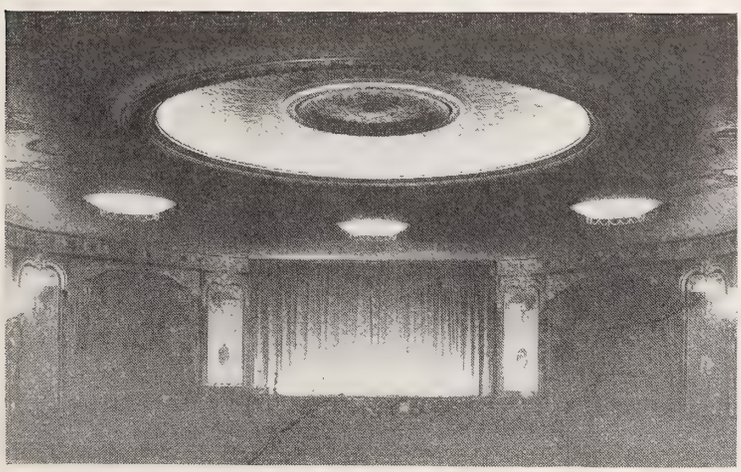


A small theatre that uses cove lighting very prettily; illumination throughout the room is quite high.

In general, illumination is obtained in the theatre auditorium by five different methods, or speaking more exactly, combinations of two or more of five different methods. These methods are: (1) ceiling fixtures, (2) ceiling panels, (3) cove lighting, (4) wall brackets, and (5) spotlighting.

All lighting systems have two distinct functions. First of all, they must provide a low intensity throughout the room so that people may move to and from their seats safely, quickly and quietly. Second, they must provide a fairly high intensity for intermissions, for some types of stage acts and overtures, and for emergency. Read over these two functions and you will see why the lighting installation requires much careful thinking and planning. During the show, the only things a person can easily see, excluding the screen, are the various lighting units and the immediate local areas which they illuminate. Therefore they must be comfortable and pleasing to look at. They must not be placed so that they detract from the enjoyment of the screen picture but they must always be ready to serve. While they canot usually show distinctly the architectural lines or the decorations of the theater, they must be able to suggest them.

When the house lights are turned on the promise of the low intensity light is fulfilled. The patron sees the auditorium in its full splendor. It is a time of relaxation from the strain of concentrating on a single small area. He wants to feel comfortable and, unconciously perhaps, he wants to be enchanted by the beauty of his surroundings. And good lighting will play a big part in satisfying his desires. Different colors will be beautful in themselves; concealed lamps will accent some particular construction detail; a fairly high intensity will

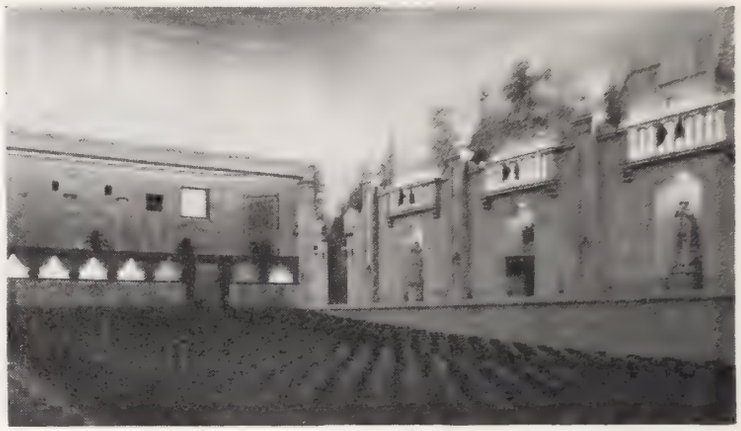


A more elaborate small theatre that uses ceiling panels and cove lighting; the cove fits in far better with decorative scheme than any fixture would.

BETTER BUSINESS BUILDERS—EVERY WEEK

be needed to show clearly paintings and hanging draperies.

The majority of theaters have as a basis for their lighting, one large ceiling chandelier, usually of a crystal type. This is not strange when one considers that the predecessors of electricity—gas and candles—necessarily were hung from the ceiling, because only in this way could a fair distribution of light be obtained. Also, and perhaps more important, the chandelier may be made quite beautiful. It fits in well with architectural treatments that desire some one point as a focus. It is very easy to make the lighting from it quite flexible by having it wired for a number of circuits of different colored and different wattage lamps. For example, among the crystals may be hidden circuits of red, blue and clear lamps. Combination of these colors will give a brilliant sparkle to the crystals. During the show, the blue may be kept lighted. The light from them will show the beauty of the fixture and yet not be too bright. Many chandeliers have one or more rows of lamps outside the crystals. These furnish the general illumination, while those inside furnish the color touches.



An atmospheric type theatre of 2,000 seats using cove lighting and decorative wall brackets that harmonize very well with the general Spanish treatment.

The large chandelier has some limitations as every other piece of apparatus has. It cannot be used in small, single floor theatres as well as other types of lighting. In this case, the light would be too concentrated—perhaps too glaring. Of course, it may be divided into a few smaller units but it loses some of its distinctiveness and tends to resemble an ordinary lighting installation in any large room. Above all, a theatre must be distinctive. Another limitation is the position of the chandelier. Practically every chandelier looks well from the side, but many do not from underneath. And the higher priced seats are on the orchestra floor.

For theatres with balconies, the portion of the orchestra under the balcony can be lighted by a number of small ceiling units, preferably semi-indirect. A number of small units are necessary since the headroom is only ten or fifteen feet, and an uneven spread of light would be had if too few were used. These units should also be wired with two or more circuits, the minimum being one circuit of low wattage lamps for the projection period, and one circuit of higher wattage lamps for the intermissions.

Ceiling panels offer a very decorative way of obtaining good lighting. Perhaps their greatest use is under the balcony. Here, a panel of multicolored glass may be placed flush with the ceiling, thus avoiding any trouble because of low ceiling heights. These panels should be quite large in area, possibly 2 feet square. This allows the use of a number of low wattage lamps instead of two or three of higher wattage and gives a very even distribution of light. Another advantage is that different colored lamps may be used in each panel, the choice of colors entirely depending on the colors in the glass and the wall and ceiling surroundings.

Although not usually used alone for lighting the auditorium this may easily be done if proper care is taken to dispel the heat generated. Combined with the main chandelier—perhaps a circle of panels around it—they add a very pleasing and colorful touch to the room. They may then be used along for general lighting while pictures are being projected.

Cove lighting is rapidly coming into greater and greater use both for supplementary lighting and for general lighting. Its greatest advantage lies in the fact that it does not demand attention to itself but draws the attention to the various details of construction of the building. Properly installed, it provides a very large area with light that may be dimmed and changed in color so subtly that one scarcely realizes the change.

A proper installation requires lamps that are spaced close enough so that the observer cannot easily note the exact position of each lamp; a reflector to get the maximum utilization of light by throwing it just where it is wanted; and provision for re-lamping and cleaning.

When the theatre is equipped with a large chandelier, a circular cove of 20 or more feet in radius around it provides a very pleasing effect. With this arrangement, an even illumination throughout the major portion of the theatre may be obtained by keeping a blue circuit of sufficient wattage lighted during the showing of pictures.

Cove lighting is very useful in the small theatre since it does not interfere with the projection of pictures. This is often a big consideration when the ceiling height is only twenty or thirty feet.

Wall brackets are very useful for theatres which have aisles along the side wall since the light from the center of the theatre might not reach this far. In this case, the wall brackets —preferably shaded—throw light directly on the people sitting in adjacent seats. Moreover, wall brackets are usually quite decorative and can be used solely for this purpose if so desired. Thus they find a use even in theatres without side aisles.

The use of spotlights for lighting is not very prevalent today, but they have many advantages that may increase their use in the future. To illuminate evenly a large area, a spotlight must be used at some distance away. Thus they find a place in the lighting of the proscenium arch. These arches are usually quite elaborately decorated, since every one is seated

(Continued on page 196)

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Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

A Scenic Novelty

O.T.Taylor Offers Suggestions for Band Holiday Number that are Both Excellent and Practical for the Small as Well as the Large Theatre

A SEASONABLE Scenic Novelty for Stage Band Presentation.—One of the big problems confronting the stage band director is that of suitable novelties. Where the band appears week after week, or, as is more often the case in smaller cities, where it appears at regular, close intervals, it becomes necessary to offer more than a straight program even though it affords a complete change of selections.

Traveling stage bands will find the chances for a return engagement far better if they can do good novelty or comedy numbers, making it possible to offer a complete change in novelties as well as in music. When the novelty involves a setting and special presentation of the band, as in the idea offered herewith, then it is obviously up to the theatre to do the staging and grant the band ample time in which to rehearse and perfect the special numbers desired.

This week's presentation idea is seasonable in that it refers to the discovery of America by Columbus and as "Columbus Day," or "Discovery Day," is October 12, the week of that date would be the logical time for the presentation of this idea. However, as the presentation is in form of a scrim novelty, it may be offered at any time by merely omitting the slide calling attenton to the discovery anniversary. The idea appears more difficult to stage than it really is—furthermore, the novelty effect, cutting down the cost of the production and simplifying the work. It is, however, well worth the additional cost and effort to make it large enough for a "flash."

As this is but one of the numbers on the program we will offer no suggestion for routine except that the novelty is made the next to closing number, additional encores not considered. Supposing the program consists of five numbers, the novelty number would come fourth and the fifth, closing number, should be a "hot" popular hit.

THE EFFECT AND THE SETTING—Right and left from audience. During the first part of the program a fabric tab, hung between the arch drop and the scrim, conceals

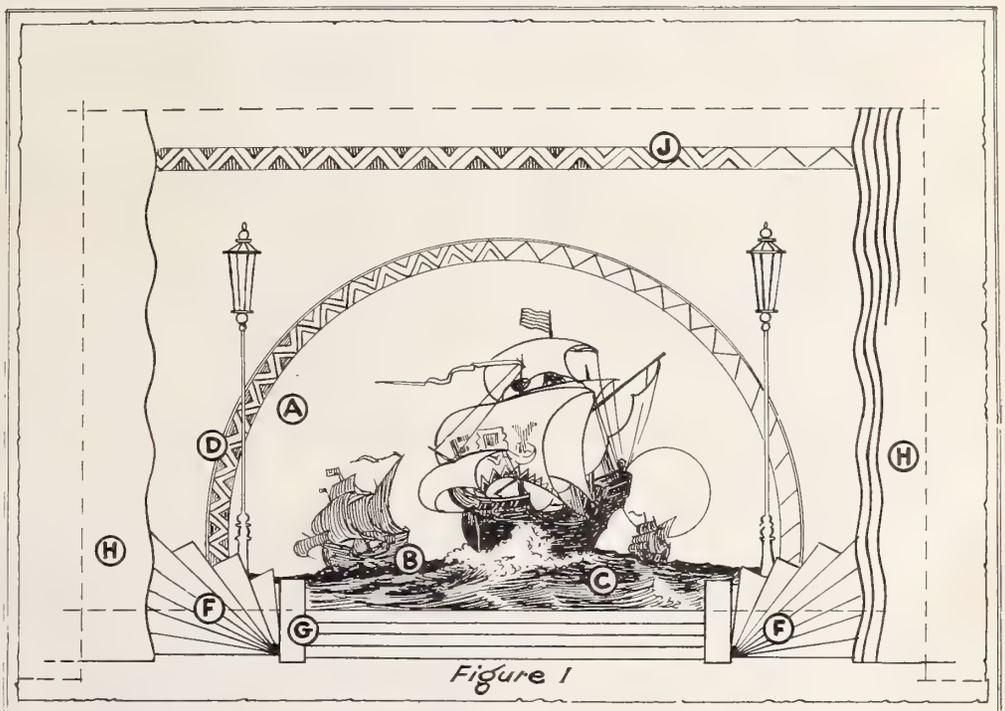


Figure 1

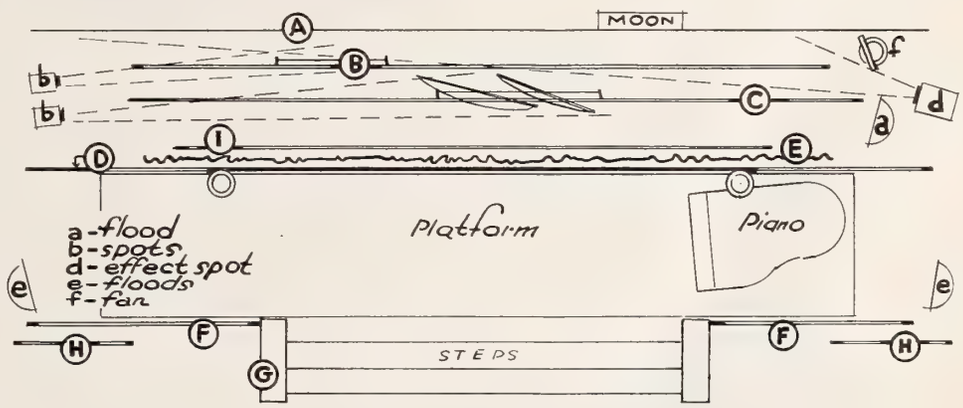
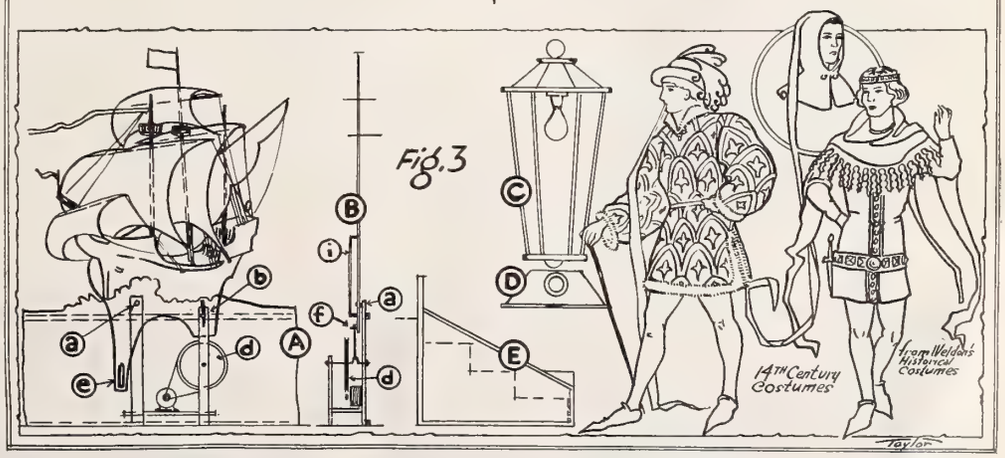


Figure 2
—Apron—



the latter from view. As the number selected for the novelty is begun the tab flies, exposing the scrim Pictorial slides, calling attention to Discovery Day, October 12, 1492, are flashed on the scrim. Lights in front of scrim dims from blue, out, as lights behind scrim are brought up as follows: lights in moon, which hangs in position as shown when the scene comes on, up slowly and closely followed by blue side floods right and left, after which the moon sinks slowly, finally disappearing below the horizon just as amber flood comes in from left, followed by a beam of rose on distant ship. This is in turn followed by pink spot from left on close-up ship.

During entire number the fan, right, is kept running to blow the sails on the ship. The motor operating the rocking device on the ship should be geared down so that the motion will be a slow, gentle "heave." Too fast motion will give it a mechanical appearance. A cloud effect can be used to splendid advantage—this, however, is optional with the producer. The novelty may be dimmed out at finish of novelty number or left exposed for the last number and dimmed out at conclusion of program with tab down for encores. The main setting, in front of leg, is of the sort that is suitable for use with almost any band program and could be stored for re-use with a new and different novelty.

The novelty setting, figures 1 and 2, consist of a blue sky drop (dye) A, on the back of which the moon box is hung on line running over a pulley so that it can be lowered smoothly. The water row, B, to which the distant ships are fastened, and the row C are light, covered frames with profiles cut from wall board. The mechanical part of the big ship is shown in details A and B, figure 3.

The ship is bolted to an upright brace at (a). At point (b) a curver slit, cut in the wall board extension of the ship, rides over a large headed bolt or screw set in another upright brace. Under, and slightly to the left from the pivoting point, another extension of the ship carries a counter-weight (e). The motion is accomplished by means of a connecting rod attached to the ship just below the curved slit and connected with the eccentric on the drive shaft. A small motor furnishes the motive power. The ship's hulk is cut from wall board, rigged with light wooden spars, and sails, cut from China silk and decorated. Or the entire ship, hulk, spars and sails, could be cut from wall board and painted.

During the first part of the program the tab, E is down, concealing the scrim, I, directly behind it. The leg drop, D, and border, J, is done in white with decorative stuff in black and vermilion. The masking pieces, F, are light frames with profile cut from wall board. The stair ends, or balustrades, G, can be square or with the top slanting with the steps as shown in detail E, figure 3. These pieces are easily built of battens and wall board. For wings, H, cover a set of stock wings with wall board; after use the wall board can be salvaged and re-used. Or heavy weight manilla paper could be thumb-tacked to the wings. The pieces, F, get white with heavy black lines as shown. Wings are alternate black and white stripes.

The big lanterns are easy to make, especially when made as cutouts. Cut the lantern front from wall board as shown in detail C, figure 3. Box in the back with card board, using pieces of wood veneer for the top and bottom, D, figure 3. The standard is a 1x2 inch batten with the base cut from wall board. Paint to appear as if hexagon in shape. Song or recitation may be featured in the novelty number. The picturesque 14th century costume is in keeping with the idea. Patterns for costumes such as shown are obtainable.

Homemade Projection Effects

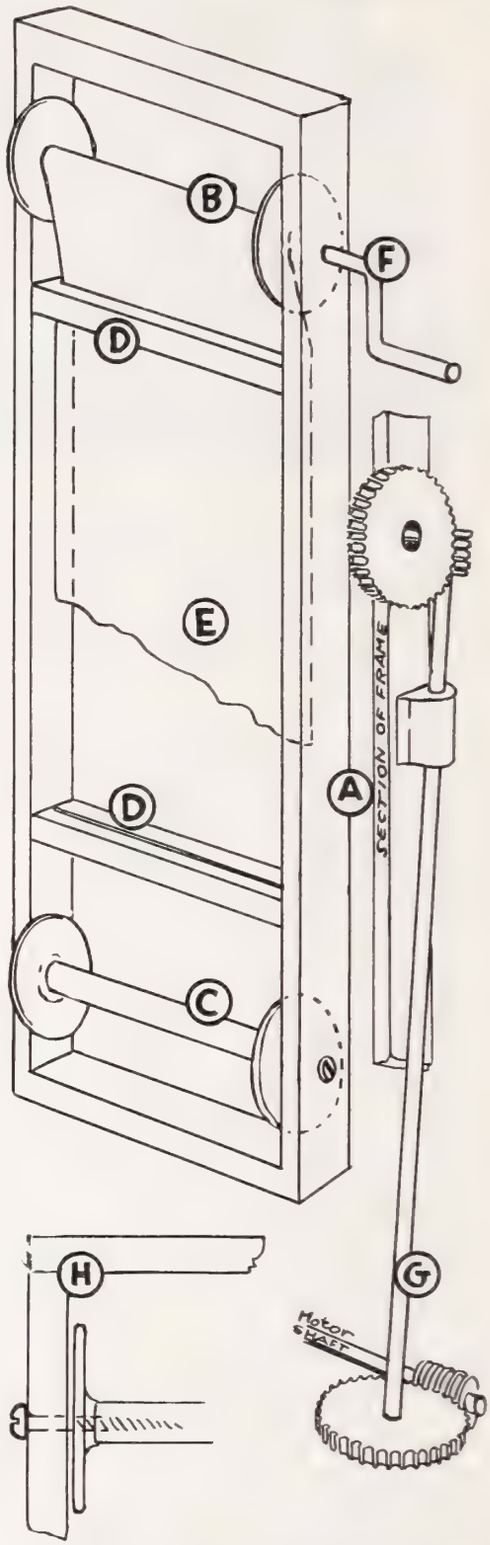
Numerous unusual effects can be produced with simple devices; as a matter of fact, many of the splendid effects now on the market are elaborations on the simple, yet effective, devices which the old-time stage manager was called upon to make instead of buy.

THE FALLING SNOW EFFECT, description of which follows, is our own idea; that is, being called upon to produce a falling snow effect this is what came to mind. Perhaps some of our readers have better ideas to offer, ideas that can be made up by the handy projectionist or stage mechanic. Such ideas will be appreciated and will be of great help in making this department of real service to the producer. Falling snow, projected, is merely moving dots or specks of light, creating an illusion of falling snowflakes. Naturally the motion must be slow and steady to be effective.

For scenic presentations with a winter motif this effect is almost indispensable, and used as a novelty in presentation of snow pictures it will be found well worth while. Take, for example, "Alaskan Adventures," a subject ideal for novelty effects as it is in itself a scenic novelty.

Flood the proscenium and stage in front of the screen a deep blue. Throw the falling snow effect on the drapes. Start the picture. Open drapes. Run the effect until the first scene appears, then cut. Dim out blue flood. One man can handle the whole thing provided the house is equipped with at least one stage

(Continued on page 196)



PATENTS

William N. Moore, Patent Attorney
Loan and Trust Building, Washington, D. C.
The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

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Better Projection

Good Projection Is a Business Asset. Poor Projection Is a Detriment. The Better Your Projection, the Better You Can Make Your Business. Give More Thought to Projection.

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Here's Chance for Any Small Town Exhibitor to Tell the World

It would help in a lot of ways if there could be a paper prepared by an actual bonafide small town exhibitor for the spring meeting of the Society of Motion Picture Engineers, setting forth the needs of the small town exhibitor.

I have assurance from the papers committee of the Society that such a paper would be very welcome. Will small town exhibitors who feel able to prepare such a paper communicate with me. The text should use say not less than seven or more than ten pages of ordinary typewriter paper, figured on double space basis—about four to five if written single space.

If you will set forth the needs of the small town exhibitor, but feel unable to express yourself acceptably on paper, then communicate with me, setting forth the facts as you see them, and I will myself put it in shape, you to get full credit for the paper, of course.

This is a chance for the small town exhibitor to set forth his grievances and wants in the most effective possible way. Get busy! Will projectionists please call their manager's attention to this?

Stamp of Approval For Sentry's Device

Have you installed a Sentry Safety Control yet? If not, then why not. It is a really excellent device, positive in operation and adds an element of safety for your audiences.

Will it prevent fires?

Well, it won't prevent your theatre from catching fire if the building next door burns. No, sad to say it, it won't, but it will reduce the liability of film fires which originate at the projector by at least ninety per cent., and I don't mean maybe, either! This department recommends it.

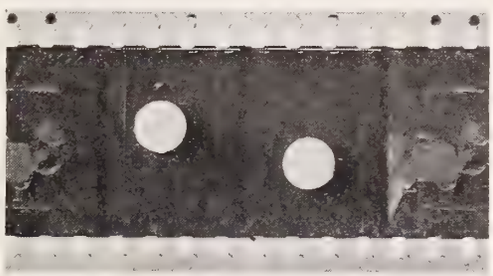
Concerning Motor Generator Quality

Every week or two there are inquiries reach my desk as to which is the best motor generator or projector. My reply to all such inquiries is that there are no better projectors or motor generators made than those advertised in the columns of this paper. Also there are some not nearly so good. Those advertised in this paper have been examined and have all stood the test of time. We know they are good. Why take chances buying others?

Don't Stand Still
Get Your Bluebook Quick
You'll Get Ahead

A Correction

In copies of last week's (Sept. 10) issue of Moving Picture World a comment on the Littleton Speed Chart carried, through typographical error, the statement that the Chart would be sent for One Dollar. The price of the Littleton Speed Chart is Two Dollars, with an additional ten cents for postage. Please make note of this correction.



Look at This "Bright" Idea But Don't Copy

FROM Robert F. Smith, member L. U. 219, I. A. T. S. E. & M. P. O., Motion Picture Projectionists of Minneapolis, Minn., comes this, and it's good:

"Once upon a time, in the dim past, the projectionists assembled to vent their grievances against the ubiquitous punch hole. Many were the solutions offered, only to be all rejected as unadaptable. Finally, as the convention was about to disband, the biggest projectionist found himself possessed of an idea.

"'Brothers,' he shouted. 'Since we cannot discover the panacea for punch hole evils, let us submit our problem to one who can help us most—the producer in Hollywood!'

"'Second the motion!' cried the little projectionist.

"So the biggest projectionist and the littlest projectionist journey to Hollywood, and secured admittance to the court of the producer, who gave ear to their pleas, promising immediate surcease to their difficulties. Whereat the projectionists joyfully returned homeward, while the producer called for his pipe, his bowl, and his yes-men three and lapsed into deep thought. . . .

"I am enclosing one of several film clippings.

"A casual inspection would ostensibly reveal nothing more unusual than two well-matured members of the punch hole family. However, close scrutiny will bring forth the startling fact that the film is physically intact; that what appear to be punch holes are not holes at all, but imprints from the negative!

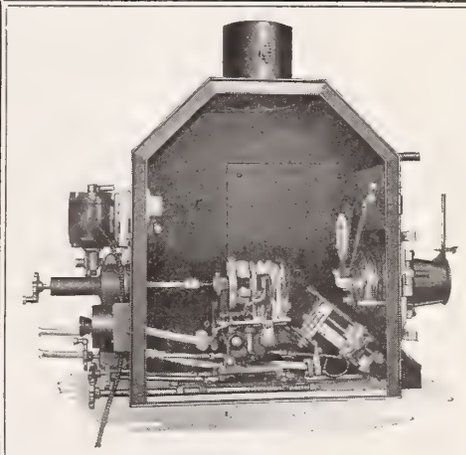
"The two thin white lines crossing the film prove that the section under discussion was spliced into the negative, thus removing all question concerning the intended purpose of the specimen. The effect was doubtless achieved by splicing in two frames of transparent film, with a large black dot in each frame. This, when reversed by printing, would bring about a result similar to the enclosed clipping.

"The ambitious studio mechanic to whose Machiavellian genius we are indebted for this flagrant display of moronic ineptitude should surely be rewarded by at least a promotion to seventh assistant yes-man. I, for one, am in favor of starting a collection to erect a monument in his honor at the corner of Hollywood Boulevard and Cahuenga avenue.

"The practice of punching holes in film, it would seem, is like the poor; always with us. The 'op'rators' began it; the distributors continued it, and now—the producers!

"Et tu, Brute—is diss a system."

The foregoing was printed exactly as written by Brother Smith. I think you will admit that he wields a mean typewriter and knows his odoriferous fruits in the matter of words. The accompanying cut shows what he is raving about, and he is so right that this editor is by his own motion appointed his first assistance yes-man concerning all ideas he has advanced. Surely we will all agree that the idea of making great big punch marks for the projectionist to amputate before projecting the prints, and that, too, without punching any punch holes, is a marvelously brilliant one, what? Probably the idea is to advise the audience as to just when each reel is finished, or perhaps it is intended as a "stinging" rebuke to we, who have objected to smearing screens up with that sort of thing.



THE H. C. HIGH INTENSITY LAMP

Can Improve Your Projection

WRITE FOR BOOKLET

HALL & CONNOLLY, INC.

129 Grand Street New York

Bluebook School Answer 584

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 584—Name the various things more or less under the control of the projectionist, or the machine operator, which may alter the efficiency of a motor generator set.

Again Chas. E. Curle, member of local Union No. 259, wins hands down. He says "The motor generator is a sturdy piece of apparatus, which will give long service if given the proper lubrication and attention and operated within the limits of its rating. Troubles developed usually may be traced to two main causes, viz.: faulty conditions of operation and mechanical or electrical defects.

We must remember that electrical efficiency only is found by comparing the electrical input with the electrical output of the machine. The total efficiency must include both this and the deterioration cost, which latter may be very largely increased by faulty operation, possibly and in part often due entirely to things entirely under the control of the projectionist. Faulty operation may bring to the surface existing electrical or mechanical weaknesses of the equipment, or may create new ones. Under normal conditions, therefore, correct operating conditions will reduce to a minimum the inherent faults, as well as prevent the formation of faults caused by faulty operating.

The factors in faulty operating conditions may be classified as follows (1) Lack of proper cleaning. (2) Location of set in damp places. (3) Exposure to acid fumes or gases. (4) Lack of frequent thorough inspection and replacement of worn bearings or parts. (5) Operating temperature too high.

Lack of Proper Cleaning.—All machinery having moving parts requires lubrication and however well the provisions are made to confine the oil to the parts needing the lubrication, it will find its way in time to adjacent parts of the machine. In motors and generators the oil allowed to accumulate on the windings has a detrimental effect on the insulating materials and is a frequent cause of short circuits and grounds. The presence of oil also invites the accumulation of dust and dirt, which quickly fills up small spaces that have been provided for ventilation of windings and core. This results in an increase in temperature of the parts involved. The only remedy for troubles resulting from this cause on a repaired machine, or when a new one is substituted, is frequent cleaning at regular intervals. Motors and generators should be blown out daily with compressed air, or a hand bellows.

Operation in Damp Places.—The materials employed in the insulation of windings of motors and generators consist of special papers, cotton tapes and cloth and mica. With the exception of mica, all of these materials absorb moisture more or less, or are said to be hydroscopic. A generating set should not be placed near a window where there is a possibility of rain blowing in on it. In case a machine has been exposed to dampness or has been soaked with water in a fire, without having the insulation damaged by the fire, it should be thoroughly dried out before being placed in operation.

Exposure to Acid Fumes and Gases.—As in the cases of oil and water, acid fumes destroy the insulating strength of most insulating materials. They also attack the metal of the machine and thus induce commutator troubles.

Lack of Frequent Inspection and Replacement of worn parts.—Short circuits and grounds are frequently traced to rubbing of the motor windings on field poles, caused by a bent shaft or worn bearings. A worn or bent shaft may also cause the core of the armature to strike the pole faces and jam the punchings of the core enough to cut the coils and thus cause a ground in the winding. A loose fit of the commutator on the shaft, when it has been replaced after a repair job, may result in sufficient movement to break off the leads to armature coils at the neck of the commutator. A mixture of dust and foreign material in the bearing oil cups, or not enough oil, is the start of many bearing troubles which can be eliminated by frequent draining the bearing and cleaning with kerosene.

Roughness of the commutator should be guarded against. When it occurs and stoning does not remedy the trouble, the real cause should be searched out. The same applies to high mica. The air gap of the machine should also be frequently checked by thickness gauges, for this is a good check on the conditions of the bearings. A record made of all these tests and inspections for reference when other troubles develop will save much time and trouble. A frequent check for proper end play of the armature shaft in its bearings will prevent grooving of the commutator that otherwise might be suspected to be caused by unsuitable brushes.

Operating Temperature Too High.—All insulating material such as paper and cotton materials have a maximum limit above which they will not retain their insulating strength and will simply char and eventually crumble, causing electrical faults in the windings. The materials which have the highest maximum operating temperature are mica, and synthetic resins like bakelite.

For the ordinary design of industrial motors the Standardization Rules of the American Institute of Electrical Engineers recommend the following as maximum temperatures for the different kinds of insulating materials specified:

"For cotton, silk, paper and other fibrous materials not so treated as to increase the thermal limit, 95 deg. C. (203 deg. F.). When measured by the thermometer, 80 deg. C. (176 deg. F.).

For cotton, silk, paper and other fibrous materials treated or impregnated and including enameled wire, 105 deg. C. (221 deg. F.). When measured by thermometer, 90 deg. C. (194 deg. F.).

For mica, asbestos, or other material capable of resisting high temperatures, in which the previous materials if used, are for structural purposes only and may be destroyed without impairing the insulating or mechanical qualities, 125 deg. C. (257 deg. F.). When measured by the thermometer, 110 deg. C. (230 deg. F.).

All parts of electrical machinery other than those whose temperature affects the temperature of the insulating material, may be operated at such temperatures as may not be injurious in any respect. But no part of continuous-duty machinery subject to handling in operation, such as brush rigging, shall have a temperature in excess of 100 deg. C. (212 deg. F.) for more than a very brief time.

Note.—When a thermometer is used to measure the maximum (hottest spot) temperature, a correction of 15 deg. C. is added to the thermometer reading in order to allow of the impossibility of locating the thermometer at the hottest spot, which will be beneath the insulation next to the meal of the conductor.

The hand is a very poor thermometer and should not be relied upon except as a general indicator of operating temperatures. Any temperature above 120 deg. F. is very uncomfortable to the touch but is well within the range of safe operation. Until a surface temperature of about 176 deg. F. is reached there is little danger to injury of insulation. The motor and generator should, however, be closely watched at this temperature and not allowed to go much beyond it except for a very short time.

Note.—Proper care and cleaning of the commutator and brushes should have been included under the head of cleaning. A rough or dirty commutator or brushes improperly fitted may cause sparking and the wearing of grooves in the commutator and may result in a low and unsteady voltage.

Finish Work On New Change-Over Device

For more than a year Joseph Basson, former president of Local Union No. 306, Motion Picture Projectionists I. A. T. S. E. & M. P. M. O., of New York City, and Ben Stern, both projectionists at the Rialto Theatre, Broadway at Times Square, New York City, have been working and experimenting to perfect a change-over device, which finally they have finished.

I have examined the new equipment and watched its operation. I can say without hesitation that it is good. It is entirely self-contained and is operated by a substantial and very clever push switch set in the projector pedestal. This switch is operated by the projectionist's foot.

The device has unique features, one of which is that it may be operated with equal facility either magnetically or by hand, the magnetic power being generated by current taken directly from the lines. Another distinctive feature is that it operates so that the shutter of projector No. 1 starts to close just a trifle before the one on projector No. 2 starts to open, or vice versa. The effect of this is that no appearance of double exposure is ever visible on the screen, even for the smallest fraction of a second.

The device is designed to be installed upon the end of the lamphouse cone, but may be mounted elsewhere if desired. If on the lamphouse cone it replaces the lamphouse dowser. The action is instantaneous. The picture may be "framed" without opening the shutter of the device.

It is remarkably well made and may be classed as high-grade equipment throughout. They will be placed upon the market in due time, whereupon I will tell you more about them.

As to Screen Surfaces

We are frequently asked what screen surface is best for some theatre auditorium. Such questions are needless because the Bluebook, pages 483 to 392g, Second Volume Bluebook of Projection supplies full data and screen surface tests enabling you to yourself select exactly the screen surface which will give the most efficient service in your auditorium.

However, remember that screen surfaces should be changed frequently. Six months is long enough to use any screen surface. They all gradually deteriorate in reflection power.

BETTER BUSINESS BUILDERS—EVERY WEEK

Fire Protection

(Continued from page 188)

centered there and most of my contracts were there.

As soon as our engineering was finished and our patents procured, we set about introducing the device. We did not immediately embark on a sales campaign. We wanted first to put the device through every practical demonstration and to satisfy public officials that it was everything we claimed it to be. So we made an installation in the Alleghany Theatre, a 4,200-seat house, one of the very first big theatres in the country. We invited the fire underwriters, the fire marshals of Philadelphia and Camden, N. J., the latter the big sister-city across the Delaware River; we invited the heads of the Departments of Public Safety, the School Superintendents, the chiefs of the Electrical Bureau—all the ranking officials of such departments as are created in all large communities for the protection of the public against such hazards as we had determined to wipe off the map. In every instance we found that our highest expectations were realized in the judgment of these officials.

At about this time we became the recipients of much advice to start a campaign to have our device made compulsory in theatres. We have listened to such advice, but have not acted upon it and while no one can accurately predict his judgment for all time, it is my present conviction that we will not attempt any such propaganda. I say this for two reasons; first, because I do not think it will be necessary, and secondly, because we do not want our device to be viewed as something which will be used only under compulsion. We want theatre owners to wish to use it, because in the final analysis it is for their own protection and that of their audiences, and I think it is psychologically unwise to put any stamp of compulsion upon its use.

From present indications it looks as if we will be fortunate to keep the suuply up to the demand. We have two factories now in operation and we have not found it easy to keep pace with the market call. I do not mean to infer that we are making no sales effort, for we are; we are making every possible sales effort and are rapidly expanding our selling organization to make an even stronger effort. We have every expectation of equipping every projection machine in the country with the Sentry Safety Control and we will not be satisfied until we have done it. It is a large order, but fire is every man's problem and it will not be met until we have completely covered the market. Our factories are expanding in size and number; we have at the present time two of them in operation. Both have been recently enlarged and we will not stop at two.

Our installations started in our home neighborhood of Philadelphia; to date the great majority of our installations have been in that district. The Stanley Comapny of America was our first big customer; today every one of their theatres is equipped with Sentry Safety Control and we have a standing order to equip each theatre they build or buy. The Comerford Circuit in Pennsylvania, the Wilmer & Vincent Theatres and many other circuits quickly followed suit. At first, as I have said, most of our business was done in the Pennsylvania region; the last few weeks, however, have brought contracts for installations from such widely separated points as California, Chicago, Atlanta, Portland.

It is only recently that we perfected distribution arrangements to give national service; we concluded an agreement with the National Theatre Supply Company to act as our agents. It may interest theatre owners in general that this concern showed their confidence to an extent of placing an initial order for 10,000 units of Sentry Safety Control.

It is a good deal less than a year that the Sentry Safety Control has been actually available to any theatre owner. It is less than a month that it has been available outside of the limited district served by our Philadelphia office.

We have, within the last few months opened a general headquarters in New York City and by our contract with National Theatre Supply Company are in a position to give immediate service to any theatre owner in any part of the country. All their branch offices are equipped to demonstrate, install and service.

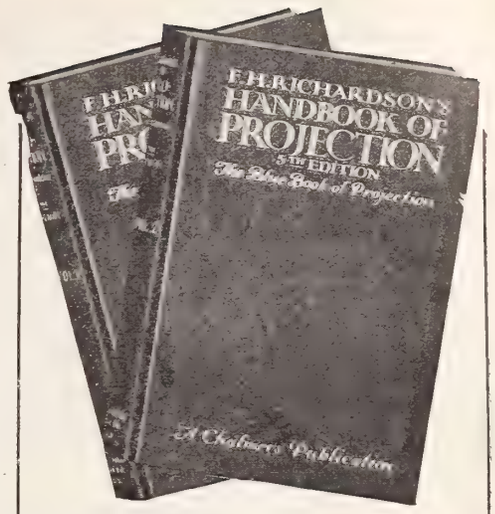
On the question of service we come to a phrase of our work that has caused some misunderstanding. I will try to explain it briefly.

The Sentry Safety Control is not for sale. We ask no theatre owner to make any capital investment in taking advantage of its protection, nor will we accept any. Its uses are available only on a leasing basis on the flat rate of $2.50 per week per machine. This means if a theatre has two projection machines, the weekly charge is $5; for each additional projector, add $2.50.

We have met some objection to the rental plan; we have been told by some exhibitors that they would pay almost any price in reason in an outright sale, but they would not listen to any rental plan. We are adamant on the rental plan for the reason that it insures our right to regularly inspect and service the device. We stake our reputation on the fact that it is automatic and unfailing and we must reserve the right to keep in touch with it.

The merit of the Sentry Safety Control is best indicated by the action of the insurance people toward it. The device is so positive in its action that the insurance companies have agreed to policies covering ignition of film, protecting booth equipment against fire. Just stop to analyze that for a moment and you will realize it is about the strongest endorsement the most skeptical could ask. As part of our service and sales standard, such an insurance policy will be handed to the exhibitor when the Sentry Safety Control is installed.

I am myself an exhibitor. I opened Dazzleland in Philadelphia in the year of 1904 and have been an exhibitor ever since. I believe I have been as much a part of this business in the division of theatre ownership and management as any individual in the business today; I understand the exhibitor's problems; I know his enthusiasms and prejudices. I understand thoroughly the occasional objection to leasing the Sentry Safety Control, but I am, nevertheless convinced that it is the soundest and safest way of distributing and operating this invention at its greatest efficiency. I cannot meet every exhibitor who eventually will employ it, but I do know that everyone I have met and who has objected to the leasing plan has been convinced by me that it was the best way. And, I ask you to remember, I am an exhibitor, not a salesman.



An Edition You Will Be Proud To Own

This new 5th Edition of Richardson's famous Handbook of Projection (The Blue Book of Projection) in two volumes is the most valuable and at the same time the least expensive aid to better projection you can buy anywhere.

Every theatre manager in the country should own this edition and keep it handy for reference. No projectionist can afford to be without it.

Volume I deals thoroughly with the fundamentals of projection and contains most of the matter of the old 4th edition. Volume II covers equipment and is largely all new matter.

Owners of the old 4th Edition need only buy Volume II to be up to date. However, most owners will prefer to get this new edition complete in both volumes with uniform blue flexible Leatherette binding.

Price for either volume alone $4.00
Price for both volumes together $6.00
Add Twenty Cents for Mailing

At Your Dealer or Direct from

Chalmers Publishing Company
516 Fifth Avenue, New York

BETTER BUSINESS BUILDERS—EVERY WEEK

Lightning

(Continued from page 190)

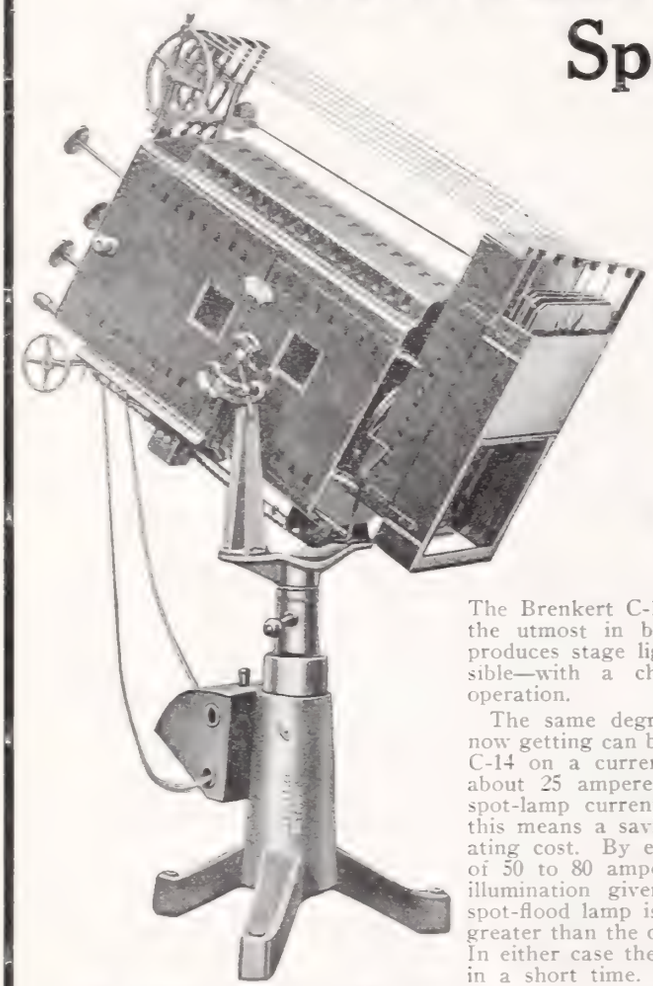
facing them. To accent these decorations, one or more spotlights may be placed at the corners of the balcony edge and directed diagonally across the theatre. If the decoration has some dominating color tone, such as gold, gelatine color screens are very adaptable.

In connection with crystal chandeliers, spotlights or floodlights may be directed at the crystals to produce a brilliant sparkle not obtainable in any other way. Add to this the color touches obtained from lamps among the crystals and a very pleasing effect is obtained.

These brief classifications are given to open the eyes of the theatre architect or manager to all the different treatments that he may use to obtain some desired effect. No one system is best—indeed, the best is a combination of four or five types. There are very few limitations except those noted. Some of the largest theatres are designed with no ceiling units at all—some of the smallest have successfully used them with no deleterious effects to good projection. Lighting provides a color treatment hard to obtain in any other way. A well designed, flexible lighting installation is one of the greatest assets the manager may inherit from the builder.

HIGHLY EFFICIENT!

The BRENKERT C-14 Spot-Flood Lamp



Take your choice
Increased Light
or
Decreased
Operating Costs

The Brenkert C-14 spot-flood lamp will give the utmost in brilliance and efficiency. It produces stage light just as cheaply as possible—with a choice of two methods of operation.

The same degree of illumination you are now getting can be produced by the Brenkert C-14 on a current as low as 30 amperes—about 25 amperes lower than the ordinary spot-lamp current. For the smaller theatre this means a saving of nearly 50% in operating cost. By employing the usual current of 50 to 80 amperes, the intensity of stage illumination given by the Brenkert super-spot-flood lamp is approximately 80 per cent greater than the ordinary spot-lamp intensity. In either case the Brenkert will save its cost in a short time.

Distributed in U. S. by National Theatre Supply Company. In Canada by theatre supply dealers.

BRENKERT LIGHT PROJECTION CO.
Engineers and Manufacturers
DETROIT, MICHIGAN

Brenkert

Effects

(Continued from page 192)

circuit controlled from projection room. Blue side floods, or borders and foots, could be used for blue lighting on the stage. The effect could be geared down to be run by a small motor.

HOW TO BUILD IT—Make a light wood or metal frame, A, 3⅞ inches wide, inside measure. This size takes spools from a No. 3A postcard size film and may be varied to take other size spools. Secure two empty film spools, B-C, of the type used in Kodaks. Fit spool, C, to the lower end of the frame by means of screws fitting loosely in holes drilled in the frame. See detail H. Fit spool, B, in like manner at the top of frame except that a small crank, F, is placed in one end of the spool. The crank can be fashioned from an ordinary square screw hook. Two cross slats, D, act as gliders to hold the effect strip steady and in focus. The effect proper is on the paper strip, E, and consists of small pin point holes through which the light shines and as the strip is slowly unrolled the myriads of projected light beams appear on the drapes and screen as small light spots and creates the effect of falling snow. The effect strip should, of course, travel from bottom to top of frame for the very same reason that a slide is placed upside down in its holder. The black and red paper strip that comes with Kodak film is just the thing to use for effect strip. Spools and paper strips may be had for the asking at any photo shop doing Kodak finishing. Needless to say, that the effect is placed on the stereopticon and focused.

The screws holding the lower spools should be tightened to give the effect strip proper tension.

Diagram G shows how the effect can be operated by a small motor placed on the floor and connected to the effect by means of a drive shaft and a worm drive or a gear or two. Pulleys and belt could be substituted for the shaft. A quick way to punch holes in the paper strip: a number of pins are driven through a piece of wall board after which another piece is fastened over the pin heads to prevent the pins coming out.

The Lon Chaney of Film Trade Boards

(Continued from page 173)

he's better looking than that. But even then you can get the point of Jay's story of his luncheon with a well known film man, at which Mrs. Emanuel was present.

"I don't wish to be impertinent," he fended, "but I'd like to know how in thunder a beautiful woman like you came to marry a face like that."

Mrs. Emanuel knows the answer. She didn't marry him for his looks. It was his personality that landed him the matrimonial contract, just as it has landed thousands of contracts for Metro. This writer has known Jay for some fifteen years and has watched his growth from a one-house man to his present position with real interest. He was using "Service" for his motto long before the producers discovered the idea, and service, genuine, friendly service, is at the back of his progress. That is why he has gotten ahead.

BETTER BUSINESS BUILDERS—EVERY WEEK

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
Sos Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,548
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

Why We Offer You a Dollar

MOVING PICTURE WORLD is told constantly that this Picture Chart is helpful to exhibitors everywhere. For a while we depended upon producers to give us accurate information to use in its columns; but changes made in a print after the New York showing from which we get review footage are never relayed to us, and sometimes even review footage is carelessly given. You need dependable information. So, as soon as an error of a major sort—anything likely to work hardship on an exhibitor, is found by you and communicated to us, we get in touch with the producer and as soon as we can get the check-up we send you a dollar—it doesn't pay for your good will, but it recompenses you somewhat for the trouble of writing the letter. We want accuracy for your sake. If we can't get it first-hand we are willing to make our accuracy-bucks bring it to us, and that's more than anybody else does in the interest of dependable picture information.

	Kind of Picture	Review	Feet
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569
Blood Ship (Bosworth)	Virile Sea melo	July 23..	6,843
Waldorf			
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,585
Fate of a Flirt (Revier)	Comedy drama		5,793
Perfection			
Fighting Youth (W. Fairbanks)	Melodrama		4,780
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,495
Great Sensation (W. Fairbanks)	Melodrama		4,474
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,0
International Twelve			
Novelty Twelve			1,00
Famous Paintings	De Luxe dramas		2,60
Real Charleston	Lesson novelty	April 24..	2,00
The Angelus	Drama de luxe	May 15..	2,00
Wooden Shoes	"International"	May 8..	...

EDUCATIONAL FILM CORP.

		1926	
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Tail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl
Bruce Scenics	Two issues	July 23..	1 rl
Meet the Folks (J. Adams)	Christie comedy	July 23..	2 rls
Capers of a Camera	Hodge-Podge	July 30..	1 rl
Sure Cure	Mermaid comedy	July 30..	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30..	1 rl
High Spots (St. John)	Comedy	Aug. 6..	2 rls.
His Better Half	Lloyd Hamilton com.	Aug. 6..	2 rls.
Monty of the Mounted	Lupino Lane com.	Aug. 6..	2 rls.
Hold Fast (Bowes)	Cameo comedy	Aug. 13..	2 rls.
Art for Heart's Sake	Sullivan cartoon	Aug. 13..	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20..	1 rl.
Bubbles of Georgraphy	Hodge-Podge	Aug. 20..	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20..	2 rls.
Non-Stop Fright	Sullivan cartoon	Aug. 27..	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27..	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27..	2 rls.
Holly-Nuts	Curiosities	Aug. 27..	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27..	2 rls.
Jack From All Trades	Sullivan cartoon	Sept. 10..	1 rl.
Outdoor Sketches	Bruce scenic	Sept. 10..	1 rl.

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

F B O

Features		1926	
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,34[illegible]
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18.	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476
Great Mail Robbery	Marine-mail melo.	July 2..	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9..	6,680
Not For Publication	Political drama	July 23..	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30..	6,257
Mojave Kid (Bob Steele)	Action western	Aug. 6..	4,912
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20..	5,998
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20..	5,700
Clancy's Kosher Wedding (G. Sidney)	Farc cvmedy	Sept. 10..	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10..	5,093

Short Subjects

Big Charade	Fighting Hearts	June 26..	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5.	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16..	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16..	2 rls
Campus Romeos	Fat Men	July 23..	2 rls
A Permanent Rave	"Beauty Parlor"	Aug. 6..	2 rls.
How High is Up?	Fat Men	Aug. 6..	2 rls.

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20..	6 rls.
Ragtime (Bowers-De la Motte-Ellis)	"Jazz" com.-dr.	Sept. 3..	6,700

FIRST NATIONAL

		1926	
Ranson's Folly (Barthelmess)	Romantic drama	May 29	7,327
Brown Derby (Johnny Hines)	Comedy	June 5	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26	7,77[illegible]
Ella Cinders (Colleen Moore)	Comedy	June 26	6,540
Puppets (Sills)	Drama	July 3	7,469
Senor Daredevil (Ken Maynard)	Western	July 10	6,400
Men of Steel (Sills)	Melodrama	July 24	9,14[illegible]
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,44[illegible]
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,72[illegible]
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,844
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6.	6,30[illegible]
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13.	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20.	6,77[illegible]
Stepping Along (Johnny Hines)	Comedy	Nov. 27	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29.	6,11[illegible]
Silent Lover (Milton Sills)	Desert drama	Dec. 4	6,5[illegible]
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11.	6,80[illegible]
White Black Sheep (Barthelmess)	Melodrama	Dec. 18.	6,7[illegible]
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25.	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7,83[illegible]
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,44[illegible]
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22.	5,62[illegible]
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,32
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26	5,44[illegible]
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5.	6,427
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,16
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,30[illegible]
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,55[illegible]
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,73[illegible]
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,76[illegible]
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,70[illegible]
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,60[illegible]
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25..	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2..	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9..	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16..	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23..	6,400
White Pants Willie (Hines)	Gag comedy	Aug. 6..	6,350
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13..	6,585
Patent Leather Kid (Barthelmess)	World War special	Aug. 20..	11,412
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3..	7,179
Poor Nut (Jack Mulhall)	College comedy	Sept. 10..	6,897

FOX FILM CORP.

Features		1926	
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,96[illegible]
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,82[illegible]
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,02[illegible]
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,49
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,97
Midnight Kiss	Comedy drama	Aug. 7..	5,02
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,74[illegible]
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,00[illegible]
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4.	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	5,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,908
International Eucharistic Congress	Religious	Nov. 20.	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,385
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec 25..	5,247
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5.	5,508
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,42[illegible]
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,78[illegible]
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,946
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480
Slaves of Beauty (Herbert-Tell)	Light comedy-dr.	June 11..	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11..	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18..	4,816
The Secret Studio (Borden)	Comedy drama	June 25..	5,870
Singed (B. Sweet-W. Baxter)	Drama	July 16..	5,790
Paid to Love (O'Brien-Valli)	Romance	Aug. 6..	6,898
Tumbling River (Tom Mix)	Fast western	Aug. 27..	4,670

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12.	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls
A Man About Town	O. Henry series	July 16..	2 rls
Snow Rambles	Variety	July 16..	1 rl
A Hot Potato	Van Bibber	July 23..	2 rls
Cupid and the Clock	O. Henry series	July 23..	2 rls
Mum's the Word (Phipps)	Comedy	Aug. 20..	2 rls.

GOTHAM PRODUCTIONS

Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
		1927	
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

LE ROY FILMS

When New York Was Younger	Novelty specialette	July 16..	1 rl

METRO-GOLDWYN-MAYER

Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford Brian)	College comedy-d	May 15	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,467
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,049
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,509
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan 8	8,690
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616

	Kind of Picture	Review	Feet
		1927	
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16..	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30..	7,899
Adam and Evil (Cody-Pringle)	Farce	Aug. 13..	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27..	6,312
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13..	....
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10..	8,500
Mockery (Chaney)	Russian drama	Sept. 10..	5,967

LUMAS PICTURES CORP.

Satin Woman (Mrs. W. Reid)	Drama	Aug. 13..	7 rls.

PARAMOUNT

		1926	
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,780
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (K. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,094
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,878
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25..	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2..	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9..	4,926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16..	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23..	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23..	5,869
Rolled Stockings (Hall-Brooks)	College com.-dr	July 30..	6,247
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6..	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6..	5,617
Barbed Wire (Pola Negri)	War drama	Aug. 13..	6,951
Wings	Aviation special	Aug 20..	....
Soft Cushions (Douglas MacLean)	"Arabian Nights" com.	Aug. 27..	7,000
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3..	7,643
Service for Ladies (Menjou)	Farce	Sept. 3..	6,170
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10..	5,862

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review 1927	Feet
Chasing Rainbows	Terry cartoon	Jan. 22..	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22..	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22..	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Sink or Swim	Terry cartoon	Feb. 5..	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5..	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5..	2 rls
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	1 rl
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	1 rl
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls
Pathe Review 22-23	Magazine	June 4..	1 rl
Digging for Gold	Terry cartoon	June 4..	1 rl
Hunting for Germans	Will Rogers' trip	June 4..	1 rl
Pride of Pikeville (Turpin)	Sennett comedy	June 4..	2 rls
Flying Feet	Sportlight	June 4..	1 rl
Chills and Fever	Sportlight	June 4..	1 rl
Curled in the Excitement	Sennett comedy	June 11..	2 rls
Hard Cider	Terry cartoon	June 11..	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18..	....
Died in the Wool	Terry cartoon	June 18..	1 rl
Fluttering Hearts (Chase)	Comedy	June 18..	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18..	2 rls
Pathe Review 24	Magazine	June 18..	1 rl
Big Reward	Terry cartoon	July 2..	1 rl
Riding High	Terry cartoon	July 2..	1 rl
Pathe Review 27	Magazine	July 2..	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2..	2 rls
One-Man Dog	Terry cartoon	July 2..	1 rl
Love Nest	Terry cartoon	July 23..	1 rl
Frontier of Sport	Sportlight	July 23..	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23..	2 rls
Pathe Review 28	Magazine	July 23..	1 rl
Pathe Reviews 29-30	Magazine	July 30..	1 rl
Subway Sally	Terry cartoon	July 30..	1 rl
With Will Rigers in London	Rogers series	July 30..	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30..	1 rl
The Bully	Terry cartoon	July 30..	1 rl
And Life As It Isn't	Terry cartoon	Aug. 6..	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6..	1 rl.
College Kiddo	Sennet comedy	Aug. 6..	2 rls.
Roaming the Emerald Isle	Will Rogers series	Aug. 13..	1 rl.
Smith's Candy Shop	Smith family	Aug. 13..	2 rls.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13..	2 rls.
Pathe Review 33	Magazine	Aug. 13..	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20..	....
Scents and Dog Sense	Sportlight	Aug. 20..	1 rl.
Red Hot Sands	Terry cartoon	Aug. 20..	1 rl.
With Love and Hisses	Hal Roach comedy	Aug. 27..	2 rls.
Hook, Line and Sinker	Terry cartoon	Aug. 27..	1 rl.
Pathe Reviews 34, 35	Magazine	Aug. 27..	1 rl.
A Hole in One	Terry cartoon	Sept. 10..	1 rl.
On the Hook	Sportlight	Sept. 10..	1 rl.
Smith's Pony	Smith Family	Sept. 10..	2 rls.
Pathe Review 38	Magazine	Sept. 10..	1 rl.

Features	Kind of Picture	Review 1927	Feet
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16..	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23..	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4..	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4..	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11..	4,338
Code of Cow Country (B. Roosevelt)	Action western	June 11..	4,572
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25..	4,740
Little Firebrand (E. Thornton)	Comedy	July 2..	4,635
Two-Gun of Tumbleweed	Western	July 23..	5,000
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6..	5,844
Skeedaddle Gold (Wally Wales)	Western	Aug. 6..	4,562
Phantom Buster (B. Roosevelt)	Western	Aug. 20..	4,497
White Pebbles (Wally Wales)	Western	Aug. 20..	4,483
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27..	4,864
Hidden Aces (Hitchison)	Melodrama	Sept. 3..	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3..	6,788
Border Blackbirds (Maloney)	Punch western	Sept. 10..	5,726

PREFERRED PICTURES

			1926	
Romance of a Million Dollars	Melodrama		Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic		Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.		Oct. 30..	5,200
His New York Wife (Alice Day)	Comedy drama		Nov. 27..	5,400
			1927	
Exclusive Rights (L. Rich)	Politics-melodrama		Jan. 22..	6,907

PRODUCERS DISTRIBUTING CORP.

			1925	
Coming of Amos (Rod LaRoque)	Comedy-drama		Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama		Oct. 3..	7,441
Simon the Jester (O'Brien-Rich)	Comedy-drama		Nov. 28..	6,561
Road to Yesterday (J. Schildkraut)	Tense drama		Dec. 12..	9,984
			1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.		Jan. 2..	7,803
Steel, Preferred (star cast)	Steel industry dr.		Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama		Jan. 23..	7,431
Rocking Moon (Tashman-Bowers)	Alaskan drama		Jan. 30..	6,011
Danger Girl (Priscilla Dean)	Comedy-drama		Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.		Feb. 13..	6,099
Three Faces East (Jetta Goudal)	Suspense-spy-melo.		Feb. 20..	7,413
Fifth Avenue (De La Motte)	Human int. drama		Feb. 20..	5,403
Wild Oats Lane (Viola Dana)	Melodrama		Apr. 10..	6,908
Red Dice (Rod LaRocque)	Underworld melodrama		May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western		May 8..	6,253
Volga Boatman (W. Boyd-E. Fair)	Melodrama		Apr. 24..	10,566
Paris at Midnight (Jetta Goudal)	Melodrama		May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama		May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama		May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy		May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.		June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama		June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama		June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon		June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy		June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama		July 3..	5,863
Meet the Prince (Jos. Schildkraut)	Comedy-Drama		July 3..	5,900
Sea Wolf (Ralph Ince)	Jack London story		July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama		July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama		July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy		July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.		Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama		Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama		Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy		Oct. 23..	6,730
Pals in Paradise (star cast)	Kyne mining story		Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce		Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers		Dec. 18..	7,460
			1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western		Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy		Jan.15..	6,421
Man Bait (Marie Prevost)	Comedy drama		Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy		Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama		Apr. 9..	6,198
Rubber Tires (Ford-Love)	Auto comedy		Apr. 9..	6,303
King of Kings	Biblical drama		Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy		May 9..	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.		May 14..	7,820
Heart Thief (Schildkraut-dePutti)	European drama		May 21..	6,035
Fighting Love (Jetta Goudal)	Desert drama		June 4..	7,107
Vanity (Leatrice Joy)	Melodrama		June 18..	5,922

RAYART

			1925	
Midnight Limited (star cast)	Railroad melodrama		Dec. 27..	5,250
			1926	
Call of the Klondike (Glass-Dwan)	Melodrama		Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.		Sept. 4..	5,300
Silent Hero (Bonaparte, dog)	Northwest melodrama		Aug. 20..	5,502

RED SEAL

			1926	
Toot! Toot! (Ko-Ko)	Fleischer cartoon		July 17..	1,000
Hair Cartoons	Marcus cartoon		July 31..	1,000
Seelview (Issue E)	Pictorial		July 31..	1,000
Searchlight (Issue H)	Pictorial		Aug. 7..	1,000
Song Car-tune	Song series		Aug. 7..	1,000
Marvels of Motion	Issue L		Sept. 4..	800
Morning Judge	Carrie of the Chorus		Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon		Sept. 11..	1,000
Film Reporter	Series		Sept. 11..	1,000
Churchyards of Old America	Humor		Sep. 25	1,000
Film Reporter (Issue B)	Sport subjects		Oct. 9..	1,000
Berth Mark	Carrie of Chorus		Oct. 9..	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
1926			
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723
1927			
Closed Gates (Harron-Novak)	**Emotional dama**	**May 28..**	**5,563**
Stranded (Shirley Mason)	Studio melodrama	Sept. 10..	5,414

TIFFANY PRODUCTIONS, INC.

Fools of Fashion (Busch)	Comedy drama	Oct. 9..	6,482
College Days (Marceline Day)	College com-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11..	6,100
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24..	6,024
Broken Gate	Emotional drama	Jan. 15..	5,300
Princess From Hoboken	Farce comedy	....	....
Enchanted Island	Romantic drama	June 25..	4,887
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9..	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16..	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30..	5,182
Tired Business Man	Comedy	....	....
Lightning	Zane Gray drama	....	....
Wild Geese	Human drama	....	....

UFA FILMS

Tartuffe, the Hypocrite (Jannings)	German prodn.	Sept. 3..	6,053

UNITED ARTISTS

1926			
Son of the Sheik (Valentino)	**"Sheik" sequel**	**Aug. 7..**	**6,685**
Sparrows (Mary Pickford)	**Comedy drama**	**Oct. 9..**	**6,000**
1927			
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	**Civil War comedy**	**Feb. 12..**	**7,500**
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13..	7,456

UNIVERSAL

Features			
1926			
Under Western Skies (Norman Kerry)	**Western**	**July 10..**	**6,352**
The Terror (Art Acord)	**Western**	**July 10..**	**4,862**
Man in the Saddle (Gibson)	**Western**	**July 17..**	**5,492**
Poker Faces (Horton-LaPlante)	**Farce comedy**	**July 24..**	**7,808**
Whole Town's Talking (E. E. Horton)	**Farce comedy**	**Aug. 14..**	**6,662**
Wild Horse Stampede (Hoxie)	**Western**	**July 31..**	**4,776**
Runaway Express (Daugherty-Mehaffy)	**R. R. thriller**	**Aug. 28..**	**5,865**
Her Big Night (Laura LaPlante)	**Farce comedy**	**Sept. 4..**	**7,603**
Old Soak (Jean Hersholt)	**Comedy drama**	**Sept. 11..**	**7,445**
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	**Western**	**Oct. 9..**	**4,766**
Take It from Me (Reginald Denny)	**Comedy drama**	**Oct. 16..**	**6,649**
Michael Strogoff	**Russian Melodrama**	**Oct. 30..**	**9,315**
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,600
Buckaroo Kid (Hoot Gibson)	**Farce-drama-western**	**Nov. 20..**	**6,107**
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
1927			
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	**South African drama**	**May 28..**	**5,252**
Painting the Town (Tryon)	Farce comedy	June 25..	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25..	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23..	5,416
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6..	5,751
Silk Stockings (La Plante)	Married life com.	Aug. 20..	5,947
Les Miserables (star cast)	Hugo's novel	Aug. 27..	7,713
Les Miserables	Long version	..	11 rls.

Short Subjects			
1926			
Tenderfoot Courage	Mustang western	Feb. 5..	2 rls
In for Life (Neely Edwards)	**Bluebird comedy**	**Feb. 12..**	**1 rl**
Meet the Husband (Arthur Lake)	**Comedy**	**Feb. 12..**	**1 rl**
Snookums Disappears	Newlyweds	Feb. 19..	2 rls
A Strange Inheritance	Mustang comedy	Feb. 19..	2 rls
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls
Ranger's Romance (Fred Gilman)	Short western	Feb. 26..	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl
1927			
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5..	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rls
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	June 11..	2 rls
Snookum's Asleep	Newlyweds	June 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11..	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18..	2 rls
What An Excuse	Excuse Makers	June 18..	2 rls
Barrymore Tommy (Gilman)	Short western	June 18..	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2..	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2..	2 rls
Plumed Rider (Gilman)	Western	July 2..	2 rls
Roaring Gulch (E. Cobb)	Western	July 2..	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16..	1 rl
Buster's Handicap	Buster Brown	July 16..	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16..	1 rl
Jane's Relations	What Happenedt o Jane	July 16..	2 rls
Snookums Cleans Up	Newlyweds	July 16..	2 rls
Pawns and Queens	Short western	July 23..	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30..	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30..	1 rl
Horse Trader (Gilman)	Western	July 30..	2 rls
Trail of the Tiger (Daugherty)	Circus serial	Aug. 6..	....
Oswald Cartoons	Winkler cartoon	Aug. 13..	1 rl.
Keeping in Trim	Keeping Up with Jonses	Aug. 20..	2 rls.
Please Don't	Excuse Makers	Aug. 20..	2 rls.
Scrappin' Fool (Bob Curwood)	Short western	Aug. 20..	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27..	1 rl.
All Wet	Gumps series	Aug. 27..	2 rls.
Buster Come On	Buster Brown	Aug. 27..	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10..	2 rls.
Fighting Texan (F. Gilman)	Short western	Sept. 10..	2 rls.
Newlyweds' Troubles	Newlyweds series	Sept. 10..	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10..	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10..	1 rl.

WARNER BROS.

1926			
Night Cry (Rin-Tin-Tin)	**Dog melodrama**	**April 24..**	**6,300**
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,731
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	**Comedy drama**	**May 29..**	**5,262**
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	**Farce-comedy**	**June 26..**	**6,107**
Footloose Widows (Fazenda-Logan)	**Farce-comedy**	**July 3..**	**7,163**
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	**Melodrama**	**Oct. 16..**	**6,945**
My Official Wife (Rich-Tearle)	**Drama**	**Nov. 6..**	**7,846**
Private Izzy Murphy (Jessel)	**Comedy**	**Oct. 30..**	**7,885**
The Better 'Ole (Syd Chaplin)	**Supercomedy**	**Oct. 23..**	**8,649**
Millionaires (Sidney-Fazenda-Gordon)	**Heart-int. Hebrew com.**	**Nov. 20..**	**6,903**
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,810
1927			
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	**Light comedy**	**Feb. 5..**	**6,972**
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	**Classic romance**	**Feb. 12..**	**10,049**
Hills of Kentucky (Rin-Tin-Tin)	**Dog melodrama**	**Feb. 26..**	**6,271**
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,820
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11..	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18..	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25..	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9..	6,767
What Happened to Father (W. Oland)	Character farce-com.	July 9..	5,567
Black Diamond Express (Blue)	Railroad melodrama	July 23..	5,803
Heart of Maryland (D. Costello)	Civil War melo.	July 30..	5,968
Desired Woman (Irene Rich)	Desert drama	Sept. 3..	6,408

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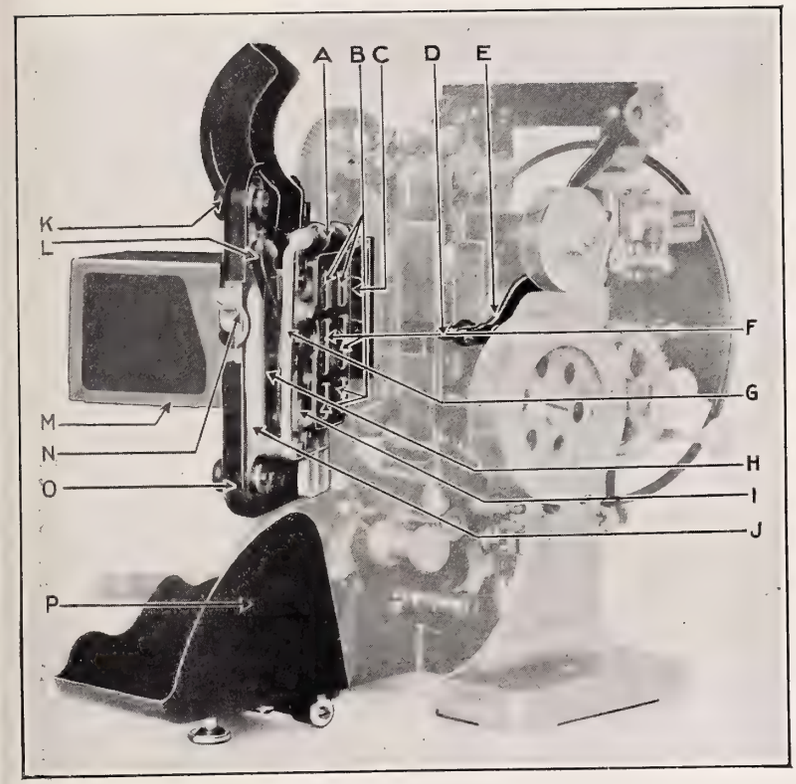

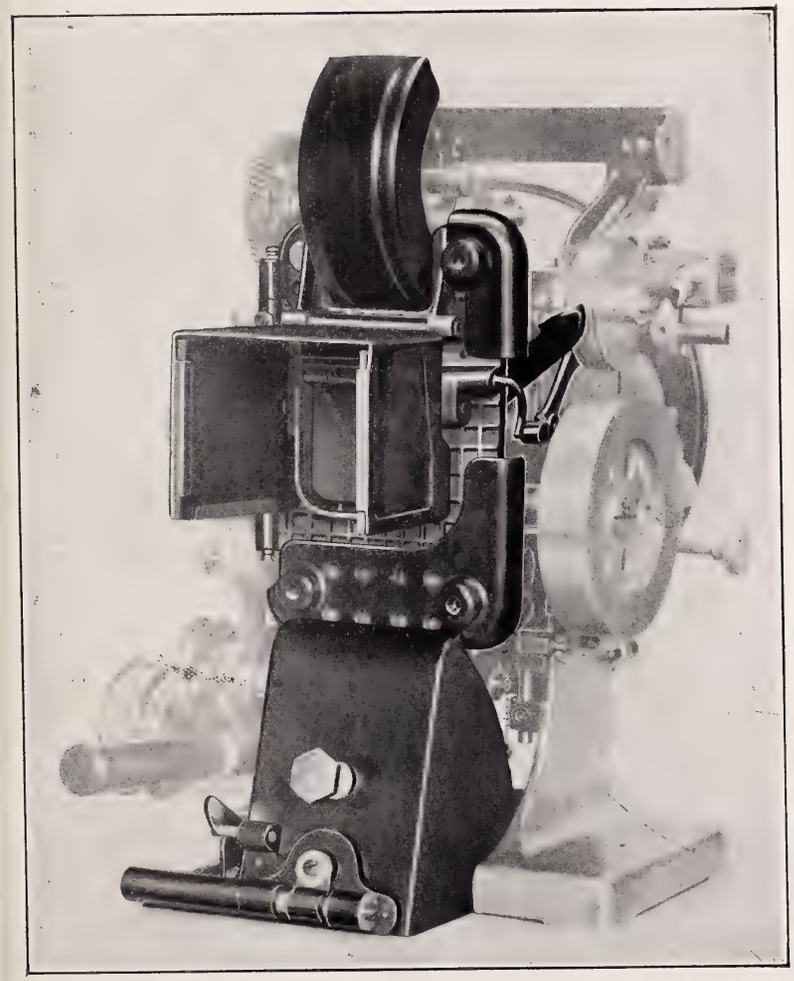

The New Power's Film Gate and Lower Fire Shield

Explanation of Parts

A—Lateral guide roller—This guide roller is split and the assembly so constructed as to maintain at all times lateral stability of the film and consequently the projected picture.

B—Upper and lower film pads—These pads are of hardened steel, ground, highly polished and beveled, and so held under tension as to assure a perefctly square contact with the film at all times. They are maintained under sufficient tension to insure steady projection and no adjustment is necessary.

C—Film plate pad to which is attached the upper and lower film pads together with the central film pad and their respective tension springs.

D—Gate lock screw—This stud is fastened rigidly to the mechanism frame having no adjustment and affords a positive lock for the gate assembly.

E—Fire shuter lift lever—A newly designed link between the fire shutter governor and the fire shutter proper. The new design insures positive raising and lowering of the shutter at approximately 50 film feet per minute.

F—Central film pads—These pads are maintained under lighter pressure than B and their sole function is to keep the film in focus over the aperture. These pads, like the upper and lower film pads, are of hardened steel, ground and highly polished.

G—Rear baffle plate—This plate is rigidly attached to the front or support plate and carries the lateral guide roller, upper film shield, gate latch, insulated trip lever, gate stop, and film pad plate assembly. This plate is interposed between the front plate and the film pad plate in such a manner as to insure at all times a constant flow of cool air rising between the front plate and the rear plate and also between the rear plate and the film pad plate. By this means it is possible to keep the film pad tension springs at a temperature considerably below the point at which they would lose their temper and at the same time keep the rear plate and the entire assembly at a much lower temperature than the front or support plate.

H—Air space between G and J.

I—Air space between G and C.

J—Front plate (radiating and insulating heat shield)—This plate is scientifically designed to eliminate warpage under severe heat and is a support for the entire gate structure.

K—Upper heat insulating cap—This cap is made of bakelite and is entirely insulated from the metal front plate, eliminating the possibility of the projectionist burning his fingers.

L—Insulated gate latch lever—The gate latch lever is positive in action and is insulated with a bakelite trip, thereby protecting the projectionist from the heat when opening the gate.

M—Light shield to protect the projectionist's eyes from the intense spot on the aperture. This shield may be readily attached and detached. It is not fastened in any way.

N—Fire shutter pivot pin—This part entirely new in design lifts or lowers the fire shutter perfectly freely at all times, there being no danger of its becoming bound in the bearings.

O—Lower heat insulating cap—This cap also is of bakelite and entirely insulated from the metal front plate. It is an assurance against discomfort to the projectionist and the film coming in contact with any hot metal part.

P—Lower loop protector—This newly designed assembly is self-locking and is so constructed that it opens downward rather than laterally as in the former design. The latch is so placed that it falls readily over the index finger of the projectionist when his thumb and index finger are engaged with the knob to open the shield. The shield proper is maintained under slight tension so that it may be operated at will but without the slightest noise.

POWER'S DIVISION
INTERNATIONAL PROJECTOR CORP.
90 GOLD ST. NEW YORK

The ROSE of KILDARE

BY GERALD BEAUMONT

THOUGH the blue seas divide us, My cushla machree,
The love light will guide us and waft thee to me
When the moon's swinging low, twill be seeking a kiss
From the Flower of Erin whose lips I will miss,
And the night wind will sob, while my heart in despair
Will be all in you, callin you—ROSE OF KILDARE

That was the song the Irish lad sang to his colleen in old Erin before he sailed for America. . . . It was years before the sweet ballad was heard again—this time in a rough mining camp—and it ended in a sob!

There's a real heart pull in this romance of two worlds and two generations—and talk about AUDIENCE APPEAL—you've got it 100% with such stars as

HELENE CHADWICK
HENRY B. WALTHALL and
PAT O'MALLEY

and superb supporting cast.
Direction, DALLAS FITZGERALD

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IN THIS ISSUE: $175,000 survey of K-A-Orpheum for Stanley Fox seeks big Publix theatre in Brooklyn

MOVING PICTURE WORLD

VOLUME 88
NUMBER 4

—The Showman's Business Paper—

SEPTEMBER 24, 1927
PRICE 25 CENTS

HAIL! HAIL! OUR GANG'S ALL HERE

(See Inside This Cover)

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TOUCHDOWN

FOR M-G-M'S "OUR GANG"

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HAVE you seen
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IT'S a pleasure to add this
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TO M-G-M's Big-Time program.
THE next Hal Roach "Our Gang"
IS "The Old Wallop," and it's
POSITIVELY those kids' best yet!
M-G-M Shorts are certainly *there!*

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(really the best!)

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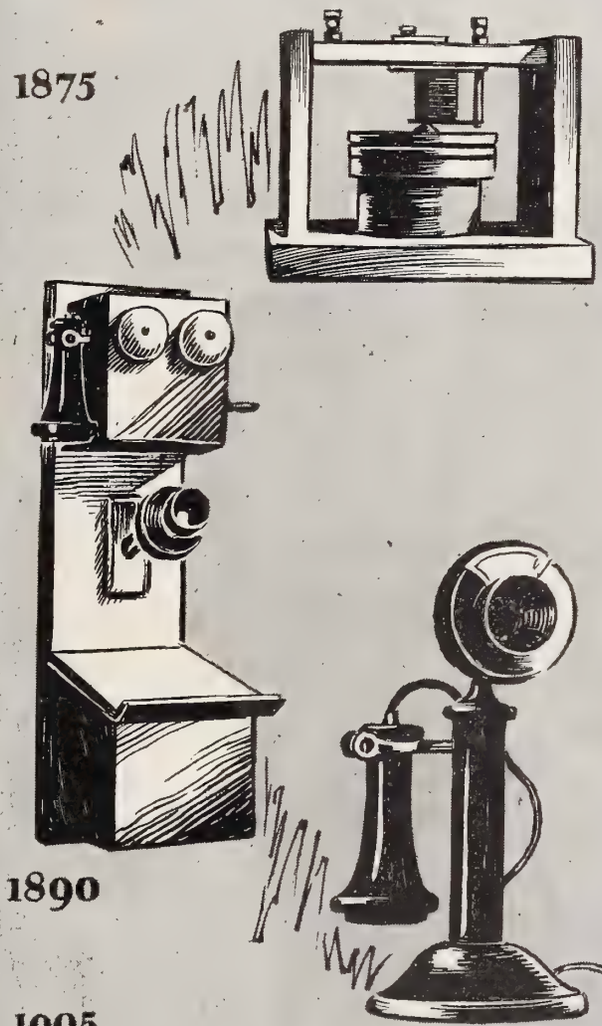

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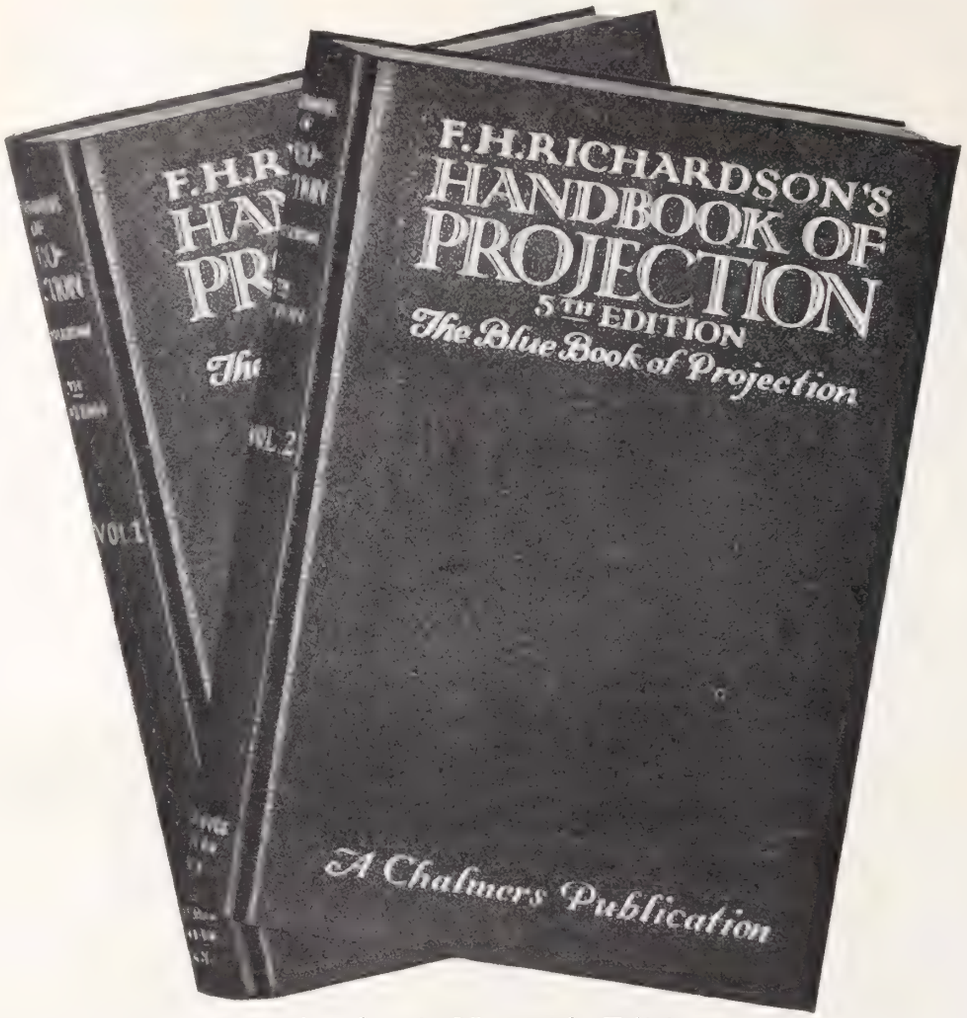

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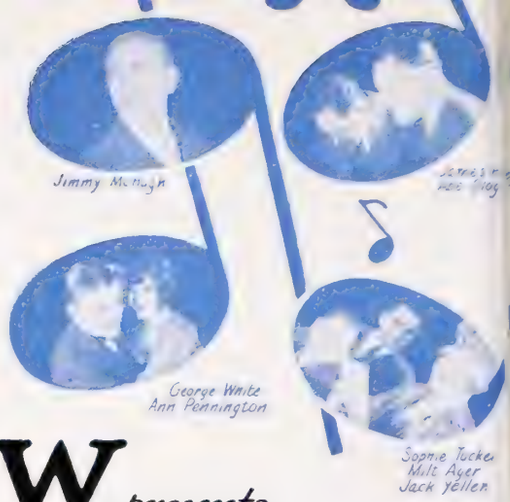
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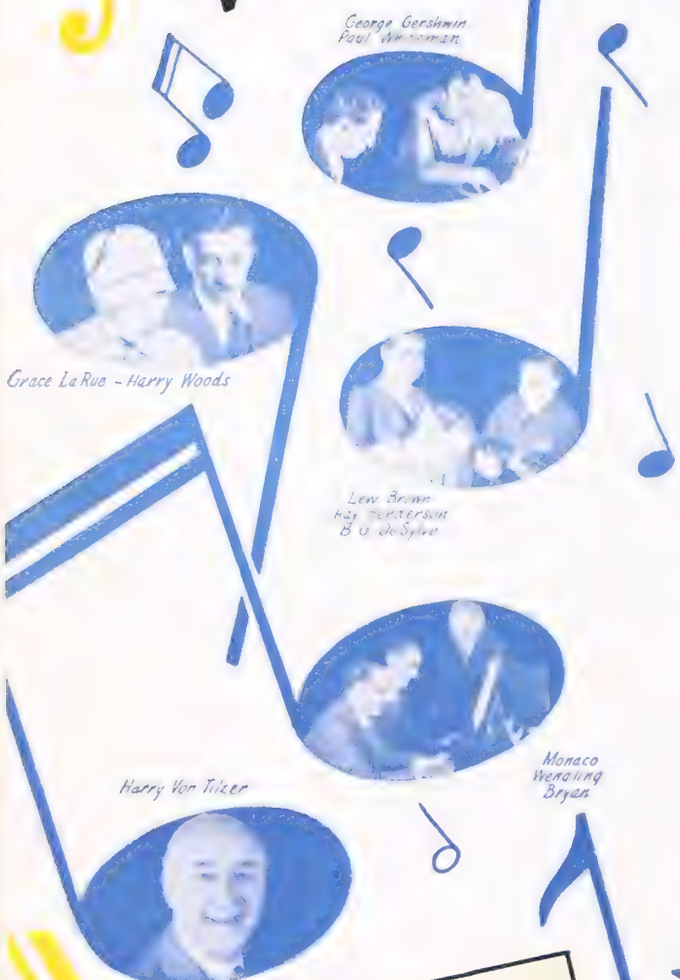

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NEWS ITEM

St. Louis exhibitor has been fined for selling a ticket without having a seat. And yet we hear much of overseated St. Louis.

Vol. 88 **New York, September 24, 1927** **No. 4**

Pathe's Studio For Warehouse

The old Pathe Studio at 134th street and Park avenue, which has been under lease to International for 3 years and used as a subsidiary to the Cosmopolitan Studio at 127th street and Second avenue, New York, will be closed upon the expiration of the lease on Oct. 1. It is said that it will be turned into a warehouse.

Thaw Going West

Harry Thaw's Kenilworth Pictures Co., which has been operating there, will temporarily suspend activities while the productions are edited. They consist of 2 two-reelers and one five-reel feature, all comedies. Charles Davenport directed the latter, which was scenarized from an original story by Tom Bret.

Thaw announced this week that he will leave for Hollywood on Dec. 1. His treasurer and business manager, Sidney Edwin Werner, will accompany him.

King To Go West

Henry King, the Goldwyn director, who has been loaned to Joseph M. Schenck to produce "The Darling of the Gods" for the United Artists, will return to the Coast Oct. 15. He is stopping at the Warwick Hotel. He will return to New York about March 1, 1928, following the completion of "The Darling of the Gods" and will make his next big production in the East.

Berlin Cable

(Moving Picture World Bureau, Berlin, Sept. 21.)

The opening of Defina pictures, "Three Hours," "Alpine Tragedy" and "Camille," found enthusiastic audiences. The young successful director, Bruno Rahn, died after the premiere of his last picture. The conflict between exhibitors of Germany and Metro is now settled. Lya Mara and Phil Kaufman have arranged a prize contest for the best film idea. Artur Ziehm of Film Exchange is bankrupt with 1,250,000 marks minus. All studios are busy.

Stanley-Keith-Orpheum Merger Almost Set; Murdock and McGuirk Con Over New Survey

$725,000 Permit

Louisville—A permit valued at $725,000 was issued Monday by the Building Inspector to the Theater Realty Co. for the proposed Loew Theatre to be erected at 630 South Fourth Street. The Fuller Co. of Chicago is the contractor and John Eberson, also of Chicago, is architect. The structure will be four stories in height. The building will cost in excess of $1,000,000 when completed, it was said.

Nichols Discharged

Kansas City.—James B. Nichols, manager of the Bonaventure Theatre, who was arrested recently on a fugitive warrant charging him with making a false statement to an Atchison, Kas., bank, was discharged this week after a hearing on a writ of habeas corpus in the circuit court at Kansas City. Judge Latshaw ruled Nichols had been illegally held.

Practically All Differences Are Ground Out At Tuesday Meeting of Film Magnates

By Merritt Crawford

THE merger of the Stanley Co., and Keith-Albee-Orpheum Theatre interests, long in the rumor stage and often reported as about to be concluded, may now be definitely stated as at last practically set. It may be a week or ten days before formal announcement is made that the mammoth combine has at last been realized or it may be several weeks before the final details are concluded to the satisfaction of the bankers, John J. Murdock and President John J. McGuirk, of the Stanley Co., but no obstacles can present themselves at this stage, which will do more than briefly delay the signing of the final papers.

An all day conference on Tuesday at the Stanley offices between Messrs. Murdock and McGuirk and representatives of Edgar B. Smith & Co., of Philadelphia, and Liebman Brothers, of New York, the banking interests involved, is said to have ironed out the few remaining difficulties in the way of the big theatre men getting together.

Final reports of a nation-wide survey—the second within five months—of the theatre properties of Keith-Albee-Orpheum and the Stanley interests, which has been made during recent weeks at a cost of nearly $200,000, were gone over at this conference it is said, and details of a comprehensive financial plan, satisfactory to all parties concerned, under which the combined theatre groups will be operated, were discussed. For a fortnight full financial and operating details of the K-A-Orpheum circuits have been in the hands of the Stanley officials and similarly complete reports on the Stanley-West Coast house have been ana-

(Continued on next page)

Eastern Production Units To Total 62 Before January

Production activities in the East show signs of a decided reawakening. The Paramount studio in Long Island City is being quietly put in readiness for production after being closed nearly a year, and while no one in authority here seems to know definitely what plans are in progress, it is said that 2 units are expected to be at work in the Eastern plant before the first of the year. Richard Dix, who is soon expected East, may make one of them.

At the Cosmopolitan studios, almost idle for a short time, following the departure of the Robert Kane company for the Coast, every stage is busy, while contracts have been made with the present occupants of the studio or with new producing organizations which will keep the big plant fairly well filled until after January 1. According to Chester Beecroft, general manager of the Cosmopolitan, there is also a steady demand for space by the "quickies" and commercial companies requiring studio facilities for a few days or a week.

Among the companies producing there is the North American Society of Arts, which has been

(Continued on page 216)

F. N. Renews 2 Options

First National has renewed the options on contracts on Alice White and Larry Kent.

London Cable

(Moving Picture World Bureau, London, Sept. 22.)

"Lone Eagle" attracts Air Ministry to trade shop. Box-office besieged for "Chang" at the Plaza. Also at the Polytechnic. American fire picture follows "Ben Hur" at the Tivoli. The Falkland battle picture is a big draw and was screened at Balmoral by royal command. Selfridge has a window tableau advertising movies. The trade criticizes Irish censorship. Germany ignores British films.

MOVING PICTURE WORLD

The Showman's Business Paper

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VOL. 88 NO. 4

"U" Opens New Rivoli, First of Indiana Chain

"U" opened its new Rivoli Theatre, Indianapolis, with "Painting the Town." This is the first of a string of houses Universal will build in this territory, according to Dan Michalove, general manager of the "U" chain.

The Rivoli cost approximately $300,000 and seats 1,500. W. W. Crist, Jr., formerly manager of Universal's Broadway Strand, Detroit, has been assigned to this house.

Jensen, M-G-M Lion, Safe

Leo, the Metro-Goldwyn-Mayer flying lion, and Martin Jensen, the lost pilot, made a forced landing last Friday on the side of Tonto Mountain, in Arizona. Owing to the rugged construction of the plane he and the lion escaped without injury of any kind.

Publix in Detroit

Detroit—Another new development in the residential district theatre situation of Greater Detroit and one that promises a new standard of entertainment in neighborhood houses is revealed in the fact that Publix is financially interested with the Kunsky Theatres Co. in the Lincoln Square, Detroit, and houses being erected in Redford, Birmingham and Royal Oak. A 4,000-seat house, the Hollywood, owned by Ben and Lou Cohen, is also a neighborhood palace on the West Side. The latter is one of the largest of its kind in the country.

Elected Treasurer

Charles Van Zandt

Van Zandt Is Elected Educational Treasurer

At a special meeting of the Board of Directors of Educational Film Exchanges, Inc., this week, Charles Van Zandt was elected treasurer and comptroller of Educational to succeed the late John W. Toone.

Mr. Van Zandt comes to Educational from the presidency of the Rex-Watson Corp., manufacturers, of Canastota, N. Y., of which he has been the head for 2 years. Mr. Van Zandt was comptroller of Famous Players in 1917 and 1918, occupying this important position at the time of the consolidation of Paramount Corporation with Famous Players-Lasky. Mr. Van Zandt left Famous Players-Lasky early in 1919 to become comptroller of the Olonite Co., of Passaic, N. J., and later became general manager of the Wilkinson Manufacturing Co. of Binghamton before his election to the presidency of the Rex-Watson Corp.

More Missouri Paralysis

St. Louis.—Dr. James Stewart, secretary of the Missouri State Board of Health, has recommended the closing of public schools, picture shows and other places in Keytesville, Mo., to check an outbreak of infantile paralysis. About 25 cases of the disease, with 6 deaths, have been reported from Keytesville.

The "Sheboygan"

Milwaukee—The new theatre Universal now being erected, has been named the Sheboygan, according to announcement received from Dan Michalove, general manager of the Universal chain.

Hoban Weds Helen McGuirk Saturday

The marriage of Helen Mildred McGuirk, eldest daughter of John J. McGuirk, head of the Stanley theatre interests, will take place on Saturday, September 24, at the Church of Our Lady of Lourdes, Overbrook, Philadelphia. The bridegroom is Charles James Hoban, Jr., vice-president of the Sentry Safety Control Co. of New York and Philadelphia.

Both Miss McGuirk and Mr. Hoban are well known in Philadelphia's younger set, their families being prominent in the Quaker City, through their extensive theatre interests and realty holdings.

The ceremony, which takes place at 10.30 a. m., will be celebrated at a nuptial mass, after which the guests will repair to the Ritz-Carlton where a reception will be held. Following the honeymoon, the young couple will make their home in Philadelphia.

N. Y. Incorporations

Albany, N. Y.—A half dozen companies sought charters from the Secretary of State during the past week to engage in some phase of the motion picture business in New York State. These were Lyceum Enterprises, Inc., at Monticello, $10,000, with Thomas Miley, Charles and Michael Mazzucco, New York City; International Theatres Development, Inc., $500,000, Royal Dickinson, William Guggenheim, H. McRay Webster, New York City. The capitalization of the following not being stated in the papers filed: Diana Theatres, Inc., with Frank D. White, Henrietta Schoenfeld, Mary E. Mockers, Buffalo; National Reel Corp., Frank M. Huber, Edmund H. Cox, Sidney Pepper, New York City; Public Safety Pictures, Inc., Elsie Cohen, Irving S. Strouse, Joseph F. Driscoll, New York City; Night Producing Co., Inc., Simon Anhalt, Edmund J. Roberts, Samuel J. Krankel, New York City.

Stanley-Keith-Orpheum Merger Nears

(Continued from preceding page)

lyzed by J. J. Murdock and E. F. Albee.

How near the deal is to completion is augured by the official announcement from the Coast of the resignation of Marcus Heiman, president of the Orpheum circuit, who will retire on October 1.

So many contradictory rumors have been going around during recent weeks as to just where First National and the Pathe-P. D. C.-De Mille group would figure in the proposed merger of big and allied theatre interests, that anybody's guess has been as good as the next. F. B. O. also has been prominently named as having a part in the deal, a story which has since been positively denied by Joseph P. Kennedy, its president, in terms, which admit of no double meaning.

No F. N. Tieup

It may now be stated authoritatively, however, that there will be no tie-up between First National and Pathe and the latter's producing units. No reasons are assigned, but it is pointed out that First National, which is owned by the Stanley Co., and West Coast Theatres, jointly, is complete in itself, and that Pathe and its allied companies have little to offer to First National, which would make such a merger advantageous.

Clifford B. Hawley, the new president of First National, was a member of Edgar B. Smith & Co., the philadelphia bankers, and is also a director in the Stanley Co. He has announced that no changes are contemplated, either in First National's executive personnel or policy. He is said to regard his chief problem as lowering the cost of First National's productions, at the same time improving their quality.

His interests are solely identified with those of the Stanley Co., so that it is unlikely that he would willingly take on any more production problems than he now has by combining with the Pathe-P. D. C.-De Mille organization, whose difficulties in reducing overhead are proving many and burdensome.

Would Isolate Pathe

The completion of the K.-A.-Orpheum-Stanley theatre merger, therefore, means that Pathe-P. D. C. and the De Mille producing units will be more or less isolated and will have to work out their production and sales problems on a basis of box office quality and economical overhead.

It is possibly in this connection that the name of Joseph P. Kennedy, president of F B O, came originally to be mentioned. His success in handling the production and sales problems of his own company and his important financial affiliations, may have made him seem a logical possibility to Mr. Murdock, as president of Pathe, who, if given a free hand, could bring about the readjustments desired in the administration of that company. Mr. Kennedy's specific denial, for the time puts an end to this rumor.

In any event, it may now be accepted as fact, any combination of Pathe and First National now is definitely out of the picture.

Southern Illinois Anticipates Worst Winter in History

Many Theatres Expected to End Operations

The collapse of the joint conference of Illinois union mine leaders and coal operators in Chicago on September 14 has spread gloom throughout the Southern Illinois coal fields, the motion picture theatres of which are served out of St. Louis, and the inhabitants are preparing for the worst winter in the history of the district.

The mines have been idle since April 1. A few, notably in the Belleville sub-district, have signed new agreements with the miners, but comparatively few of the many thousands of coal dealers in the state are working, and probably will not secure employment unless they desert the coal fields for many months to come.

It is probable that many of the theatres in the coal fields will be forced to suspend operations indefinitely, since they cannot continue to operate at a heavy loss. Some of the exhibitors have been taking a weekly loss in the hope that a settlement of the strike would be effected at the Chicago meeting.

New Chicago Policies

Chicago—Lubliner & Trinz has announced the inauguration of new fall policies in the North Center, Belpark and Windsor Theatres, effective immediately. This change will bring about the introduction of stage presentations on Saturday and Sunday, with a stage band in each house. The orchestra has been augmented both for pit and stage work.

Movietone of Revue

Fox Movietone was to make a film of the fashion revue, "In the Air," which was held at the Forest Hills Stadium on Friday. The fete was arranged for the benefit of the Family Welfare Society of Queens and the Union Settlement of Manhattan.

Cerro Gordo Exhib. Sells

Chicago—Harlow Snoke has purchased the interests of Bert Chapman in the Lyric Theatre, a straight film house, of Cerro Gordo, Ill.

New Pekin House

Chicago—Mrs. A. Fluezel of Pekin, Ill., is having plans drawn for a $150,000 house, to be named the Capitol.

Joins Robert Kane

Allan Dwan, engaged by Robert Kane to direct a series of pictures for First National.

Detroit Fusses Over Orient and Oriental

Detroit—An injunction restraining the Lewin Development Co. from calling their house at Linwood and Philadelphia streets the Orient was granted recently by Judge Fred S. Lamb in circuit court. The injunction was granted on a petition filed by Charles H. Miles Theatre Corp. on April 19. The plaintiffs own the "Oriental." It happens that the Orient is under new ownership and Lester Briggs, the lessee, has decided to call it the Oriole.

Now in Springfield

Chicago—S. O. Wall, formerly manager of the St. Louis Theatre, has been made manager of the Majestic, an Orpheum Circuit house of Springfield, Ill.

Fox Negotiating For Theatre Publix Is Raising in Brooklyn

New House Seats 5,000 and Would Be a Worthy Neighbor for the Roxy in New York

DEFINITE denial by Saul Rogers, treasurer of the Roxy Theatre Corp., that a Roxy Theatre was planned for Flatbush, Brooklyn, which was published early this week, has been further confirmed by the news that William Fox has practically concluded negotiations with the Paramount-Publix interests for the great Brooklyn Theatre, now in process of erection at the intersection of Flatbush Extension, just across the Manhattan Bridge, DeKalb avenue and Hudson street.

A year ago, when the Paramount organization secured title to this plot, it was announced that a Publix house would be erected on it, but later, owing to a change in policy, this plan was evidently modified.

Latterly, it was stated in placards on the fence around the excavation that "the proposed Brooklyn Theatre" would be erected on the site, but no indication was given as to the ownership or management was set forth in the fence billing.

With the laying of the foundation and the house now going rapidly forward to completion, speculation has been rife as to who would control the finished theatre. Now it seems that William Fox must have had his eye on the proposed theatre all the time. When completed it will seat upwards of 5,000, so will make a worthy neighbor for the great Roxy across the bridge.

Why the Publix officials deemed it best to transfer it to Fox is not entirely apparent, except that it may be in line with their policy not to further extend their theatre holdings at this time. Official announcement that the Fox-Roxy interests have taken title to the Brooklyn Theatre may not be made for some time, but practically all details of the deal are said to have been concluded.

Two Chicago Circuits Increase Admissions

Chicago.—Many Chicago houses are raising prices following the recent settlement of the strike and lockout. Balaban & Katz are raising their evening prices from 60 cents to 75 cents, effective immediately. A Balaban & Katz official in discussing the increase refused to admit that the recent settlement with employes was responsible for the increase in any way.

John J. Cooney, president of the National Theatre Corp., which controls 11 large South Side houses, said his company is adding from 5 to 15 cents on the admission charges.

"U" Signs Sue Carol

Sue Carol, six months ago unknown in the film world, who jumped to fame overnight in "Soft Cushions," has been signed by Universal to play a featured role in "The Cohens and Kellys in Paris," which started production this week under the direction of William Beaudine.

Missouri House Burns

St. Louis.—The Empire Theatre building, including the picture show with all of its furniture and equipment in Adrian, Mo., was destroyed by fire early on September 15. The loss was placed at $7,500 and is partly covered by insurance.

Nicholas M. Schenck Becomes The President of Loew's, Inc.

Nicholas M. Schenck, for three years executive vice-president of Loew's, Inc., as expected, was elected to the presidency on Monday at the regular meeting of the Board of Directors, held in the company offices at 1540 Broadway. Arthur M. Loew was elected first vice-president.

The Board of Directors elected David Bernstein and Arthur M. Loew as members of the Executive Committee, of which Nicholas M. Schenck and William H. Childs were already members. David Warfield remains alternate member.

J. Robert Rubin was elected to fill the vacancy on the Board of Directors caused by the death of Marcus Loew.

The Board of Directors of Loew's, Inc., is as follows: Nicholas M. Schenck, Charles M. Schwab, William Hamlin Childs, William C. Durant, Daniel E. Pomeroy, William L. Phillips, David Warfield, Lee Shubert, David Loew, David Bernstein, Arthur M. Loew and J. Robert Rubin.

New Capitol Policy

As predicted exclusively last week in Moving Picture World, radical changes are being made in New York's Capitol Theatre. Major Edward Bowes now officially reported them as follows: A fresh impetus to radio programs, a permanent chorus of mixed voices, a new organ, soloists recruited from the concert and operatic fields and spectacles on the enlarged stage.

Many Speakers for S.M.P.E. Meeting

Program Points Toward a Notable Event

The program of the meeting of the Society of Motion Picture Engineers at Whiteface Inn, Lake Placid, N. Y., opening September 26 discloses addresses by President W. B. Cook, Kodascope Libraries; Carl E. Egeler, National Lamp Works; Eric T. Clarke, director of the Eastman Theatre, Rochester, N. Y.; H. Rosenberger, Rockefeller Institute; L. T. Troland, Technicolor Corp.; E. I. Sponable, technical director of Fox-Case; A. C. Hardy, professor of physics, Massachusetts Institute of Technology.

A Feast of Knowledge

N. M. Trapnell, Western Electrical Instrument Co.; A. C. Downes, National Carbon Co.; F. H. Richardson, editor of Projection Department, *Moving Picture World;* L. M. Townsend, supervisor of projection, Eastman Theatre; Arthur Gray, supervisor of projection, Lancaster Theatre, Boston; V. A. Stewart, Fox Films; J. I. Crabtree and C. E. Ives, research laboratory, Eastman Kodak Co.; T. E. Finegan, Eastman Kodak Co.; Fred Waller, Dolphin Akwa Skee Co.; J. A. Norling, Loucks & Norling; C. Tuttle, Eastman Kodak Co.; J. B. Taylor, General Electric Co.

L. A. Jones, research laboratory, Eastman Kodak; R. C. Hubbard, Consolidated Film Industries; S. S. Sheppard, research laboratory, Eastman Kodak; F. R. Watson, University of Illinois; K. Hickman, Eastman Kodak; J. M. Joy, Fox-Case; Peter Mole, Mole-Richardson Corp.; J. G. Capstaff and R. A. Purdy, Eastman Kodak; William A. Johnston, Motion Picture News, and G. E. Matthews, Eastman Kodak.

Exonerate Board

Ottawa—Moving picture conditions in Ontario were given general approval and the Ontario Board of Moving Picture Censors was exonerated of neglect in the examination of pictures in an official report issued by Hon. J. D. Monteith, Ontario Provincial Treasurer, on September 16, following an investigation into the film business. The inquiry covered four weeks and was the result of complaints regarding the alleged offensiveness of pictures which had been passed by the Ontario censor board.

London—Hollywood

Wm. Stock, English Shakespearean actor, here to enter films as protege of Reginald Denny, "U" ace.

Award Theatre Contract

St. Louis—The general contract for the construction of a large theatre and hotel building on South Eighth street, between Broadway and Cherry streets, in Columbia, Mo., has been awarded to the Simon Construction Co., of Columbia. The project is being erected by The Tiger, Inc., a company formed by W. E. Smith, treasurer of the Exchange National Bank of Columbia.

B. & B. in Quincy

Quincy, Ill.—Balaban & Katz have taken over the Belasco of this city.

N. Y. Film Oct. 9

Release date on "East Side, West Side," has been set for October 9 for Fox Films.

Coming and Going

MANY members of the motion picture industry tripped merrily to Chicago this week to witness the Tunney-Dempsey disagreement. Among them were: Sidney R. Kent of Paramount, Sam Katz of Publix, E. B. Derr and Hi Daab of F. B. O., I. E. Chadwick, Joseph M. Schenck, Al Lichtman, Vic Shapiro, M. O. Jensen and Henry King of United Artists. The premiere of "Sunrise" kept the Foxites in New York, and First National and M-G-M reported no departures. Other executives undoubtedly made the trip, but their names were not available.

* * *

Director Herbert Brenon arrived in New York Sunday, September 18, from Los Angeles, bringing with him a print of "Sorrell & Son," his first independent production for United Artists release.

* * *

John C. Flinn of Pathe-De-Mille-Keith-Albee has returned from the West Coast.

* * *

John Stapleton, manager of distribution for the Sentry Safety Control Corp., returned to his offices at 1560 Broadway this week after a period of convalescence following an operation at the Polyclinic Hospital.

"U" Brooklyn House Dated

Dan Michalove, general manage of the Universal Chain Theatrical Enterprises, Inc., has set the opening date for Universal's new $1,500,000 Brooklyn theatre, the Universal, on Sunday evening, October 9. Arthur Brilant has been appointed managing director of the Universal, which is the first "atmospheric" type theatre to be constructed in New York. This will be an invitation premiere.

The first contingent of the Robert Kane organization left for the Coast, Saturday. It included Forrest Halsey, Joe Boyle, Leland Hayward and C. S. Pinkerton. Allan Dwan left Sunday and Mr. Kane went on the Twentieth Century, Tuesday.

* * *

Budd Rogers, vice-president of Gotham, is at present on a sales tour of the Middle West in behalf of the 1927-28 product. Territory which he will cover are Minneapolis, Kansas City, St. Louis and Omaha. He is expected back at the home office by September 20.

* * *

Percy Marmont has arrived here from England. He is leaving for Hollywood next week where he will go over the story of his next picture for Gotham, "The Fruit of Divorce," which is scheduled to get under way by October 15, under the direction of R. William Neill.

* * *

Fred Quimby, short subject sales manager for Metro-Goldwyn-Mayer, is making a tour of exchange centers throughout the middle western states. He is not expected back in New York before September 23.

* * *

Mr. and Mrs. William Fox, W. R. Sheehan, John Zanft, Saul E. Rogers, James R. Grainger, Truman Talley and John J. Spurgeon went to Washington, D. C., on Monday for the opening of the new Fox theatre.

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A. S. Kirkpatrick, assistant general manager of Educational Film Exchanges, Inc., accompanied by Mrs. Kirkpatrick, returned from Europe, Monday, on the American Trader. Mr. Kirkpatrick spent the larger portion of his month's trip abroad in Paris and London.

* * *

Claude Ezell, central sales manager for Warner Bros., is making a complete round of visits to the company's branches which come under his supervision.

* * *

Ray Hall, editor of the Pathe News, is expected back in New York next Monday.

Headed eastward for the fight, then New York. C. C. Burr, First National producer; Johnny Hines, comedy star, and Director Charles Hines

Delay St. Louis Project

St. Louis.—Dr. John O'Connell, 2549 Woodson road, Overland, Mo., has decided to postpone until spring the construction of the theatre and store building he plans to erect at the Woodson road and the Creve Coeur street car tracks in Overland. Promoters of the theatre building for South Grand boulevard, St. Louis, have decided to abandon the project.

Correspondence

Editor, *Moving Picture World*:

We noted with keen interest and appreciation your report on the opening of our third year in *Moving Picture World* dated July 16, and have pleasure in describing the latest activities of this body, which is making rapid progress. This news will be of interest to the members of our affiliated bodies, the "Ampers" and the "Wampers."

The B. M. P. A. has a particularly aggressive program on hand this season, and will also launch a number of social entertainments upon the same lines as those with which they had achieved considerable success in the past. These include a grand open bump which has been fixed for early in December at the Hotel Cecil.

The retirement of W. A. Northam, vice-chairman of the body, upon the resumption of his associations with The Cinema, led to his office becoming vacant. W. F. Husband, the London press and advertising manager of Tiffany Productions, Inc., who was recently elected secretary, was unanimously elected to fill the vacancy, and H. Burgess of Ideal will take over secretarial duties.

Frederick J. Allen,
British Motion Picture
Advertisers.

No Labor Troubles In Mansfield, Ohio

Cincinnati—Mansfield, Ohio, is "all set" insofar as their projectionists are concerned, which condition likewise prevails at all houses within the jurisdiction of the Mansfield local. A two-year agreement was signed with the men last year, covering the Majestic, Park and Royal Theatres, which agreement is in effect until September, 1928. An agreement has now been signed with the Madison, recently opened, as also the Alvin. Theatres controlled by the Mansfield local, with which satisfactory agreements have been entered into, include the Palace, Ashland, Ohio; the Hippodrome and Grand Theatres, at Crestline, Ohio. The Bowman School at Mansfield, which maintains a moving picture department for visual education, has also signed a contract calling for employment of a union man.

"Chang" London Hit

"Chang" is completing its second week at the Plaza Theatre in London at record-breaking business, announces E. E. Shauer, general manager of the Foreign Department of Paramount. Private advices to *Moving Picture World* bear this out.

"Buck" Jones Due Here to Consider Number of Offers

Cowboy Star to Confer with Many Producers

His contract with Fox Films having expired on September 15, "Buck" Jones, the cowboy film actor, is due in New York Saturday to consider contract offers from a half dozen leading producing companies.

Jones quit Hollywood to speed to Chicago, where he visited Gene Tunney, who has been his friend for many years. He attended the battle Thursday night as an arden' rooter for the Marine.

Jones intends to remain in New York for several weeks during which he will consult with producers whose offers have been made to him by personal representation and wire since it became known that he would not renew his contract with Fox.

Into any studio which he enters, Jones, of course, will take his famous white horse, "Silver Buck," known to every lover of western films in the world. In addition, the cowboy star will use his own ranch, with its herd of blooded cattle, pedigreed horses, a staff of expert riders familier with motion picture work, and all the equipment essential to the production of western pictures of the type which have ranked him among the foremost cowboy actors of the screen.

New "Unusual" Theatre

The Edyth Totten Theatre, a "Little Theatre" which was opened a year ago on West Forty-eighth street, has joined the group of de luxe theatres offering unusual films, supplemented with a musical program furnished by a replica of the $200,000 organ recently established in St. Patrick's Chapel, and now in the leading Keith theatres. It will be opened on Friday evening with the first showing in this country of Vilma Banky in "The Lady from Paris," a French film.

Skouras Bros. Open Capitol

St. Louis.—"The Red Kimono," featuring Mrs. Wallace Reid, reopened Skouras Brothers' Capitol Theatre on Sunday, September 18. Following the run of this picture, the Capitol will become a subsequent run house. It will also feature organ and orchestra music. It will be open from 11 a. m. to 11 p. m. daily

Leaves "Movies"

Barrett C. Kiesling, for 7 years personal representative for Cecil De Mille, who has resigned his position to go into the field of commercial advertising and publicity.

Thanks Film Industry For Fraud Prevention

In connection with the annual conference now in session here participated in by the managers of the 43 Better Business Bureaus of the country, an informal luncheon was tendered the bureau managers at the Princeton Club Tuesday by J. Homer Platten, treasurer of Motion Picture Producers & Distributors of America, Inc.

Edward L. Greene, general manager of the National Better Business Bureau of New York City, expressed satisfaction with the helpful attitude of the organized motion picture industry in fraud prevention work.

Sees Radio Movies Soon

St. Louis—General James C. Harbord, president of the Radio Corp. of America, at a luncheon attended by leading radio distributors at the Mayfair Hotel, St. Louis, Mo., on September 12 promised that within a very short time, comparatively speaking, it will be possible to broadcast talking movies by means of radio.

"Sunrise" Opens

"Sunrise," the first effort of Fred W. Murnau since William Fox transplanted him in Hollywood, made its debut as *Moving Picture World* went to press at the Times Square Theatre. The whole industry awaited this premiere with more than casual interest, for "Sunrise" is the first American production by the man who made "The Last Laugh" and "Faust."

Expect Legal Jam In "Roxy's" Suit Over Trade Name

Easton, Pa., User Will Fight in Courts

The Roxy Theatres Corp. has started an action in the United States Court, Philadelphia, asking that the Roxy Theatre, Inc., of Easton, Pa., be restrained from using the name "Roxy." The suit was filed by Owen Roberts, a Philadelphia attorney.

Israel Krohn, head of the Easton corporation, against whom the action is brought, has announced that he will contest the suit to the highest courts. His contention is that as he has been granted a charter under the laws of Pennsylvania to do business in the state under the name of Roxy Theatre, Inc., he proposes to use his powers to prevent any other corporation using it anywhere in Pennsylvania.

The Roxy Theatre Corp. was chartered under the laws of the State of Delaware, according to Krohn's contention and he alleges further that they are not registered in Pennsylvania.

This presents a legal twist that augurs complications.

Advices from Washington, D. C., state that "Roxy" is having his radio and theatre name trademarked. His attorneys have advised him to file a protest with the Patent Office, inasmuch as the name "Roxy" has been used by several theatres and others without authorization. This protest is said to have been filed within the 30 days stipulated period following publication, and application is to be made for protection against further use of the name by others.

"McGuirk" Month Continues

The resignation of John J. McGuirk as president of First National will cause no change in the plans of the company's sales department for the McGuirk Month sales drive. This announcement is made by Ned E. Depinet, general sales manager.

Ask Best Showmen

President R. F. Woodhull and Secretary M. J. O'Toole of the M. P. T. O. A. have issued a general letter to exhibitors asking them to supply national headquarters with the names of representatives who will attend the federal trade practice hearing in New York on October 10. It urges "representation at this conference of the highest type."

Loew Will Gives All to Relatives

25 Per Cent. to Wife, 15 to Each of Sons

Details of the will of Marcus Loew, deceased president and founder of Loew's Incorporated and Metro-Goldwyn-Mayer Pictures, were made public by Leopold Friedman, personal counsel for Mr. Loew.

Mr. Loew's last will was made May 7th, 1912. No actual sums or specific properties were enumerated and it will be a matter of many months before a detailed statement of Mr. Loew's estate will be available.

The executors of the estate are Caroline Loew, Mr. Loews widow, and David Bernstein, treasurer of Loew's Inc., and Metro-Goldwyn-Mayer Pictures.

The deceased bequeathes 25 per cent. of his estate to his wife, 15 per cent. to his son, Arthur M. Loew, and 15 per cent. to his son, David Loew.

40 Per Cent. Trust Fund

Forty per cent. of his possessions will provide a trust fund, the income of which will go to his widow. Upon her death the principal will be inherited by the sons Arthur and David.

A trust fund of 5 per cent. of the estate has been provided, the income of which will go to Mrs. Fannie Spring, sister of Mrs. Loew. Upon her death the principal of this fund will go to Mr. Loew's brother, Henry Loew, his half-brother, Joseph Sichel, and his nephew, Morton Spring, in equal shares.

Lammas Buys Windsor

Chicago—Louis Lammas has purchased the Windsor Theatre at 433 North Laramie street.

Sequel to "Glory"

A sequel to "What Price Glory" is being written by Laurence Stallings and Maxwell Anderson and will be produced as an original motion picture story by Fox Film. The locale will be after-the-war days in New York. The picture will again reunite all members of the picture cast of "What Price Glory." Raoul Walsh will direct. Military aspect and attire will be discarded in the sequel picture, which has been titled "The Cock-eyed World."

Sax Scouts Talk of Independent Merger

Rumors that Gotham would merge with any other any independent organization or that Gotham productions would be released by any other than its own distributing organization, are emphatically denied by Sam Sax, president of Gotham.

"That Gotham will merge with any independent company is absolutely untrue," said Mr. Sax, "and rumors that Gotham productions will be released by Columbia or any other independent organization has absolutely no basis in fact. There has been talk of mergers before and the reports seem to persist, but never in the history of this organization has a merger been further from our minds.

"The outlook for the independents has never been brighter, and Gotham is formulating plans for expansion which are extensive and elaborate. This looks like the biggest year the independents ever had. And there is plenty of room for all. So why talk of mergers?"

Finkelstein at Last Joins with Paramount

Minneapolis. — Finkelstein & Ruben, with its 135 theatres, has affiliated itself with Publix. M. L. Finkelstein, in making this announcement, explained that the affiliation was in the nature of an agreement or "marriage." This "marriage" includes a 25-year operating agreement under which Paramount is bound to give F. & R. first call on all their products in the Northwest, and in turn assures the producers a ready market for their films in the F. & R. theatres.

One of the most important phases of the agreement places the management of the new Minneapolis Theatre in the hands of F. & R. This theatre, a Publix house, is now being built at a cost of $2,000,000. When it was started this spring, it was assumed that it would run in opposition to the F. & R. theatres.

Simons Pittsburgh Manager

Pittsburgh—Jack Simons, one of Pittsburgh's best known figures in theatrical and newspaper life, having been for 3 years with the Pittsburgh Chronicle Telegraph, prior to which he was with the Leader for 14 years, has been appointed manager of Loew's Aldine Theatre here, succeeding Livingston Lanning, who has been transferred to the new Loew Penn Theatre. Gerald Murphy is the new assistant manager at the Aldine, succeeding Charles Katz, who has also been transferred to the Penn in a similar capacity.

"Movie" Club to Pass on a Site

Lichtman Calls Meeting For September 28

Al Lichtman, temporary president of the Moving Picture Club of New York, has called a meeting of the organizers and charter members of the club for Wednesday evening, September 28, at 7 o'clock at the Astor Hotel.

This meeting is called to take definite action on a real estate proposition looking toward a home for the new club. Four of them have been under consideration, and all four are now down to the rock-bottom basis of cost and availability. It will be up to the charter members to decide between the various propositions.

Owing to the uncertainty of the club location, there has developed an uncertainty on the part of some would-be charter members about the time limit for coming in on the ground floor of initiation. Unless some other arrangement is proposed at this meeting, the time limit for charter members is September 30.

Big Fox Opening

Washington, D. C.—The opening of the new Fox house in the National Press Building, on September 19, was one of the most pretentious events of its kind ever staged in the national capital. President Coolidge, as guest of honor, made his first appearance at a formal theatre opening. It was also his first attendance in what might be termed a motion picture palace. The President and Mrs. Coolidge entertained as their guests the Secretary of the Treasury, Andrew W. Mellon, and Senator Charles Curtis, of Kansas. Many notables attended.

New Paramount Cameraman

Harry Tugander, member of the traffic department of Paramount News, has been promoted by Emanuel Cohen, editor of Paramount News, to the position of cameraman on the staff. Tugander will operate out of the New York headquarters of the news organization. The addition of Tugander gives Mr. Cohen a total of 21 cameramen covering the news in New York City and the surrounding territory.

Theatre Hears Fight

Chicago.—The Vitaphone, with the radio attached, was used by Marx Bros. in their Marbro and Granada houses so that all their patrons received the benefit of the Dempsey-Tunney fight.

Many Ownership Changes In Mid-Western Theatres

St. Louis.—John B. Basso has purchased the Opera House, Athens, Ill., from L E. Schaeffer. The Eagle, Edgewood, Ill., has been sold by Harry Muilberger to Orville Donaldson. M. E. Hixon has sold the Gem, Mountain View, Ark., to Sherber Brown. Swifton, Ark., has a new theatre, the Colonial, of which O. S. Snow is the proprietor

The Princess, Harrisburg, Ark., has been purchased by G. W. Daniels. Childers & Mailinwere formerly owned this house. The Manito Community Opera House Corp. has purchased the Opera House, Manito, Ill., from M. L. Roberts. The Princess, Piedmont, Mo., has been transferred by C. N. Sawyer to C. L. Bennett. The Palace, Jonesboro, Ark., has been sold by Preston Hatcher to the Palace Theatre Corp. The Kinema, Tallula, Ill., has been bought by Joe Beck from L. E. Schaeffer.

Young Men Go West

Louisville — William Boland Kelly, son of J. B. Kelly, 714 Rubel avenue, and Robert P. Wilborn, son of R. E. Wilborn, 105 West Kentucky street, recently left for Seattle where they have accepted positions with Columbia Pictures Corp. Both young men were formerly employed here by Paramount.

Paralysis Subsides

Louisville—There is no cause for alarm in the infantile paralysis situation in Kentucky, Dr. A. T. McCormack, secretary of the State Board of Health, said Sunday night in a discussion of a number of cases recently reported in Western Kentucky.

East Picking Up

(Continued from page 211)

making a series of two-reelers in Technique-color, under the direction of Don Bartlett and Larry Moen. Bernard Stern is technical director.

Following the completion of the present series the North American organization will make several full length features and will probably occupy the studio until early in December.

The Pathe serial, "Mark of the Frog," under the direction of Arch Heath and Edgar Brooks, has still 3 or 4 weeks to go, with the probability that another serial will be started before the end of the year.

On Oct. 1, Sunrise Pictures, a new producing company, of which H. L. Victoria is president, will make 5 features at the Cosmopolitan, and on the same date Frank Nelford of Colwyn Productions will begin a series of two-reelers.

Poli's Deal With 1st National Off; Others Dickering

Identity of New Group Not Yet Revealed

Inside information late this week was to the effect that the reported deal whereby the Stanley-First National interests were to take over the Poli chain was off temporarily.

No information was obtainable at the New York offices of the Stanley Co., but around United Booking Offices it was reported that the reason for the negotiations being broken off was the fact that Poli was considering another offer.

Whether this offer was from the Keith-Albee-Pathe interests or a third theatre group, such as Fox or Universal, could not be learned. It was stated, however, that a definite announcement of the sale of the Poli chain may be expected within the next fortnight.

Poli now controls 23 houses, many of them first-runs and most of them combination picture and vaudeville in Connecticut and Massachusetts.

Granada to Open Soon

St. Louis.—The Granada is the name selected for the theatre on Gravois avenue, at Ellenwood avenue, which will be opened soon by the St. Louis Amusement Co. It will seat about 2,000 and will be among the largest of the outlying theatres operated by Skouras Brothers and Harry Koplar. The house will be a subsequent run picture palace. There will be a 10-piece orchestra in the pit while atmospheric presentations and high class vaudeville acts will also be featured.

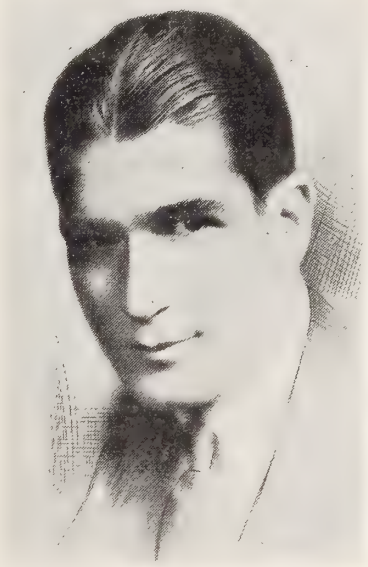
Helene Costello Engaged

Mrs. May Costello made formal announcement this week of the engagement of her daughter, Helene, to John Regan of New York City. Mr. Regan is the son of Colonel James Regan. The young man is now in Hollywood, where the wedding will take place this fall. Mis Costello is the younger sister of Dolores Costello and the daughter of Maurice Costello.

Hillside Incorporates

Chicago—The Hillside Amusement Co., composed of John Pakis, Harry R. Mun and George Chista, has been incorporated for $20,000 to operate, conduct and lease theatres.

Awaits New Work



Hugh McCollum, has completed his first assignment as unit business manager with Mervyn Leroy, director of First National's "No Place to Go."

"U" Companies to Merge

The first steps looking toward an eventual consolidation of Universal Pictures Corp. and Universal Chain Theatres Corp. have been taken by the directors of both companies. The board of directors of the former has voted, in consideration of the acquisition by the corporation from Carl Laemmle and others of a substantial majority of the common stock and all of the management stock of the theatres corporation, to enter into an agreement under which the pictures corporation will guarantee for 2 years from August 15, 1927, and under certain conditions, dividends on the first preferred stock of the theatres corporation. The proposal was accepted.

F. N. Buys Two Stories

Picture rights to two short stories, not yet published, have been purchased by First National. One is a story by John V. A. Weaver, poet, playwright and literary critic, which is to be published in a forthcoming issue of College Humor. "Sailors' Love" is the title. Film rights have been acquired to a short story called "Mon Homme" to be included in a volume of stories by Paul Deresco Augsburg which D. Appleton & Co., will publish.

Sturgis With Graphic

Detroit—Manager Joe O'Donnell has hired Bill Sturgis, formerly FBO salesman, to cover state territory for Graphic.

Big Box Office Names to Adorn Billings of Roach Two-Reelers

He Would Educate Exhibitors to Pay More for "Shorts" So They May Be Made Better

HAL ROACH is to reverse the usual process and make big ones out of little ones. This, in effect, was the substance of his remarks on the eve of his departure for Hollywood late this week. Hereafter the biggest box office names procurable will adorn the billing of all Hal Roach comedy two-reelers, which already in story value and sumptuousness of setting compare favorably with the biggest features. The trouble has been that exhibitors particularly the first runs, have not been willing either to pay an adequate price for their short length features, nor to stress them sufficiently in their advertising and exploitation.

This has resulted in strictly limiting the producer in his costs for it has become axiomatic that no two-reeler could gross enough to warrant more than a $25,000 top in production overhead.

Mr. Roach has consistently contended that were the theatre to advertise his comedy attraction proportionately to his main feature, he would build up patronage that would register importantly at all times in the box offive count-up and especially in the weeks, when the full length film was poor or mediocre.

"Shorts" Save Feature

Lloyd and Chaplain both made their names in short comedies, and it is Mr. Roach's contention that where the exhibitor now shows any of their old time shorts, he finds that it makes little difference what feature he is playing, he cleans up. It therefore becomes a question merely of star names in the short features and the education of the theatre owner to an appreciation of the possibilities of the comedy tabloid, if advertised, in his program to insure the two reel mirthmaker its place in the sun.

(Continued on next page)

Russian-German Combine Names Courland in N. Y.

The Phoenix-Film Aktiengesellshaft of Berlin, affiliated with the Filmwerke Staaken, has started its new production of Russo-German Films under a recent arrangement with the Soviet Government of Russia.

Russian and German actors will be employed and most of the stories will be the work of Russian authors. Exteriors will be taken in Russia and interiors in the Staaken Studios.

Michael J. Courland of New York, president of the European Phoenix Features Corp., is sole distributor of the above films in the United States.

Mooser Joins M-G-M

The International Department of Metro-Goldwyn-Mayer has attracted to its ranks George Mooser, a prominent theatrical figure for many years. He has lately been in the legitimate production business. He is now en route for India where he will be special representative of Metro-Goldwyn-Mayer to co-operate with Madan Theatres, Ltd., in their exploitation of the M-G-M product.

Universal Declares Dividend

The Board of Directors of the Universal Pictures Company, Inc., have declared a quarterly dividend of 2 per cent. per share to be paid on the outstanding First Preferred stock of that company on October 1. Stockholders of record at the close of business on September 26 will participate.

New Paxton Manager

Chicago—R. E. Curtis, formerly manager of the Blackstone Theatre at Rantoul, Ill., has been made manager of the Princess Theatre of Paxton for Alger Bros.

Rodgers in St. Louis

St. Louis.—Benny Rodgers of Gotham Pictures Corp. was a visitor of the week, calling on Jack Weil, who handles Gotham pictures in this territory. Tom Reed of Duquoin, Ill., and John Marlow of Herrin, Ill., were among the out-of-town exhibitors seen along Picture Row this week.

Pastor Pleads Guilty

Detroit—The Rev. Leo Hooper, militant pastor of the Franklin Methodist Church, who during the summer smashed a motion picture machine at the town hall, was released under suspended sentence last week after he pleaded guilty in circuit court to malicious destruction of property. He has resigned from his pastorate and is taking up evangelistic work.

Stage Shows May Use News Reels Between the Acts

Pathe Film Placed in Legit. Theatres

Gradually motion picture news reels are winning their way into the legitimate theatres, and recently has come the suggestion from Chicago that audiences in legitimate theatres be entertained between the acts by news reels. Aston Stevens, dramatic critic of the Chicago Herald and Examiner, sponsored this.

With the exhibitor angle in mind, news reel men have pointed out that such a practice would supply only a limited number of scenes and therefore not afford competition for the specialty compiled reels of picture theatres. It is alleged that it would win new picture fans.

"The Spider," a stage play now showing in New York and Chicago, opens with a Pathe News section to carry out the illusion that the audience is witnessing vaudeville. Dan Roach, Pathe exploitation man, put this over for Pathe.

Rutgers Neilson got a special Pathe reel placed in Jed Harris' success, "Spread Eagle," now in stock. Pathe News repartee and scenes figured in "Honeymoon Lane," the musical comedy, and "Chicago," now in Chicago after a New York run.

News reels have been used to connect the running story of stage acts but, so far as is known, never to supply unrelated entertainment between acts. That, it is said, is not far distant.

Colvin Attends Wedding

Detroit—Ray G. Colvin, manager of the National Theatre Supply Co. branch, recently returned from a two weeks' vacation during which he witnessed the marriage of his daughter to Attorney W. A. McCaleb of St. Louis.

New Wage Scale

Detroit—A new wage scale agreement between musicians and exhibitors has been arranged by arbitration. Under the new plan, musicians are to receive an increase varying from $2 to $5 per man, depending on the size of the house and the hours.

This season there is no dispute with the projectionists, as the present wage scale does not expire until next year.

Illinois Labor Men Support Tent Shows

St. Louis—The Illinois Federation of Labor at its annual convention held in East St. Louis, Ill., September 16, adopted a resolution in which opposition was expressed against the alleged efforts of motion picture interests to stifle dramatic tent shows in various parts of the state.

Delegate Dare of the Actors' Equity told the convention that the spoken drama never reached some parts of Illinois except in tents, and that in some places the tax placed against such shows was as high as $300 a night. The convention passed another resolution opposing censorship of the spoken drama.

"Wings" Continues Big

"Wings" is passing through its sixth capacity week at the Criterion Theatre with an even greater advance sale record than that of last week. The reservations sale had reached $32,100 on Thursday, according to A. Griffith Grey, head of the Paramount roadshow organization. Tickets are selling as far ahead as November 14. Ticket agencies are buying 3 weeks in advance, paying cash with no return privileges.

Rosenzweig's New Work

Charley Rosenzweig, long the manager of the New York exchange Film Booking Offices, and one of the best known exchange men in the East, is also to have charge of the F. B. O. Albany and Buffalo offices, according to a report late this week. This promotion, in effect, will make him eastern manager for F. B. O., although, it is said, he will undergo no change in title.

Paramount News In Fine Tribute To S. H. McKean

Assignment Editor of Reel Is Lauded

"In the thirteen years in which I have been associated with the production of news reels I have never seen any that equal in quality the first fourteen issues of Paramount News," Emanuel Cohen told the New York Paramount staff at a dinner tendered S. H. McKean, assignment editor of the reel, which was held recently. The Paramount News editor, also director of the Short Feature Department of Paramount, stressed the fact that there must be no letdown from this "marvelous" standard by any member of the staff.

Henry De Siena, veteran staff cameraman, arranged the details of the dinner with the help of L. S. Diamond, assistant director of the Short Feature Department. Mr. De Siena acted as toastmaster. Among the speakers were Mr. Cohen, who concluded with a word of praise for Albert Richard, assistant editor; Mr. McKean, William Park, make-up editor, and David Sussman, who is in charge of the physical operation of the Paramount News Laboratory; Stanley Waite, short features sales representative; Miles Gibbons, the other half of the sales executive team; Albert J. Richard, assistant editor; Stephen T. Early, another Paramount News recruit.

Editor Ray Hall discusses the special Pathe News reel screened in "The Spider" with John Halliday, star of this Broadway success.

Brother Sues Brother Over St. Louis House

St. Louis—Frederick L. Cornwell, an attorney and at one time president of the Famous Players Missouri Corp., has been sued in the St. Louis Circuit Court for a total of $164,333 in connection with the building and operation of a large hotel and theatre in Moline, Ill. He is alleged to have illegally gained full ownership.

The structure, which was completed in 1923, cost approximately $1,000,000. Two suits are filed against Cornwell. In one his brother, Benjamin C. Cornwell, a contractor, asks $81,833 and in the other the John T. Craven Engineering Co. requests $82,500.

F. & R. Opens Garrick

Minneapolis.—F. & R. opens its Garrick Theatre in Minneapolis this week, after it has been closed all summer. The picture which is being shown is "Beau Geste." This film was road-showed at the Metropolitan last winter. The Garrick is used by F. & R. in winter for its biggest movies.

Roach on Names

(Continued from preceding page)

Mr. Roach maintains that the exhibitor, who builds up the "Charley Chase" or "Our Gang" comedies and the like by consistent and intelligent promotion is making patronage for his house upon which he can capitalize a dozen weeks a year, while the advertising he concentrates upon his big feature attractions, no matter how excellent they may be, dies the day that their run ends as far as that house is concerned.

Ever since Hal Roach's affiliation with the M-G-M distributing organization this objective has been his constant aim but the unwillingness of the average first run theatre to pay more than perhaps a tenth part of the sum paid for its leading attraction for its comedy has hitherto made this missionary work too costly. Now, however, with his increased distribution and the assurance that he will receive the full cooperation of the Metro-Goldwyn-Mayer sales organization, he is ready to carry his plans to completion.

Every exhibitor appreciates the value of star names of premiere rank, and will at least advertise them, in any pictures he shows, even if he will not pay the full value of them at first. When he learns by practical experience that what he used to regard as his "fillers" are his biggest business asset week in, week out, he will stress their advertising and exploitation accordingly. This is the sum of Hal Roach's belief and he is out to spend a lot of money to show the hardboiled showman something new along this line. Watch his smoke!

Harold Lloyd Is Hard At Work In New York On Newest Opus

Crowds Match Antics of Comedian In Busy Spots

HAROLD LLOYD is making personal appearances before the greatest audience that any celebrity every played to in New York these days.

Dempsey and Tunney may, in Chicago, draw the greatest crowd every assembled for any one event in the United States, but before Lloyd leaves New York on his return trip to California, he will have played to nearly 2,000,000, it is claimed.

Sounds extravagant, but during the next four weeks, Lloyd will be working on his new picture in the most congested centers of Manhattan and Brooklyn, providing a free show for Fifth avenue, the financial center, baseball fans and residents of various other districts in New York from the Battery to the Bronx River.

Lloyd already has been seen working around New York by at least 300,000 persons, and he is really just warming up to the task which brought him across the country.

Although in his first two weeks here, Lloyd had all the breaks against him, with rain and poor lighting conditions, in the past week he has been favored by the most ideal weather conditions and he is making excellent progress on his new picture, especially in view of the fact that he is now working on his most difficult gags.

The comedian will have to complete his work before cold weather sets in, for his story is virtually laid in the summer time, and derbies and topcoats are hardly significant of warm weather.

John L. Murphy, Lloyd's production manager, feels that with the wonderful co-operation the unit is receiving here, the company should be ready to hit the long trail back home not later than the middle of October.

"A Reno Divorce" Is New Name For a Warner

"A Reno Divorce" has been decided upon as the definite title for Warner Bros.' picture heretofore known as "Roulette" and recently completed on the coast with May McAvoy as its star. The production was written and directed by Ralph Graves, who also acted in the capacity of Miss McAvoy's leading man.

"A Reno Divorce" will be an October release from Warner Bros. Besides May McAvoy and Ralph Graves, its cast features Hedda Hopper, Robert Ober, William Demarest and Edwards Davis.

Tiffany Predicts Box-Office Stuff in "Once and Forever"

Splendid Story and Strong Cast Is Scheduled

REPORTS emanating from the West Coast studios of Tiffany Productions, Inc., state that the production staff has just completed "Once and Forever," which it is considered will be one of the best box-office pictures to be released this season.

The locale of the photoplay is laid in France and has for its foundation a simple and human love theme which develops just prior to the World War and then during the hostilities, with just a glimpse of actual warfare.

A remarkable group of players was engaged to portray the principal roles, including Patsy Ruth Miller, John Harron, Burr McIntosh, William V. Mong, Paulette Duval, Emily Fitzroy, Adele Watson and Vadim Uraneff.

The story is an original by Houston Branch, who found the plot for this story from an actual occurrence in France.

Bebe Daniels is a gorgeous sheik in her forthcoming Paramount starring vehicle, "She's a Sheik." Bebe really is an English girl of an adventurous spirit who enlists a band of Arabians in a plot to kidnap the man she loves (Richard Arlen).

Excellent Pictures Has Three Features Ready

THE FIRST THREE Excellent pictures which will be placed in exhibition will be "Your Wife and Mine," "The Nest" and "Broadway Madness." They will be released in order named. The whole production schedule calls for eighteen pictures; the schedule at the beginning of the season is thirty per cent. completed.

"Broadway Madness" is approaching completion now in Hollywood. Wire reports to the East promise unusually well for it. A print of the completed work is expected almost any time now. The cast of "Broadway Madness" is headed by Marguerite de la Motte and Donald Keith and also includes Louis Payne, Betty Hilburn, Thomas Rickets, George Cowl, Margaret Cloud, Humphry C. Compton, Alfred Fisher and Thomas Dudley.

"Your Wife and Mine," the first release on the Excellent schedule, features Phyllis Haver and includes also Stuart Holmes, Barbara Tennant and Wallace MacDonald. It is a Frank O'Connor production.

"The Nest," a Will Nigh production, stars Pauline Frederick supported by a notable cast including Holmes Herbert, Ruth Dwyer, Reginald Sheffield, Jean Acker, Wilfred Lucas and Thomas Holding. It was picturized from the William A. Brady stage-success based on the Paris prize play by Paul Geraldy.

Samuel Zierler, head of Excellent Pictures Corporation, leaves for Hollywood the end of August to lay out production plans for the remainder of the season.

Kathryn Carver in Cast

Kathryn Carver has again been selected to play opposite Adolphe Menjou, this time in "Serenade," an adaptation of the story by Ernest Vajda which is now in production at the Paramount Hollywood studios.

DeMille Is Directing "Chicago" For Pathe

With Cecil B. DeMille personally directing, in association with Frank Urson, "Chicago," the screen version of the stage success, has just gone into production at the DeMille studio.

Mr. Urson was slated as director, but Mr. DeMille felt that the production is so important that he will take charge of the first 100 scenes at least.

Phyllis Haver, blonde and beautiful, has the role of Roxy Hart, played by Francine Larrimore in the New York stage production. Victor Varconi plays the husband; T. Roy Barnes is the reporter; Julia Faye is the society murderess; Robert Edeson is the lawyer; and others in the cast are Eugene Pallette, Virginia Bradford, Clarence Burton, Warner Richmond, Sydney D'Albrook, Otto Lederer and May Robson.

Fritz Feld Signed by Barrymore For "Tempest"

Fritz Feld, for several years Max Reinhardt's assistant director and more recently the Piper in Marris Gest's American presentation of "The Miracle," has been signed by John Barrymore to play the character of the one-eyed peddler in "Tempest," Mr. Barrymore's new United Artists Picture.

"Ben-Hur" Heads Schedule of M-G-M Releases Next Month

HEADED BY "BEN-HUR," twin brother to "The Big Parade" in the list of world-wide road show records it has piled up during the past two years, the release schedule for M-G-M, exclusive of short subjects, for the month of October, presents five unusually strong features.

Pictures to be released, in addition to "Ben-Hur," comprise "Body and Soul," a dramatic thriller with a setting of the Swiss Alps; "In Old Kentucky," a picturization of the famous racing classic, directed by John Stahl; "The Fair Co-Ed," Marion Davies's new starring vehicle, and "Spring Fever," starring vehicle for William Haines.

"Ben-Hur," which will be released on October 8, has established itself throughout the world as one of the greatest pictures ever made. The film is now in its forty-eighth week at the Tivoli, London, and during the last two years has played to record receipts in Germany, Australia, South America, and almost every corner of the world. It ran for fifty-one weeks as a road show special at the Cohan and Embassy Theatres in New York City and has just been presented for a two-weeks popular price engagement at the Capitol by Major Edward Bowes, capacity crowds greeting the showings.

Universal Bows to Demand For "Wine"

"Wine," a popular Universal Jewel Production starring Clara Bow, is to be re-issued this Fall, the Universal home office announces. A complete set of new prints is being made, and an entire new line-up of posters, window cards, heralds, press book and other accessories is being turned out.

This Jewel was made several seasons ago by Louis Gasnier from a story by William MacHarg, published in the Cosmopolitan Magazine. It deals with an expose of the prohibition situation in America.

In addition to the popular star, the cast includes such well-known players as Forrest Stanley, Myrtle Stedman, Huntly Gordon, Robert Agnew, Walter Long, Arthur Thalasso, Walter Shumway, Grace Carlisle and Leo White.

Arlen in Comedy

Richard Arlen will play the romantic lead in the first Chester Conklin-W. C. Fields starring comedy, to be started within a few days. Playing opposite Arlen will be pretty Mary Brian, as the daughter of the owner of a freak museum.

The one and only "Babe" Ruth has been signed by Harold Lloyd for a role in the Paramount comedian's comedy feature, based on a story of New York life.

F B O Announces Fourteen Releases During October

F. B. O. PICTURES CORP. has scheduled fourteen releases for October. Six full length features and eight short subjects are scheduled.

"The Gingham Girl," based on the musical comedy, with Lois Wilson and George K. Arthur in featured roles, will on October 2. "The Gingham Girl" played the Capitol Theatre, New York, for a week to capacity.

On October 9, "Ranger of the North," a melodrama starring Ranger, the dog, will be ready for exhibitors.

"Jake the Plumber," a comedy drama, featuring Jess Devorska, will be distributed on October 16.

"Shanghaied," a Ralph Ince production, in which the director is also starred, will be shown on October 19. "Shanghaied" had its New York premiere at the Hippodrome.

"The Boy Rider," first of the series starring Buzz Barton, the 13-year-old western player, will be released on October 23.

On October 30, "The Gambler's Game," a western starring Tom Tyler, will be ready for exhibitors.

Eight short subjects will be distributed by F. B. O. during October. Among these are three of "The Beauty Parlor" series; "The Beloved Rogue," on October 5; "New Faces for Old,' 'on October 12, and "She Troupes to Conquer," on October 19. "The Beauty Parlor" series are based on stories by H. C. Witwer and feature Lorraine Eason, Thelma Hill, Danny O'Shea, Kit Guard and Al Cooke.

"Mickey's Pals," one of the Mickey McGuire short subjects produced by Darmour Production Corporation and based on the Fontaine Fox cartoon strip, will be distributed on October 3, while "Tanks of the Wabash," a Standard Fat Men comedy, produced by Standard Cinema Corporation, featuring Fat Karr, Tiny Alexander and Fatty Ross, will be shown on October 10. Three one reel "newslaffs" travesties on the news events of the day, made by "Bill" Nolan, will be distributed on October 2, 16 and 30, respectively.

Tiffany Starts Series

Tiffany Productions, Inc., announces that they have now in the course of production four Jack London thrilling sea stories entitled "The Ghost Ship," "Stormy Waters," "The Devil Skipper" and "Sea Prowlers." Word has been received from M. H. Hoffman, vice-president of the company, that work has started on the first of these stories, "The Ghost Ship."

Columbia's Players

Five more important players were added to Columbia's "By Whose Hand?" now in its second week of production, when Harry Cohn, vice-president in charge of production for the company signed Tom Dugan, William Scott, Lillianne Leighton, J. Thornton Baston and Edgar Washington Blue for prominent roles in the new feature.

Camera Work Completed On Fairbanks' "Over the Andes"

DOUGLAS FAIRBANKS has finished camera work on "Over the Andes," his new United Artists Picture, the title of which was originally announced as "The Gaucho." Fairbanks plays a gaucho, or South American cowboy, in the film.

The final scene showed a ride of several hundred South American plainsmen, their destination "the city of the miracle," their object the rescue of their bandit chief, Douglas Fairbanks.

Actual filming was begun May 28, so that the total elapsed time, not counting research, preparation of story and film tests, was three months and three days. The New York premiere has been set for November at the Liberty.

In the cast are Eve Sothern as the "girl of the miracle"; Lupe Velez, "the mountain girl"; Nigel de Brulier, the padre; Gustav von Seffertitz, the usurper; Michael Vavitch, the commandant; Charles Stevens, the gaucho lieutenant; Al MacQuarrie, a beggar; Carlotta Monti, a dancing girl; and Fred de Silva, a cavalryman.

The scenes are from the designs of Carl Oscar Borg and the photography by Tony G. Gaudio. F. Richard Jones directed.

Conrad Nagel With Dolores Costello In "Betsy"

Jack L. Warner has announced the choice of Conrad Nagel for the leading male role in Dolores Costello's next Extended Run Production for Warner Bros., "Glorious Betsy."

Plans are rapidly crystallizing for the start of this costume play built around an incident of the Napoleonic court.

It is based on the strange success by Rida Johnson Young and as soon as its adaptation by Anthony Coldeway is finished, its direction will be placed in the hands of Alan Crosland.

Jesse J. Goldberg To Return

Jesse J. Goldburg, president of First Division Distributors, Inc., will return east late this month to the home office from the west coast studios, where he has been surveying the production activities of the Ormont and Chadwick units which are making eighteen features for First Division this season.

Miss Snowden Cast

Carolyn Snowden, colored revue star, and head of her own troupe of colored players, has been cast in a comedy role for Metro-Goldwyn-Mayer's "In Old Kentucky."

Among Little Pictures with the Big Punch

JERRY DREW
That's the name of this funny bird, but you probably will recall him as Clem Beauchamp. Now he has dropped both the "Clem" and the "Beauchamp," but remains with Educational as a comedian in Mermaid Comedies.

Jean Doree Signed By Stern Bros. For Leads

Jean Doree, blonde comedienne, has been signed up for Stern Brothers Comedies and will be seen the coming season in support of such stars as Sid Saylor, Charles King and others.

The Sterns tried her out in several pictures, principal among them being the three army and navy comedies made by Sid Saylor for the "Let George Do It" series. The comedies were "A Disorderly Orderly," "On Deck" and "On Furlough."

Miss Doree has been in pictures about two years, having played ingenue leads opposite Harry Langdon and Ralph Graves in Mack Sennett Comedies.

She is now playing opposite Charles King and Charles Dorety in "Blonde Babies," a new two-reeler of the "Mike and Ike" Comedies, adapted from the famous Rube Goldberg comic strip.

Tiffany's "Ghost Ship" Cast Selected

Tiffany Productions have selected the following players for their first Jack London sea story, "The Ghost Ship": Dorothy Sabastian, Montagu Love, Tom Santschi, Pat Harmon, Ray Hallor, Bud Duncan and others to be announced later.

This is the first of a group of four Jack London sea stories to be delivered by Tiffany Productions for 1927-1928.

Mack Sennett, in Person, Makes "Romance of a Bathing Girl"

MACK SENNETT, himself, is directing "The Romance of a Bathing Girl," a story based upon the outdoor girls glorified by the veteran comedy producer. Headlining in this forthcoming Pathe attraction are Johnny Burke, recruited from vaudeville; Alma Bennett, Sally Eilers and Matty Kemp. Others in the cast are Lionel Belmore, Wheeler Oakman and Eugene Pallette.

Eddie Cline is progressing with the aeroplane comedy which features Daphne Pollard and Madeline Hurlock with the Sennett Girls. Also in the cast are Joe Young and Lige Connelly.

Carmelita Geraghty has been added to the cast of the two-reeler being directed by Harry Edwards. Others in this are Billy Bevan, Vernon Dent, Carolle Lombard, Dot Farley, Barney Hellum, Sunshine Hart and Bud Jamieson.

Phil Whitman is completing "Smith's Holiday," one of the domestic comedies with Mary Ann Jackson, Ruth Hiatt, Raymond McKee, Lucille Miller and Otto Fries.

Charley Chase Doing Three Comedies for Pathe

Charley Chase will star in three two-reel comedies produced by Hal Roach for the 1927-28 Pathe program: "What Women Did for Me," "Now I'll Tell One" and "Assistant Wives."

Chase is a headliner in the short feature run field. He writes many of his own continuities and has keen knowledge of production from all angles.

Clever leading women support Chase in his 1927-28 film farces. Lupe Velez, a Hal Roach discovery, now leading woman for Douglas Fairbanks, is in "What Women Did for Me." Edna Marion appears opposite the comedian in "Now I'll Tell One" and "Assistant Wives." James Parrott directs.

Supporting casts include Stan Laurel, Lincoln Plummer, Caryl Lincoln, Eric Mayne and members of the Roach contract players.

"The College Widow" Closes 1927 Program

"The College Widow," starring Dolores Costello, is announced by Warner Bros. as the last picture to complete their schedule of 26 Warner Winners for 1926-1927. It will bring that season's line-up to a close when it is released to exhibitors on October 15—just in time to reap the benefits of public interest in football, the sport which supplies the picture with its biggest climax.

"The College Widow" is adapted from the well-known story by George Ade. Archie Mayo directed, with Miss Costello's supporting cast including William Collier, Jr., Anders Randolf, Douglas Gerrard, Grace Gordon, Charles Mailes and Jess Hibbs.

Pathe Announces Releases for October 2

Mack Sennett contributes a two-reeler of recent gold rush days, entitled "A Gold Digger of Weepah," to the Pathe short feature program of October 2, which also includes "Outwitting Time," a novel Sportlight film; the sixth chapter of the current Patheserial, "Hawk of the Hills"; Pathe Review Number 40; "The River of Doubt," an Aesop's Film Fable release; and Pathe News, issues Numbers 82 and 83.

Pathe Review Number 40 presents: "Jes' Driftin' Down Ol' Lazy River," scenes of rare beauty on "Lazy River—Driftin' to Lazy Paradise"; "The Imperial City of China," an unique insight into the astronomical observatory at Peking; "Words and Music By—," a glorification of jazz by Broadway's leading composers and the rendering of the "hits" by Broadway's darlings. A brilliant and revolutionizing number, co-ordinating music and the screen.

Universal to Merge Theatre-Studio Interests?

Dispatches from New York are to the effect that Universal is planning an amalgamation of its producing and theatrical interests into one corporation.

The merger, it is said, will not cause any definite change in ownership of either company, but will serve to unite the two under the corporation laws.

Carl Laemmle, president of both the Universal Pictures Corporation and the Universal Chain Theatres Corporation, at present owns a majority of the stock in the theatre chain, which owns and operates 325 theatres throughout the country.

Hot Tamale! Meet the new Mrs. Newlywed in "The Newlyweds and Their Baby" comedies. She is Addie McPhail. Chalk up 100 per cent. for Julius and Abe, the Stern Brothers, for picking such a nice mamma for "Snookums."

"The Old Wallop" an M-G-M "Our Gang" Release

The second release of the ten "Our Gang" comedies being produced by Hal Roach for M-G-M during the year of 1927-28 is entitled "The Old Wallop."

"The Gang's" adventures in this release take them to the dizzy heights of a Los Angeles skyscraper in the course of construction.

Innumerable novel thrills contribute to the quaint, human humor of the youngsters in this picture which is scheduled for release on October 22.

Ruby McCoy In Comedy

Ruby McCoy, the demure cigarette girl of the Montmartre Cafe in Hollywood, winner of five beauty contests and the pet of Hollywood, has finally accepted a chance in moving pictures.

She is working at the Stern Brothers studio in support of Sid Saylor in "The Bellboy's Belle," the latest of the "Let George Do It" Comedies.

THIS is the screen version of "The Student Prince" in Old Heidelberg, directed by Ernst Lubitsch for Metro-Goldwyn-Mayer, from Dorothy Donnelly's book of the opera, with Ramon Novarro and Norma Shearer co-starred.

LOVE everlasting; the passion of youth that sweeps everything before it. Miss Shearer and Mr. Novarro.

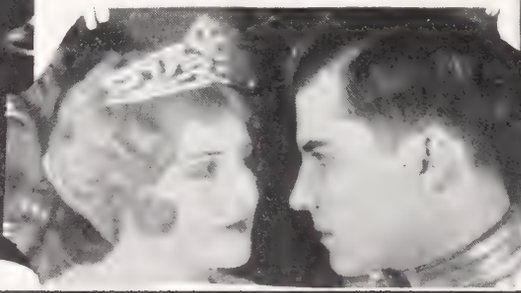
THE students at Heidelberg take Prince Karl Heinrich to their hearts, and he becomes one of them.

KATHI, the inn-keeper's niece, whom the prince loves, brings him flowers as he starts for his throne.

Romance And Royalty

THE Court Marshal (Edward Connelly) tells Kathi that Prince Karl will marry the Princess Ilse, naturally! (Why keep on talking?)

MR. NOVARRO, as "Prince Karl Heinrich," in "The Student Prince," which opened at the Astor, New York, September 21.



THE Prince looks into the eyes of the Princess, and through them—and sees Kathi!

JEAN HERSHOLT (left) as "Dr. Kuttner," companion to the Prince, shares many splendid scenes with the stars. You'll love him.

HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE
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Dorothy Arzner Will Direct Clara Bow

Dorothy Arzner Paramount's woman director, has been given the assignment of directing Clara Bow in her next starring production, "You Will Marry Me." This is the first time Miss Arzner has directed Clara but declares that the story is just the type she likes to do.

Miss Arzner, since being elevated from a cutter to a director has made two pictures, both with Esther Ralston, "Fashions For Women" and "Ten Modern Commandments."

Francis X. Bushman On Japanese Film Making

Japan leads the United States in the production of screen dramas, according to a statement by Francis X. Bushman, screen star, who has just returned to Hollywood from a tour of the Orient. This, despite the fact that the United States is the world's leader in the making of motion pictures.

During 1926, Japan produced 855 featured productions, according to Bushman, compared to the 740 made here. They have 37 companies engaged in production, all for home consumption. These companies are scattered about Nippon, with Tokio, Knobe, Nagoya, Osaka and other cities having their studios. Censorship also plays an important part in Japanese picture making. A committee of twelve censors all productions.

Short Subjects Unit Meets Opposition

It was gathered at Burbank this week that First National, if it does any more merging, will not take on companies that devote a part of their program to short subjects.

Our informant on the lot told us that First National executives, practically as a whole, are opposed to including any short subjects among their releases.

Carthay Circle Depends On Auto, Gas and Good Roads

Long Run Policy in House Eight Miles From Busy Centers of Los Angeles Proves Success, Miller Says

By Fred A. Miller

Managing Director, Carthay Circle Theatre

FRED A. MILLER
Managing Director of the Carthay Circle Theatre.

FROM TIME IMMEMORIAL it has been a rule of the show business that a high class legitimate or motion picture theatre had to be located in the so-called congested districts of cities, large or small. The argument, of course, was that the theatre had to be where people congregated, in order to get the pick-up business or percentage of those passing your door.

That rule held hard and fast for many years, and in many places probably still holds good.

But out here in Los Angeles, at least a new factor has entered into the showman's calculations and that is the motor car. Gasoline takes people easily and quickly from their own door to your door, no matter where it is, if you have what they want to see.

Our Carthay Circle Theatre is located just about eight miles from the so-called business, or congested, centers of Los Angeles. Set in a beautiful park in the heart of the most exclusive residential section of the city and bordering on the edge of Beverly Hills, home of more famous folk than any other spot on earth, it is truly one of the "Showplaces of the Golden West." Of Spanish-Aztec design and pure white with a tower one hundred and fifty feet in height, lighted by the Claude Neon system of tube illumination, it can be seen for miles in all directions. Even the aeroplanes carrying mail north and east use this tower as a beacon in their night flying.

We are not in the congested section; we are a "lone wolf" out in the wilderness, miles from the maddening throng. But we have splendid transportation facilities by both bus and electric car; we have extraordinary parking facilities for thousands of motor cars

(Continued on next page)

Raoul Walsh Will Return to Fox

Reports that Raoul Walsh will return to the Fox lot to direct Victor McLaglen in "A Girl in Every Port," as soon as he has finished "Sadie Thompson" starring Gloria Swanson for United Artists, could not be verified at the Fox studio.

The rumor is still current along the boulevard that Walsh is through with the Fox organization, although it has been repeatedly denied.

Walsh is said to have refused to take a two months vacation without pay, and to have abruptly left the lot to direct Miss Swanson.

First National Buys

First National has purchased the screen rights to a new play by Kenyon Nicholson and Thomas Burrows called "Two Weeks Off."

Cinematographers Dine, and Greet New Members

A banquet was tendered new members of the American Society of Cinematographers last week in the auditorium of the Hollywood Chamber of Commerce.

The new roster of the A. S. C. now shows more than two hundred and fifty names and includes the photographer of every great American picture since the camera was first turned in this country.

President Daniel B. Clark delivered the principal address, in which he briefly reviewed the history of cinematography and paid a tribute to cameramen of America ,who have so loyally served and supported the industry.

Lukas Arrives

Paul Lukas, European actor, who recently arrived in Hollywood has been signed for a part with Pola Negri in her next Paramount picture, "Rachael."

Has Played Four Pictures In Sixteen Months

MOVING PICTURE WORLD'S

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CAREY WILSON
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BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National Pictures

FRED NEWMEYER
Directing
Paramount Pictures

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BILL CODY
Releasing Through
Pathe Exchange

WILLIAM A. SEITER
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LAURA LA PLANTE
in
"Thanks for the Buggy Ride"

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MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

General Electric Studying Lighting in Western Studios

S. E. GATES and F. E. JAMES, of the General Electric Corporation's executive staff, are at present engaged in an intensive study of film stage lighting conditions in the various studios.

For the next two or three weeks they intend to spend most of their time on the Paramount "lot," investigating and testing possibilities in the use of incandescents in lighting "sets."

Gates is manager of the Los Angeles division of the General Electric Corporation, and James is an engineer. The result of their investigations is keenly awaited by studio executives, who are unanimous in declaring that the day of the incandescent lighting is inevitable.

Roger Nauman presented a visual demonstration of high intensity in motion picture lights at a meeting of the Paramount Research Club this week.

The meeting was attended by cameramen and other studio employees interested in the subject.

Carthay Circle Depends on Autos, Gas and Good Roads

(Continued from preceding page)

and big wide boulevards leading to the theatre from the four points of the compass. But all of these things would not suffice if we didn't provide entertainment that attracted people to our house.

The Carthay Circle Theatre has an orchestra of twenty-five, led by Carli Elinor, one of the most famous orchestra leaders in the world, and the pioneer in scoring music for pictures. His musical programs and accompaniment to the pictures, we believe, are in a class by themselves, and have gained thousands upon thousands of friends for the house.

Another standard feature of our entertainment at the Circle are the Jack Laughlin prologues. Young Laughlin is a genius of stagecraft, and his presentations are a combination of melody, color and "pep" that have won him national recognition and brought fame to the theatre.

In the sixteen months that the Circle has been opened we have exhibited but four pictures. The house opened with Cecil B. DeMille's "The Volga Boatman," which enjoyed capacity houses for nineteen solid weeks. Playing two shows daily with all seats reserved, the total attendance during that engagement passed the three hundred thousand mark and the gross receipts were approximately two hundred and seventy-five thousand dollars. "Bardelys the Magnificent" played a seven weeks engagement to splendid business and then Fox's "What Price Glory" clicked successfully for twenty-six weeks, showing to more than four hundred thousand patrons with the receipts in a like proportion. Following this record engagement came "Seventh Heaven," which will close on October 5, after a run of twenty-three weeks, to an even larger attendance and gross than any of its predecessors. On October 7, "The Loves of Carmen" will have its premiere, and I feel certain that it, too, will enjoy an extended run.

Our openings are outstanding social events in Los Angeles. They are the signal for the outpouring of all the famous of the social and film world, and with the co-operation of the studio that produces the picture, the whole section surrounding the Circle is ablaze with multi-colored lights that really turn the neighborhood into a veritable fairyland. For these gala premieres the prices are five dollars and they have all been sell-outs to date. Our regular prices are 50c and $1.10 for matinees and 75c to $1.65 at night and seats can be purchased two weeks in advance. We maintain box offices at both the theatre and in downtown Los Angeles, as well as with the brokers.

I do not know whether this type of house could be successfully operated in other cities, but here, with good boulevards, a population that moves largely under gasoline power, and with a well-rounded-out show, topped by the best pictures I can secure, it is being done in Los Angeles, for Mr. and Mrs. Los Angeles seem to like coming out to the Circle, where it is so easy to find a place to park the bus, and where they do not have to fight the terrific downtown traffic conditions.

I give all, or most of the credit, to Mr. Ford and the other gentlemen who have made the motor car a necessity instead of a luxury, and to those other men who have provided our city with splendid streets and boulevards

Luden Assigned

Jack Luden plays the juvenile lead in "The Side Show," in which W. C. Fields and Chester Conklin are co-starred by Paramount.

Miss Rich's Next

Irene Rich will next be starred in "Beware of Married Men," according to an announcement from the Warner studio

"Across the Atlantic" For Monte Blue

Monte Blue's next picture for Warner Bros. will be an epic of the transatlantic flight titled "Across the Atlantic." Elaborate plans for its production are already under way and filming will start as soon as the star completes work on "The Comeback." Harvey Gates is now writing the script, which dramatizes the most absorbing subject before the public today.

Sam Rork Is Thinking of Charging $50 Per Seat

The gag of asking fifty bucks for a seat at a White Way premiere has often been spoken out loud but never gotten into trade print. We hear, however, that that is what Sam Rork in Burbank is now thinking he will do when his "Texas Steer" makes its bow on Broadway, late in November.

Not only the price, which, incidentally, brings to mind the Burbank report that Rork is paying Will Rogers $10,000 for every week's work, but Rork has already hooked up with the Pennsylvania railroad to run a special train for Washington's notables on the big price night.

The picture has about six weeks more of actual shooting before it will be ready for the cutting room. Including the time he spent on location at the National Capitol and the days he is now putting in at the First National studio, it is figured in Sam Rork's local office that Rogers will collect a cool $100,000 before he signs off on the picture.

Al Jolson Breaks All Metropolitan's Record

The presence of Al Jolson at the Metropolitan for a week's engagement resulted in the breaking of all box office records at that theatre.

The Metropolitan grossed $57,286.40, surpassing all house records by $12,000. The total attendance during the week's run was in excess of 90,000.

This announcement was made by Frank Newman, managing director of the Metropolitan.

For his week's engagement, Jolson received $17,500, and appeared at thirty-four shows.

Seitz's "The Tigress"

George Seitz has started directing "The Tigress," Harold Shumate's original story for Columbia. Jack Holt and Dorothy Revier have featured roles with Frank Leigh, Philippe De Lacey, Wilfred North and Frank Nelson in the supporting cast.

Eric Von Stroheim Expresses Wish To Return To Griffith

Willing to Work For His Mentor as Actor and Writer, and "D W." Says He Will Gladly Welcome Genius Back

By Tom Waller
West Coast Representative

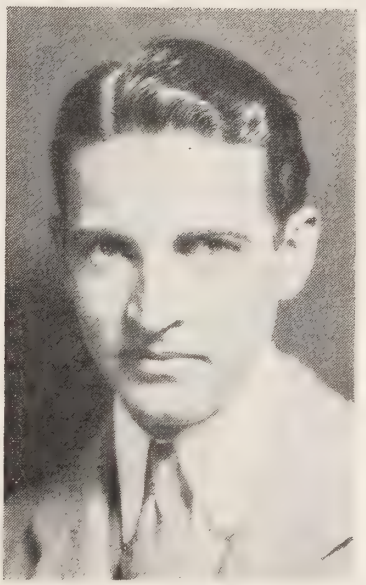
ON CONDITION that his former mentor accept him in his original capacity as a writer and an actor, Eric Von Stroheim, director of several outstanding sensational success, is willing to relegate his megaphone to the shelf.

Announcement that he had received this offer through an intermediary, and that he would be only too happy to welcome Von Stroheim back to his fold, was made by D. W. Griffith in an exclusive chat with the writer just before a buffet luncheon in his honor was served at United Artists studios.

Following his break with P. A. Powers, reputed financial backer of "The Wedding March," efforts to learn of Von Stroheim's plans met with no success. This picture, embodying thousands of feet of superfluous film, was far in excess of its budget and time schedule when turned over to the distributors, Paramount, for piecing together. Its condition is such at the present time, according to reports, that no date can be approximated when it will be edited and cut into a length suitable for the market.

Griffith, in whose "Hearts of the World" Von Stroheim made his picture debut in a small part and as a technical adviser, said, just before this writing, that he had not interviewed Von Stroheim and that no contract had been signed.

Von Stroheim could not be reached for a statement.



RALPH EMERSON
A new screen discovery, now under contract to M-G-M, and appearing with William Haines in "West Point," which Edward Sedgwick is directing.

Grauman Off For New York Conferences

Sid Grauman, Hollywood's premiere prologue specialist, has left for New York, where he will confer with Nicholas Schenck, the new president of Metro-Goldwyn-Mayer; Adolph Zukor, Paramount executive, William Fox, and other producers, on forthcoming presentations at the Chinese Theater.

"The King of Kings," De Mille super-special, is the current attraction at Grauman's Chinese Theater.

Hines Off To Gotham For Next Film

Although Paramount's Western headquarters denied this week that the opening of its eastern studios for Harold Lloyd's current production carried any significance that production would be permanently revived at the Astoria plant, Charlie Burr, a partner of Johnny Hines, intimated to the writer this week that Hines' next picture for First National may be made in New York City.

Hines, who is finishing production on his latest picture, "Home Made," will leave next week with Burr for New York, probably starting on September 15.

Carewe-Rogell Bury Hatchet; Work Goes On

The dove of peace flits peacefully over Inspiration Point, Utah, once again and Edwin Carewe, producer of Inspiration Pictures, and Al Rogell, First National director, have apparently buried the hatchet.

The rumpus that occurred when Carewe tried to move in on a location being used by Rogell in filming "The Shepherd of the Hills," for a time threatened to become hectic. Carewe, who went to Inspiration Point for exteriors of his current production, "Romona," declares that he had a prior right to the location, having staked it out long before Rogell ever thought of quartering his company there. However, Rogell and the sheriff appeared to think that possession being nine points of the law, Carewe was forced to retreat.

As soon as the First National Company finishes with the location, Carewe and his players will move in and get the stuff they want.

Al Jolson, stage star, makes his screen debut in "The Jazz Singer" for Warner Bros., in which he not only creates comedy but has an opportunity to do some strong dramatic acting. And make believe he doesn't grasp that opportunity! He plays both "straight" and "blackface" in the course of this production, which opens in New York on October 6.

Production Activities In West Coast Studios

Paramount
Fox Films
Warner Bros.
United Artists

By Tom Waller
West Coast Representative

TWENTY PRODUCTIONS were before cameras in the four studios which *Moving Picture World* includes in its survey this week. At Paramount Famous Lasky seven pictures are under focus, with six at Fox, four at Warner's, and three at United Artists. Details of the line-up in these studios follow:

Paramount

THE muchly-ballyhooed "Gentlemen Prefer Blondes" has finally gone into production at the Paramount studio, bringing the units in actual "shooting" up to seven in all.

Ruth Taylor, heretofore Sennett bathing beauty, has the role of Lorelei, while the part of Dorothy is still unfilled. Louise Brooks, who was to have played Dorothy, has been taken out of the cast for some unknown reason. This part will be filled during the coming week, the choice being made from a galaxy of ambitious Dorothys.

Malcolm St. Clair is directing, with Ford Sterling as Gus Eisman, Lorelei's boy friend, who has a yen for higher education. Trixie Friganza, Emily Fitzroy, Margaret Seddon, Holmes Herbert, Ed Faust, Eugene Borden and Luke Cosgrave comprise the supporting cast. Anita Loos, author of "Gentlemen Prefer Blondes," also did the screen adaptation, which is said to be funnier than the stage play.

Adolphe Menjou is busy on "Serenade," in which he plays his first shabby role. He is first seen as a penniless musician in Vienna. Meeting the girl, played by Kathryn Carver, he composes a masterpiece with her as his inspiration, and floats to the crest of fame on the composition.

H. D'Abbadie D'Arrast is again directing Menjou, with Lawrence Grant and Lina Basquette as the other supporting players. The story and screen play were by Ernest Vajda.

Richard Dix is making "The Gay Defender," a story on the life of Joaquin Murietta, famous California bandit of the 1848 period. It has been treated as sort of a Robin Hood story, which eliminates any possibility of Dix being seen in a role other than heroic.

Thelma Todd has the feminine lead with Fred Kohler, Fred Esmelton, Ernie Adams, Jerry Mandy and Francis Raymond bringing up the supporting cast. Gregory La Cava is directing and the story is by Grover Jones. In the adaptation, Ray Harris, Sam Mintz and Kenneth Raisbeck collaborated.

"The Side Show," with Chester Conklin, W. C. Fields, Mary Brain, Jack Luden, Cissy Fitzgerald and Jimmie Turner is also practically finished. John Waters is directing from a script by Percy Heath and Donald Davis. This, as the title implies, is a story of circus life.

Esther Ralston is appearing in "The Spotlight," the story of a colorless young girl who craves a stage career. By masterful showmanship, she is changed into a sensational success. Neil Hamilton, Arlette Marchel, Arthur Housman and Nicholas Soussain are in the cast.

Frank Tuttle is directing and the screen play is by Hope Loring.

The other two pictures in production are "She's a Sheik," starring Bebe Daniels, and "Honeymoon Hate," starring Florence Vidor.

Miss Daniels' picture is a burlesque on the desert sheiks of movie conception. Supporting her she has Richard Arlen, William Powell, Josephine Dunn, Billy Franey and Paul McAllister. Clarence Badger, who has directed the Paramount comedienne in her latest successes, is holding the megaphone on the sandy comedy. The story is by John McDermott.

Miss Vidor's picture deals with the rich American girl, who meets an impoverished prince with the standard romance ensuing. Tullio Carminatti has the male lead with William Austin doing the comedy relief. Luther Reed is directing and the adaptation was by Doris Anderson from the story by Alice M. Williamson.

These three sisters are appearing in the same picture, "The Lovelorn," a Cosmopolitan-Metro-Goldwyn-Mayer feature. Left to right, Sally O'Neil, Molly O'Day and Isabelle Noonan.

Fox Films

SIX PICTURES in the "shooting" at the Fox studio result in an atmosphere of activity.

John Ford is rapidly completing "Grandma Bernlie Learns Her Letters," with James Hall, Earle Foxe, June Collyer, Francis X. Bushman, Jr., Margaret Mann, Ruth Mix, Charles Morton and Geo. E. Meeker in the featured roles.

The original story is by I. A. R. Wiley and published in the Saturday Evening Post. It deals with a German peasant woman, who has three sons in the German army during the war and one on the side of the United States. The three fighting for the Kaiser are killed and the son in America forgets his aged mother. However, she comes to this country and is re-united with her one living son. Phil Klein did the screen adaptation.

"Ladies Must Dress," an original by Victor Heerman, who is also directing, is interesting in that it brings to the screen a well-known stage actress essaying her first role in pictures—Nancy Carroll. Virginia Valli, Lawrence Gray and Hallam Cooley have the other featured roles. The adaptation and continuity of this sophisticated comedy-drama were both done by Reginald Morris.

Tom Mix and Buck Jones, Fox western stars, are both on location at Newhall. Mix is filming "Wildcat Law" and Jones, "The Branded Sombrero."

The story and scenario for the Mix picture were by John Stone, with Eugene Ford directing. Lambert Hillyer is directing Jones, and also did the scenario, from an original story by Cherry Wilson.

Edmund Lowe has started on what is in reality his first starring

(Continued on page 231)

Twenty Productions In Four Studios

Leila Hyams Loaned To Fox Films

Now that her latest role as leading lady to Monte Blue in "One Round Hogan" is completed, Leila Hyams has moved her make-up kit over to the Fox Studios to appear opposite Edmund Lowe in "Baloo."

Warner Bros. have loaned her to the Fox organization for this one production, afer which she will return to the company who holds her contract to play for them in several of their forthcoming pictures.

Economy Talk For Monty Banks

Reports from a reliable source say that relations of the Monty Banks' unit with its distributor, Producers-Distributing Corporation Pathe and DeMille, have become especially strained during the past week.

Following the arrival of Elmer Pierson, vice-president of the combine, and John Humm, Pathe treasurer, recently, much internal studio investigation is credited with inside sources to have gotten underway.

Banks, we are told, was called on the carpet because of an alleged over-flap of the budget allowed him in making his latest vehicle, tentatively titled "An Ace in the Hole." It is said that on this particular vehicle, he was behind in schedule and approximately $5,000 over his production margin.

As the result we are told that things economical have been sharply reiterated to Banks.

Landis Agrees To Pay

Cullen Landis, a film actor, has come to an understanding with his former wife in the matter of alimony. During the past week he voluntarily surrendered on a charge of failing to provide for his two minor children and appeared in the office of Assistant City Prosecutor Krowl. He agreed to pay $100 a month toward the support of his two daughters, June 9 and Verette, 5.

Landis recently served a five-day jail sentence for being in arrears in his alimony.

Rogers Buys Burtis Air Stories

Charles R. Rogers, First National producer, has purchased four air stories from Thomas Burtis.

Included in the four stories, Rogers has also purchased the exclusive motion picture rights to all of the "Russ Farrell" series. These appeared in the "American Boy" magazine.

Small Salaries Paid "New" Stars and Leading Players

Barbara Bedford Scorns Reduction

It reaches us this week on excellent authority that one of the first attempts made to effect a cut after producers had withdrawn the wholesale ten percent salary reduction movement, was experienced by Barbara Bedford on the M-G-M lot.

Miss Bedford, our informant, who is in an authoritative position, tells us, had just finished work as Lon Chaney's leading lady in "Mockery," when M-G-M officials made her an offer to continue in another picture at a lesser salary. Her work with Chaney, we were told, netted her $750 per week. The renewal offer was at a salary of $600 per week, we were informed.

This actress, it is said, turned the reported reduced remuneration "down flat" and accepted an important role in Conrad Veidt's vehicle for Universal at her original figure.

"The Night Flyer" For Cruze

Having completed the camera work on Marie Prevost's latest starring picture, "On to Reno," which he directed himself, James Cruze is preparing to supervise his second production for the Pathe-DeMille organization, "The Night Flyer."

Old Stars Still Get Big Money, But That Means Nothing to Newcomers, Who Must Pay for Their Training

THE NEW ORDER OF THINGS in Hollywood production, especially as it involves the creation of featured players and stars, provides an interesting slant on what the salaries of near screen favorites are today and what the incomes of the established stars of tomorrow may be.

Without mentioning any names, because it might react harmfully to them in their respective jobs, but based on authentic information obtained by *Moving Picture World,* not a few of the new names which are creeping into the bulbs in marquises mean today, in many cases, but a fraction of the income which some of the old-timers received at this same period.

Through a careful check-up, *The World* knows that some of the youngsters who have come up in the ranks during the last year, and the last six months for that matter, to the point where several of the prominent studios are billing them as co-featured and co-starred, are congratulating themselves if their weekly pay-check reaches seventy-five dollars.

Just recently a well-known star took on a lead who is in a flurry of enthusiasm because the pay-check stretches out to approximately fifty dollars.

Some of the collegians of a year ago are happy with their seventy-five dollars when an old-timer of a couple of years back would be inclined to sneer at the same job if a figure under five hundred iron men was mentioned.

When the subject of new faces and new salaries for big jobs is broached now and then to a studio expert, whose job it is to clothe everything with the veneer of normalcy, the same individual is inclined to capitalize on the boisterous enthusiasm of the uninitiated.

"Why, they're damned lucky," he will commence. For his encore he will dig up: "Who were they a few months ago? We took hold of them. We made them out of nothing. I'm not mentioning what we are paying them, but they should pay us for training them."

In the meantime the salaries of established stars are indicated, the thousands per week that so and so gets.

The sagacious ones of Hollywood, however, are talking as well as the Boulevard curb weights. The established stars, so long as they remain in their firmament, will always pull down big dough. They are of the old school, it is reasoned, and the wage scale of the old school waxed rotund at a fairly early stage of the game. A salary jump for them meant something proportionate.

But when the new school steps into the shoes of the old school; when the popularity of the present box office magnates ceases, like the old year passing into the new; when it comes time for the new school to occupy the center of the platform—what then? What will be proportionate for the slim waisted fifties and seventy-fives and one hundred and fifties?

That's just another angle on Hollywood's present-day coffee-table chatter!—T. W.

Second Conference On Zoning, Failure

California Exhibitors Meet H. B. Franklin, Chief of West Coast, But Without Finding Way to Agreement

THE SOUTHERN CALIFORNIA ZONING SITUATION at this writing is back where it started from, when independent exhibitors, early in July, adopted a resolution opposing any change in the system which has been observed by the Film Board of Trade here for the last three years, and which West Coast, seeking additional protection, would now revise so as to increase the showing time from thirty-five to seventy-seven days.

Developments up to the time of this writing show that a new committee of independents failed to reach an understanding at a meeting this week with Harold B. Franklin, West Coast Chief and that West Coast will stand pat in its original demands. This condition the committee will report to the Motion Picture Theatre Owners of Southern California at their next session. What recommendations the committee will then make could not be gleaned. The resolution, as drafted by the independents at the time West Coast first made soundings for the change, registered the solid opposition of the independents.

Moving Picture World first informed the trade of the zoning situation here in a dispatch published July 30th. The following

(Continued on page 230)

D'Arcy Draws Plum

Roy D'Arcy draws the "heavy" role in Ramon Novarro's next production for M-G-M. Novarro was to have done a story in which he appeared in the role of Louis XIV, but the idea has been abondoned. His current story is one of a mythical kingdom in which he plays the part of a king.

The Hollywood Photographic Section

M. P. World Staff Photo

COMEDY DIRECTOR—E. Mason Hopper, who has directed Marie Prevost in most of her Metropolitan-Pathe productions.

BECAUSE of his flair for subtle comedy, E. Mason Hopper has earned a niche for himself as a director of sophisticated comedies. He directed Marie Prevost in a number of her most popular successes since she placed herself under the De Mille-Metropolitan banner.

Hopper is now directing Franklin Pangborn in the latter's first starring production, "My Friend from India." Pangborn is a "find" taken out of a Los Angeles stock company and catapulted to stardom almost overnight.

Hopper broke into pictures as a writer for Essaney Company. He later accepted an offer from George K. Spoor to direct for Essaney. He is credited with having discovered and developed the comedy talents of Wallace Beery and other well-known stars. He remained as an Essaney director for nine years and has more than three hundred original scripts to his credit and has also produced more than three hundred screen plays.

Hopper was also the first director to bring a Rupert Hughes story to the screen and was also the first to capitalize on George Ade's Fables.

Born in Vermont, Hopper was educated in Maryland and graduated from the University of Maryland.

He is a cartoonist of no mean ability and his work was syndicated for a number of years before he found it too difficult to carry on his picture work and his art work too.

M. P. World Staff Photo

HALLAM COOLEY—Plays a comedy role in "Ladies Must Dress," a new comedy for Fox Films Corporation.

HALLAM COOLEY is thinking of claiming the title of "the most pajamaed actor on the screen." In his last five pictures he has either had to cavort in pajamas or in his underwear. His latest escapade in the flimsy is in his current picture for Fox, "Ladies Must Dress," with Lawrence Gray and Virginia Valli.

"I'm beginning to feel like a Follies girl," declared Cooley in his dressing room on the Fox "lot." "If I drew a part in which I remain entirely robed throughout I'd be apt to surmise that there was something wrong."

Cooley is one of those steady young actors that just seem to go along in an even tenor, always busy and in demand, but never setting the world afire with a tremendous outstanding role.

He has been in pictures since the days of the Keystone Comedies and heaved his pies with the best of them. As he remarked to the writer, most of his contemporaries in the Keystone days are either stars in their own right now or else have passed out of pictures entirely.

Last year he was under contract to Fox and did 12 comedies and one feature production. At the expiration of his contract he was allowed to roam the free lance fields.

Before signing the Fox contract he free lanced for two years during which time he appeared in 21 pictures. This serves as ample proof that producers place a high value on his services before the camera.

Besides being an actor of repute, Cooley is also one of our leading real estate operators on the side.

Fazenda-Cook Teamed

Louise Fazenda and Clyde Cook are next to be co-starred in "Five and Ten Cent Annie," by Warner Brothers. Charles Condon is now preparing the script.

M. P. World Staff Photo

MYRNA LOY—Has the feminine lead in "The Girl From Chicago," now in production at Warner Bros.

IT'S SO LONG SINCE we wrote of a professional dancer that quit dancing the light fantastic for the screen that we feel Myrna Loy, featured player at Warner Brothers, will not be amiss as a subject.

Miss Loy is exotic on the screen, to say the least. Her presence in the cast has helped many an ordinary picture in getting over with picture audiences.

She was born in Helena, Montana, and educated at the Westlake School for Girls in Los Angeles. She studied dancing under Ruth St. Denis with the intention of becoming a professional dancer. On her graduation she appeared in a number of Grauman prologues, including those of "The Ten Commandments," "The Thief of Bagdad" and "Romola."

While playing at Grauman's she was introduced to Mrs. Rudolph Valentino, who gave her a role in "What Price Beauty." This was followed by an equally important role in "Pretty Ladies," directed by Monta Bell.

Her first part with Warners was in "Satan in Sables," which resulted in her being signed to a long term contract. Recently she played the leading feminine role with Monte Blue in "Bitter Apples."

In "Across the Pacific" and "Don Juan" she also appeared to advantage. That she is a different type is acknowledged in cinema land and she possesses a wealth of talent.

At present she is playing the feminine lead opposite Conrad Nagel in "The Girl From Chicago."

Schildkraut's Role

Rudolph Schildkraut will have a featured role in William K. Howard's latest production for DeMille, "The Main Event." Vera Reynolds is being starred in this story which is built around the prize ring.

M. P. World Staff Photo

OLIVE BORDEN—Popular Fox Film star, is getting ready to start on her next starring production.

AS SOME ANCIENT sage once remarked: "It's a long road that has no turning."

This holds good in the case of Olive Borden, Fox star, now playing the starring role in "Come to My House."

Olive came to Hollywood from Norfolk, Va., full of ambition and minus influential friends that could make the road to success easy for her. She worked around at various studios, certain that she could prove her talent if given a chance, but finding it difficult to obtain the desired opportunity.

Then Tom Mix, casting about for a leading lady for "The Yankee Senior" happened to see a test of Olive and decided forthwith that she and no other was just the girl to play his lead in the picture. Her excellent work in this production earned her a lead in another Fox production, which in turn led to a long term contract.

In the past two years, or during the life of her Fox relations, she has made ten pictures and is looked upon as one of the companies' biggest box office attractions.

Her last picture, previous to her present role, was in "Pajamas," a story of the sophisticate and in which she had as her leading man, Lawrence Gray, that competent and popular young leading man, who has but recently severed his connections with Paramount.

Olive had a hard time getting a hearing and a chance to show that she had the stuff, but once the "break" came she proved her worth. Her most recent pictures were "Pajamas," "The Joy Girl," "My Own Pal," "Fig Leaves" and "Yellow Fingers."

The Hollywood Photographic Section

M. P. World Staff Photo

MAKING GOOD—Ralph Graves now acts in, as well as directs, "A Reno Divorce" for Warner Bros.

LIKE SO MANY of our successful picture stars and directors, Ralph Graves also started his motion picture career under the astute eye of D. W. Griffith, now producing for United Artists.

Graves of late has kind of gotten away from acting in the accepted sense of the word and is specializing more in directing. In directing he frequently appears in the cast as a player, as in the instance of his latest effort, which was for Warner Brothers, "A Reno Divorce," starring May McAvoy.

In this production Graves, as well as directing, also played the male lead and on top of that wrote the story. The only thing he didn't do was turn the camera.

Ten years ago he started with Griffith. His first important role and the part that first brought him recogniton was with Carol Dempster in "Dream Street." Following this picture his services were much in demand.

With both Griffith and Mack Sennett he held long term contracts. With the latter he was starred in two-reel comedies for a considerable time before turning to directing.

The McAvoy picture was his fifth directorial effort and according to reports is labeled to prove one of the best pictures turned out on the Warner "lot" in a long time.

His first picture as a director was with Columbia and was released under the title of "Swell Hogan." After this he did three more for Columbia and then stepped out to direct an independent company.

"A Reno Divorce" is his first picture for Warners.

M. P. World Staff Photo

STRANGER — Miss Lucila Mendez, South American beauty, has an important role in "Coney Island," for F. B. O.

A FEW YEARS AGO Lucila Mendez, now being featured by F. B. O. in "Coney Island" never dreamed that she would some day be a motion picture actress. Lucila is the daughter of a former president of Venezuela, Ciprano Castro, who was swept out of power in one of the not uncommon revolutions that make life interesting in that particular republic.

With the fall of the house of Castro, Lucila and her sister were taken to Canada and placed in a convent. However, the lure of the stage proved too much for the girl and she left the convent and travelled to New York, where she obtained a chorus job in "The Passing Show of 1921."

Later she joined the chorus of Al Jolson's "Bombo," from which she moved to the musical comedy, "Little Jessie James."

It was about this time that she met Ralph Ince, her husband, who is also directing her in "Coney Island." He offered her a screen career but she decided to remain on the stage until she had first become a featured player behind the footlights. After a successful season with "Merry, Merry," in which she was featured she turned her attention to pictures.

"Coney Island" is a colorful story of the world's most famous pleasure resort and in the story Miss Mendez shares honors with Lois Wilson. She plays the part of a cabaret entertainer, who becomes entwined in a number of unusual adventures. The story is by Joseph Jefferson O'Neill, former New York scribe.

Fred Kohler in "Heavy"

Fred Kohler, who has gained considerable reputation as a movie bad man through his work in a number of Paramount pictures, has been assigned the role of the brutal Bart Hanby in Richard Dix' newest Paramount production "The Gay Defender."

M. P. World Staff Photo

OLIN FRANCIS—Plays Western parts as a rule, but is now with Universal in roles of a different type.

LITTLE THINGS alter the destinies of individuals. If Jack Johnson had not kayoed Jim Jeffries at Reno, Olin Francis, screen character man, would not have turned to professional fighting; and if Jack Dillon, one of the greatest battlers of his day, had not later returned the favor and flattened Francis, the latter might have continued in the ring instead of becoming an actor.

Francis, by the way, has just been singned by Universal for a fighting role in a new fight picture they are making. In this he portrays a hick baggage agent, who heaves heavy trunks around with reckless abandon. An itinerant fight manager spotting the ease with which the country yokel handles the cumbersome shipments, signs him as a fighter and takes him to New York to garner his fortune.

Seven years ago, Francis arrived in Hollywood to make his bid for picture fame. He started as a $5 "extra" but soon graduated into the featured ranks. His first important role was with an independent company that blew up in a short time as many of the fly-by-night companies have a way of doing.

However, he was pretty well established on the screen by this time and found plenty of engagements open. Because of his stature he has always been ideal for western characters and much of his labors has been in behalf of the "horse operas." Now and then he swings into a different characterization though, as in "The Kid Brother," with Harold Lloyd, and in the instance of "The Thief of Bagdad," with Douglas Fairbanks. In both of these pictures he has outstanding roles.

Plans Vienna Trip

With the completion of "The Forbidden Woman," De Mille production in which Jetta Goudal is starred, Paul Stein, the director, is now planning a trip to Vienna, his native heath.

M. P. World Staff Photo

NORMAN TAUROG—Educational's veteran director has been with the organization more than five years.

NORMAN TAUROG, Educational's senior director in point of service, had been delving into bugology for the past few weeks, aided and abetted by Lloyd Hamilton in a two-reeler in which the portly comedian is seen as a chaser of butterflies.

Directing a vicious crocodile, one of the featured players in the comedy cast, also fell to Taurog's lot during the making of this, his latest comedy. Mons. Crocodile was quartered in the Los Angeles river and the company spent a number of days there trying to get him into the mood for acting.

Taurog is starting his sixth year as a director on the Educational "lot," being the oldest director in point of service.

Before entering pictures he appeared on the legitimate stage in several big productions, including one of the "Potash and Perlmutter" plays. An offer from the old Imp Company to do a small part succeeded in coaxing him off the stage and onto the screen. When he later saw himself in this picture he made a firm resolution never more to appear as a picture actor.

He obtained a job as a third assistant property man and gradually progressed up the line to his present rank. He held an assistant director's job for some time and his first directorial assignment was with the Vitagraph Company directing Larry Semon. He stayed with Semon's unit for several years and then signed a contract with Educational.

Byers Has Lead

Charles Byers has made the jump from "heavy" to leading man in "The Red Riders of Canada," in which Patsy Ruth Miller is featured.

West Coast Previews

The Wind

(Metro-Goldwyn-Mayer)

"THE WIND" is a picture in which the sun does not pop out once in the eight reels in which it was previewed and in which, according to present plans, it will be released. As a fact, a more literal title for a picture has never been selected. The wind is blowing a few stations before Lillian Gish gets off the train. It blows while she drives miles to the farmhouse. It blows during every reel that follows. It abates just enough before the finis to give herself and her husband a chance to view an old plain from a new mental perspective.

The story is quite similar in construction to "White Gold." It does not strike the depth of "White Gold" in consistent artistry, however. The film, as edited for one of the earlier previews at which we caught it, seems to be partly insufficient in plot because of little regard paid to time lapses. The wind angle, although ideal atmosphere for several highly dramatic sequences in which the wistful star is seen at her finest, will doubtless impress the average audience as prevailing to the extreme.

The settings throughout are dark, drab and dismal and the rush of events in the last reel does not counteract the consistent blow which leaves the audience in a state of general dishevelment.

The wind whisks Miss Gish, as a destitute little maiden from the South, into the sand swept home of a step-brother, played by Edward Earle. Uncouth surroundings and a jealous drudge of a wife, essayed by Dorothy Cumming, force the maiden to accept the proposal of a traveling man, played by Montagu Love. Upon learning of his intentions and with the farm closed to her, matrimony with a native son and life in a filthy, sand infested hovel remains the alternative. Prior to the ceremony a cyclone descending upon a local dance hall, and the dancers scurrying to the cellar, provide an anti-climax.

Inability to repress her repugnance for the man she has married and appreciation of the same by her mate, played by Lars Hansen, develops one of the most convincing sequences in the entire picture. The re-appearance of the traveling man at the height of a storm during which her husband is abroad roping wild horses, provides the dramatic highlight of the story. Loneliness, a tussle, shooting her assailant, burying him in the sand. More wind, which disinters the corpse and flings its sandy covering against the window. Swinging lanterns and long shadows. Then delirium. It is not until this point is reached that the husband returns the wind abates and husband and wife become husband and wife.—T. W.

"Tea For Three"

(Metro-Goldwyn-Mayer)

SPARKINGLY SOPHISTICATED and refreshing is "Tea for Three," a comedy with just enough drama to work up a pleasing suspense and sharpen farcical lines. In the shape in which it was previewed the other night at Westlake, it would hold the attention and win the praise of any Broadway capacity audience.

Clever situations are worked into a fast tempo by a cast headed by Lew Cody, Aileen Pringle and Owen Moore, which, although Cody and Miss Pringle are co-starred, make an excellent trio.

The plot centers around a newly wed couple and a mutual friend. The husband, fluffy, pampered and unusually jealous, is portrayed by Cody, a proven specialist in such roles. Aileen Pringle is the wife who, although always faithful, is unwittingly involved in a scheme by the bachelor friend, essayed by Owen Moore, to cure Friend Husband of his over-husbandly disposition.

Serving tea between the two men and the gestures of the friend being seriously interpreted by the other prefaces the story. The plot begins to unravel early in the footage when innocent alibis fail to jibe with evidence in the husband's possession. The friend, after announcing to the wife that he will rid her husband of his jealous disposition, purloins her picture. Lured to the bachelor's quarters by his promise that only there will he return the picture, Miss Pringle, followed by Cody, cavort in a way that provides considerable hilarity. Failing to discover her, the husband lays cards on the table and says that the one cutting the lowest will agree to commit suicide within twenty-four hours.

Because the friend draws the lowest and says at the same time that although he will die, wifie will desert, a situation of suspense is afforded when all three meet on the week-end yachting trip of a friend. Complications aboard ship and the gesture at suicide precede the husband toppling in the sea—rescue by the friend—friendship; and a final big laugh.—T. W.

Black Jack

(Fox Film Corporation)

FROM A CRITICAL STANDPOINT Buck Jones' latest picture for Fox, previewed at the Westlake Theater this week, would not draw a large quota of praise. But from the standpoint of audiences that enjoy their westerns with the hard-riding stars, "Black Jack" is probably a good box office picture.

The story is decidedly weak and Jones has little to do. The feminine lead is played by Barbara Bennett and Theodore Lerch, George Berrell and Murdock McQuarrie complete the supporting cast for Jones.

Jones plays a bravado role as Black Jack, a gent whom the reforming element are intent upon chasing out of town. Just why is hard to understand, because Black Jack, as we saw him on the screen, was not such a bad hombre.

The story by Johnston McCulley has to do with a dollar broken into three pieces by three prospectors who bury their wealth. The coin when put together shows the location of the buried gold.

A party named Holbrook, played by McQuarrie, Miss Bennett and Jones, in time come into possession of the coin. The dramatic situations result from a desire on the part of Lorch, the "heavy," to possess the complete coin and knowledge of the location of the buried cash.

In the end, right triumphs over might, as ever on the screen, and Buck, McQuarrie and the girl corral the treasure of the three old prospectors.

Orville Dull directed "Black Jack," which shouldn't be held against him.—J. P.

"Here's how!" says Monte Blue to his leading lady, Leila Hyams, as they lunch from sandwich boxes and a milk can during the making of "One Round Hogan," a Warner picture.

Conference on Zoning Fails

(Continued from page 227)

week a statement by Franklin, stating the position of West Coast in the matter, was published in this department.

Independent leaders seem to agree with the West Coast Chieftain that houses charging ten and fifteen cents admission should be penalized to a greater extent than the present zoning provision allows.

One independent authority told the writer that houses of this class are springing up like mushrooms and that they now comprise ten per cent of the theatres out here, whereas, even two years ago they were unknown here. He stated that their development at this rate is bound to have an injurious effect upon the houses in the next class.

Exhibitors of the lowest price houses are said to have agreed to an additional penalty, but to have registered strongly against restrictions which they believe would eventually destroy them. The independents as a whole, however, are opposed to any discrimination being shown West Coast in zones where their houses and those of the circuit are on the same class basis.

The adjustment of union difficulties delayed negotiations on the zoining system between West Coast and the independent organization. It now becomes known that during the recent visit of Charles Pettijohn, Hays representative, a plan which would give West Coast priority on the first runs with the understanding that they play all of the prints of a picture at one time and then turn them over to the independents, was turned down by the exhibitor organization. The reason for the rejection, coming from one independent spokesman, was that the plan was to "indefinite;" that by holding up one or two prints, West Coast could delay at will, the general release of a picture.—T.W.

PRODUCTION ACTIVITIES

(Continued from page 226)

vehicle, "Balaoo." His last picture was a co-starring role with Lois Moran.

"Balaoo" was adapted for the screen by Harry O. Hoyt from the play by Gaston LeRoux, and is being supervised by Kenneth Hawkes. Richard Rosson, until recently with Paramount, is directing. The cast includes Leila Hyams, Gustave von Seyffertitz and George Kotsanaros, the wrestler, who does the part of the ape, with almost human intelligence.

Thunder, the dog star, is still on location with Director Lou Seiler at Bellingham, Washington, where "Wolf Fangs" is under production. Charles Morton and Caryl Lincoln have the leading roles in support of the canine. Seaton I. Miller and Elizabeth Pickett collaborated on the story and Miller also did the scenario.

Warner Bros.

IRENE RICH has commenced work on her latest production for Warner Bros, "The Silver Slave," making four companies in all now engaged in actual production at the Warner studio.

The story has a society background with Miss Rich playing her usual role. Audrey Ferris, young leading lady, signed by the Warners not so long ago, has the juvenile feminine lead with Carroll Nye, Holmes Herbert and John Miljan completing the cast. Howard Bretherton is directing.

"The Girl from Chicago" is also well underway with Conrad Nagel, Myrna Loy and William Russell in the leading roles. This is a typical story of the underworld, with Nagel in the guise of one of its denizens. The screen story was adapted by Graham Baker from Arthur Somers Roche's story, "Business Is Best." Ray Enright is directing.

In a story that deals with an old-time actor of 20 years ago gradually moving to a modern flavor, Warner Oland is busy on "Good Time Charlie." Michael Curtiz is directing from an adaptation by Owen Francis of Darryl Zanuck's original story.

Supporting Oland is a strong cast including Helene Costello, Clyde Cook, Montagu Love, Julanne Johnson and Hugh Allan.

The canine star, Rin-Tin-Tin, is also facing the camera daily in "The Dog of the Regiment," being filmed at the old Vitagraph studio. The story is an original by Albert Sydney Howson, from which the scenario was written by Charles Condon.

Ross Lederman, a new member of the directors' fold, is handling the megaphone on this, his initial venture. The cast includes Dorothy Gulliver, Tom Gallery and John Peters.

While on location at Catalina Island, Gloria Swanson led a company of marines appearing in her support in an impromptu drill, forming the letters "S.T.," the initials of "Sadie Thompson," her second independent picture under the United Artists banner. The picture is based on W. Somerset Maugham's South Seas drama, "Miss Thompson," with Raoul Walsh as director. As "Rain," it starred Jeanne Eagels on the stage.

United Artists

THREE COMPANIES are "shooting" on the United Artists' lot, with Gloria Swanson about finished on "Sadie Thompson" and D. W. Griffith just getting well into production on "Drums of Love," with Mary Philbin in the starring role.

Raoul Walsh, besides directing Miss Swanson, is also playing the male lead. On the screen they are doing the picture from an original story by W. Somerset Maughan and not from the stage play, "Rain," which the Hays office banned insofar as pictures were concerned. Lionel Barrymore has the outstanding supporting role with Miss Swanson and Walsh.

D. W. Griffith in his first production for United Artists since his recent return to that company is doing a story of the western continent below the Equator. Playing opposite Miss Philbin is Don Alvarado with Lionel Barrymore and Charles Hill Mailes in the supporting roles. The original story and adaptation was by Garrit Lloyd.

Four or five weeks more will see Corinne Griffith's current production completed, "The Garden of Eden." Charles Ray, Lowell Sherman and Louise Dresser are supporting Miss Griffith and Lewis Milestone is directing. The picture was started once and a halt called on production. Milestone is the new director and everything seems to be going along in satisfactory shape.

This is a story of the continent and the stage versions are now appearing successfully across the pond. Fourteen companies playing "The Garden of Eden" are now out in various parts of Europe. Avery Hopwood has done the stage play a la American and it will open in New York soon. Hans Kraley did the screen adaptation.

A girl with a voice and ambitions for opera and the rich young lover constitutes the story.

M-G-M and United Artists Merger Denied by Officials

LOUIS B. MAYER and Joseph M. Schenck are credited with having denied, at the Santa Fe Railroad Station, just before Mr. Schenck left for New York last Friday night, that Metro-Goldwyn-Mayer and United Artists will join forces.

At the same time, however, Schenck is credited with indicating that his brother, Nicholas, is the logical successor to the late Marcus Loew.

Reports in Hollywood, almost since the very moment of the news of Mr. Loew's death, were that Nicholas Schenck will preside over the Loew interests.

In stating that his trip to New York is purely for the purpose of assisting in the marketing of United Artists' program, Schenck's denial of any merging of the two film interests was substantiated by Mr. Mayer, who is quoted as saying:

"We expect these rumors, or others like them to start, but there is no basis for them."

Paramount Now Renting "Leased" Land

It became known this week that Paramount Famous Lasky's lease on one of the most valuable tracts of scenic country in Southern California has expired.

This land, comprising more than fifteen hundred acres of wooded mountainous country directly in back of the First National Studios, in Burbank, had been secured under the terms of the lease for a trivial rental, comparatively speaking, for a period of years.

We hear that since the expiration of the lease, Paramount has been paying a rental of $300 per day for the use of this property.

The same land possibly could have been purchased for several weeks rental, at this rate, only a few years ago.

At the Paramount studios, in Hollywood, it was admitted that the lease on the Burbank property had expired. Information about the amount now being paid in rent was not forthcoming.

Denial That Marmont Has Filed Charges With Academy

Reports that Percy Marmont has filed charges of discrimination with the Academy of Motion Picture Arts and Sciences, similar to those made some time ago by Conway Tearle, were denied this week at the Academy headquarters.

Frank Woods, secretary of the Academy, earlier in the week, told us that nothing had come out of the Tearle charges.

Since making these charges, Tearle has been seen at the Academy banquets. At the present time, as has been announced, he is under contract to Columbia Pictures.

Academy to Hold First Annual Election

The Academy of Motion Picture Arts and Sciences makes known that it will hold its first annual election in October. Next month nominating committees will be formed from each of the branches. Executive committees and the board of directors will then be elected. The board, which comprises fifteen members, will elect the president of the organization, the office of which is now filled by Douglas Fairbanks.

The total membership of the Academy includes 350 directors, producers, actors, technicians and writers.

Betty Bronson to Warner Bros.

Betty Bronson, who crashed into the spotlight in "Peter Pan," has been loaned by Paramount to Warner Brothers for the feminine lead opposite Monte Blue in "The Comeback."

It is understood that Miss Bronson's contract will not be renewed by Paramount when it expires in a few months.

Lloyd Bacon will direct "The Comeback," for which Harvey Gates prepared the scenario.

Peggy Hopkins Joyce Reported Returning

Now we hear that Peggy Hopkins Joyce has made up her mind to re-appear in pictures. Rumors out here are that she is headed for Hollywood and will grab anything from short subjects to super-specials.

Her name, in several places during the past week, was linked with the Hal Roach product. At the Roach studios it was stated that Miss Joyce's affiliation with that company was highly improbable; that similar rumors a year ago had been officially denied by Roach personally.

It was admitted, however, that with Roach in New York, a number of things unknown to the studios may be happening.

New Title Chosen

Samuel Goldwyn has decided to name the forthcoming Ronald Colman-Vilma Banky feature "The Flower of Spain," instead of "Leatherface," as announced.

Herbert in "Blondes"

Holmes Herbert has been selected by Paramount for the role of Henry Spofford in "Gentlemen Prefer Blondes." Holmes left the stage in 1924 for pictures.

Webb Assigned

"Honeymoon Flats," Earl Derr Biggers' Saturday Evening Post story which Universal purchased last week, was assigned to Millard Webb to direct.

New Contract

Louise Brooks has signed a new long term contract with Paramount, according to an announcement.

Marceline Day in Chaney Film

Marceline Day has been assigned the feminine lead opposite Lon Chaney in his next starring production for Metro-Goldwyn-Mayer, "The Big City." Tod Browning will direct this Chaney vehicle. Miss Day also had the lead with Chaney in his last picture, "The Hypnotist."

His Best Pictures Were The Least Expensive, Says "D. W."

"MY BEST PICTURES were my least expensive pictures."

That's what D. W. Griffith told the writer the other day on the set of "Drums of Love," this pioneer director's first effort under his renewed affiliation with United Artists.

"Broken Blossoms," which he regards as one of his greatest achievements, was lowest of all his pictures in production costs, he said.

Sounding Griffith on Hollywood's economy wave secured this information about his own productions.

That artistry cannot be confined within rigid limitations is one of the reactions this writer got from Griffith's observations between a ham sandwich and a cup of coffee which he was enjoying at a studio luncheon given in his honor, at which members of the press were guests.

Relaxed on a wooden bench, Griffith was allowed to concentrate for a few minutes longer, during which he also told the writer:

"Give the greatest director a bad story and he'll get a lousy picture. The first important thing in making a picture is the author. Upon the author rests eighty per cent of the outcome of the picture at the box-office."

Griffith mentioned one of the last pictures he had made before re-joining United Artists, as a picture that he had made against his will.

"I couldn't even read the script," he said. "I had to lock myself in a room in my attempt to decipher it. A director cannot be expected to make a good picture under such a circumstance as this."

Knowing your theme, doing your perspiring before you start shooting, and not attempting to experiment in long European shadows when they are not needed, is Griffith's interpretation of logical production economy.—T. W.

★ Studio Row ★

Patsy Ruth Miller, screen actress, who was taken suddenly ill at Mammoth Lake, where she is on location with a company filming "The Red Riders of Canada" under the direction of **Robert De Lacy,** is much improved, according to her mother, and will arrive back in Hollywood shortly.

* * *

Roland Drew is on location with the **Edwin Carewe** company making "Romona." Drew is an actor little known in Hollywood.

* * *

Buster Keaton and company have returned from location, where they were filming exteriors on "Steamboat Bill"

* * *

A dream sequence in **Corinne Griffith's** latest production is done in color. "The Garden of Eden" is the picture and it will be released through United Artists.

* * *

Having completed location scenes in the redwood forests south of Eureka, Calif., **Milton Sills** and the First National company filming "The Valley of the Giants" have now moved to Arcata for sequences among the lumber camps.

* * *

Adela Rogers St. John and **Willis Goldbeck** are doing the film treatment of "Lilac Time," **Jane Cowl's** stage success, which will be filmed by First National with **Colleen Moore** in the starring role.

* * *

P. Scott Pembroke, who has just finished directing a picture for **Chadwick Pictures,** celebrated his thirty-fifth birthday anniversary this week.

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Frank Howard Clark, author of western stories, has been elevated to a directorship by F. B. O. and will direct **Tom Tyler** in the latter's next picture. The title of the story is, "When the Law Rides."

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Director Leo Meehan is preparing to start on his next picture for F. B. O., the screen version of "Freckles," **Gene Stratton-Porter's** famous novel.

* * *

Production of "Coney Island," **Joseph Jefferson O'Neill's** original story for F. B. O., is well underway. **Rudy Cameron** is the latest addition to the cast. He plays the male lead. The rest of the cast includes **William Irving, Eugene Strong** and **Lucilla Mendez. Lois Wilson** is the star.

* * *

Dorothy Yost, scenarist, announces her forthcoming marriage to **Dwight W. Cummins,** also a writer, as set for some time in October.

New Illumination For Beverly Hills

Many stars of the screen participated in the ceremonies attendant upon the turning of the switch on the new illuminating fixtures that now light up Wilshire Boulevard from San Vicente Boulevard to the Los Angeles Country Club.

Corrine Griffith, a resident of Beverly Hills, pulled the switch that sent the new system into operation.

Al Jennings' Life In Pictures

H. E. Ross, president of the Ambassador Pictures Corporation, announces the purchase of the Golden State studio in Culver City and the changing of the plant name to the Ambassador studio.

The first production at the new quarters will be a film version of the life of Al Jennings, former outlaw. The cast includes Mildred Harris, Edward Piel, Jr., Edward Piel, Sr., Neely Edwards and others.

Two Are Signed

Constantine Romanoff, former wrestler, and Emilio Borgato, Austrian actor, have been signed for supporting roles in First National's "The Private Life of Helen of Troy," co-featuring Maria Corda and Lewis Stone.

Miss Astor Starts

Gertrude Astor has just started work for Universal in "The Cohens and the Kellys in Paris." Miss Astor's last part was with Joe Rock in "Pretty Clothes," a Sterling Production.

U.'s College Story

Paul Gangelin has been assigned to adapt and write the continuity for "The Worm Turns," by Ward Russell, the novel of college life which Universal purchased a few weeks ago.

West Point Film

"Dress Parade" has been selected by the DeMille studio as the title for William Boyd's latest starring production, a story with a West Point background.

Annie Nichols in Hollywood

Anne Nichols, author of "Abie's Irish Rose," perennial stage hit, is in Los Angeles to confer with Paramount officials on the proposed filming of her successful play Miss Nichols was greeted at the train by four members of the original cast of the play, Max Davidson, Lillian Elliott, Sidney Franklin and Harry Garrity.

"The Hand Is Quicker Than The Eye!"

Too Much Gravy

VAUDEVILLE players, in the argot of their profession, refer to time-tried material as "good gravy." A glance up and down Broadway should suggest that too much gravy is being poured into the pictures.

"The Big Parade" had just quit the Astor Theatre after a phenomenal run of nearly two years. It came out at a time when there was a general impression that the war play had been done to death. Because it struck a new note it was an instantaneous success. It was followed by a flood of other war-background plays. Two of the current season's hits are war dramas, but war plays are being overdone.

"Abie's Irish Rose" achieved a surprising success on the dramatic stage and longing glances were cast toward the Anne Nichols production. But there was a feeling that treading upon racial toes might be disastrous. Then Universal came across with "The Cohens and the Kellys," and we have had a flood of inter-racial comedies ever since.

Some of them have been pronounced financial successes, but the recurrence of the same themes have served to discourage the attendance of the more intelligent class of patrons.

Imitation may be the sincerest form of flattery, but it is not conducive to the best and fullest development of the pictures. From one angle perhaps the producer cannot be blamed for the repetition of "sure fires," but if he follows this line of least resistance, he cannot complain if those who seek variety eventually turn from the picture to other forms of entertainment.

From another angle, there are certain discouragements attending ventures into new fields. The exhibitors, who constantly cry for novelty, turn from novelty when it is offered, preferring to play safe. This naturally leads to discouraging reports from the salesmen—and the picture business, after all, is a gainful trade and not an altruistic enterprise for public uplift. Really fine pictures, well planned and well produced, may be passed over while the Jew, the Irish and the German comedians shovel in the money.

Now and then one of these occasional ventures into the field of novelty will register so emphatic a success that it becomes a self-seller; and immediately every other producer makes a somewhat similar picture.

There is much to be said on both sides, but the big lesson is that a really good picture along novel lines, will bring in enough to pay for many indifferent experiments.

To be more exact, "The Big Parade," the first of its kind, has grossed far more than any of its imitations—because it *was* the first.

Why not a more varied production scheme in the hope of landing one profitable lead instead of a production schedule limited to half a dozen proved patterns? It might pay to mix a little meat with the gravy.

This Week and Next

Beth Brown. In Her New Novel. "Ballyhoo" Stresses Carnivals' Dislike of Movies

Are 7,300 Seats Too Liberal Provision For a Town With 200,000 Inhabitants?

Friday Openings Fat Box Office Reports But It's Hard on Week Ending Reviewers

"The Dress Parade" Is New Pathe Title But Don't Hook It Up to a Fashion Show

BETH BROWN, who is one of the few who can write diverting film subtitles without recourse to Ayer's Almanac or "Drummers' Yarns," has produced her fourth novel. "Ballyhoo" was issued from the Dial Press last week at $2.50.

•

"BALLYHOO" does not relate to film exploitation, but tells a story of life on the carnival lots, and the jacket makes the statement that Miss Brown actually joined the girl show on one of the carnival to gain her color.

•

MISS BROWN certainly knows her subject and has written a story to which the seasoned trouper can offer small criticism, and the book should rank with "Show Boat" as an accurate lowdown on a phase of the amusement business.

•

THE story has nothing to do with the pictures, but it should interest those who are interested in amusements because of its fine color and exact valuations. It makes good reading.

•

ONE curious fact she brings out is the dislike of the carnival troupes for the motion pictures. This dislike is not based wholly upon the war on tent shows made by the picture houses.

•

THIS accounts in part for the animosity, but in addition the old-timers feel that the picture takes the money that should be theirs. It gets it week in and week out in the small towns where the advent of a carnival was once the only entertainment beyond the local amateurs and the star lecture course.

•

JUST what is an overseated town? One manager writes that he wants to build a 2,300 house and his opposition has appealed to the State Conservation Commission that this would be overseating. The town now has 5,000 seats for a 200,000 population. And 200,000 more in a 30-mile radius.

•

WE know a lot of 200,000 towns where 7,300 would be regarded as too good to be true. And this town has not had a new theatre in two years. Shoot in a line and give your ideas.

•

WE suppose it would be merely a poor pun to remark that in getting Mussolini to talk for Movietone, Winfield Sheehan raised the Duce with the pictures.

•

B. S. MOSS is planning a new theatre on the site of the present Broadway at Forty-first street. Thirty-five years ago the house was "too far uptown" to get the best business.

ISIDORA DUNCAN'S tragic death recalls her New York debut. Up to that time the Sisters Leigh and Mildred Howard de Grey, who danced with their legs bared to the knees, were regarded as the height of daring.

•

MISS DUNCAN, in her semi-nude costume was almost too much for staid New York. In our own criticism of her performance we advised her to go to Europe where both her classic dancing and her nudity would find greater appreciation.

•

WE got a nice letter telling that our advice was being taken, and she sailed the following week. But in the height of her triumph she never dropped us a line to give thanks for the advice.

•

BY the same token Ruth St. Dennis owes us a vote of thanks, for she went over, too, after a single week at Proctor's Twenty-third street under the stage name of "Rhada."

•

FRIDAY night seems to be coming into favor for film openings. "Wings," "The Garden of Allah" and several others have opened on that evening, with "Sunrise," the latest in the line.

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THE Friday opening gets rid of the deadhead house on an off night and provides a Saturday and Sunday to show big box office reports in the trade paper figures.

•

BUT it's tough on a reviewer who likes to start for his week-end on Friday afternoon.

•

VALESKA SURATT is suing DeMille for $1,000,000 profits on "King of Kings," claiming that he took the story from a script she owns. Valeska is an optimist.

•

IT probably will take a couple of years to get back the production costs. Then the profits can be figured.

•

WE have had pictures made in conjunction with the Marines, the Navy and the War Department, but it this location war thing keeps up, each production company will have to maintain its own standing army.

•

CHICAGO theatres are increasing their admission to meet the new salary schedules. And the first to complain of the increased prices will be the trades unionists, although the unions are largely responsible for the increase.

•

"THE DRESS PARADE" is the present title of the story made at West Point by Pathe. But don't get the idea that this title lends itself to a Fashion Show. It's not that sort of dress parade.

Epes W. Sargent.

by the way

Plenty of Fireworks at Philadelphia With Pete Harrison as Headliner

His Covert Attacks on M. P. T. O. A. Which He Helped to Build Up Cause Many to Lose Their Faith in Exhibitors' Most Outspoken Champion

Need for United Front by Showmen Never Greater Than Right Now

Publicity "Fakes" Destroy Good Will And Injure All in the Industry

AS predicted there were plenty of fireworks at the meeting of the M.P.T.O. of Eastern Pennsylvania, Delaware and Southern New Jersey held in the Elks Club, Philadelphia, last Wednesday.

●

AS widely broadcast, Pete Harrison, the headliner, was there in force and he lived up to the expectations of even the most radical of his hosts by conjuring up the names of practically all the leading producers and lambasting them in effigy with an enthusiastic fervor that was distinctively "peteharrisonesque."

●

HAD Pete confined himself to the facts he presented (facts being always subject to verification), even though at times his statements may have seemed tinged with prejudice, few exhibitors, at any rate, would have found fault with his utterances, for Pete's honesty of purpose has never been successfully questioned, even if his bias has often been most evident and his judgment not always of the best.

●

BUT Pete's shift of front during recent months on the theatre owners' national organization has never been quite clear to many and his obvious efforts to embarrass President Woodhull in his endeavors to build up the membership of the M. P. T. O. A. are causing many of his friends to wonder what is behind it all.

●

THERE is little doubt that Pete Harrison's concern for the individual theatre owner is deep and sincere, for upon this interest depends in large measure his own future and the circulation of his little newspaper, which is no longer read for its reports on the new pictures.

●

NO one, who knows Pete, no matter how antagonistic they may be to him and his activities, will find it easy to show that he has anything but the best interests of the exhibitor at heart, even if at times his zeal has often taken him far beyond the bounds of reason and good taste.

●

THIS being so, many of his exhibitor friends are beginning to lose faith in his judgment and good will, when they see him striving to tear down the organization which only a comparatively short time ago he was so active in trying to build up.

●

JUST now, when the necessity of a united front among all theatre owners never was so important or urgent, with their forces properly co-ordinated and adequately represented at the coming trade conference on October 10 in Washington, D. C., why one who has so long been regarded as their most faithful champion should seek to create discord in their ranks and engage in setting faction against faction, apparently to the end that all may be demoralized, is a cross-word puzzle that no one has yet been able to satisfactorily solve.

●

WHAT Pete's curious course will accomplish, if successful, other than to reduce exhibitor influence to its lowest possible ratio, only future events will disclose; yet it is surely not the course of an unselfish partisan, who has the real interest of the theatre men at heart, but seemingly that of one instead, who has some special axe of his own to grind.

TWO recent "cold fakes," labeled as "news," calls attention to the fact that there is still a lot of housecleaning to be done in this industry in a branch of it that at one end contains some of its highest and most ethically minded and intelligent men and at the other, some of the most unscrupulous fakers who can be found in any profession.

●

AS to the wasteful, inane and stupid publicity which is sent out by companies and individuals alike in this business, with which every film editor is familiar, there is no need to comment here, except to say that various newspaper editorial associations are planning drastic steps to eliminate it and show it up in its true value.

●

REFERENCE is made to the false and particularly vicious publicity, recently sent out as "news" from the coast in the case of Ralph Ince, which the United Press executives have complained to Will Hays about, numerous similar complaints having been filed.

●

IN this case, "some one" in Fullerton, Calif., sent out a story about an "attempt to murder" Ince, which, while an investigation proved that he had no knowledge or responsibility in the "frame-up," nevertheless, has resulted in creating much embarrassment for that well-known director.

●

THE other case was the utterly untrue and obviously maliciously inspired story printed in a recent issue of the Film Mercury, which alleged that Louis B. Mayer, of Metro-Goldwyn-Mayer, was secretly backing M. H. Hoffman and Tiffany Productions financially.

●

THE FILM MERCURY, which prides itself on the accuracy of its published information, doubtless accepted the story in good faith, with its circumstantial account of the "shake-up" which had taken place in Mr. Hoffman's organization and it is equally probable that most of its readers believed it to be true.

●

YET in no respect was it based upon a single iota of fact, being solely the invention of some irresponsible press agent, whose motive was clearly dishonest in its intent to deceive and mislead, while its purpose was plainly to injure or embarrass those mentioned in it.

●

THE damage which "publicity" such as this does to the whole industry cannot be measured and it is the duty of every decent individual to expose the disreputable characters responsible for it, wherever possible, to the end that they may be eliminated from further activity.

●

THEY are the ones who are giving the motion picture business a "black eye," wherever their pernicious inventions find their way into print and by just so much do they make it difficult for the legitimate and ethical member of their profession to maintain his own self-respect.

Merritt Crawford

FILM SALESMEN, Inc. have gone on record as being in favor of censorship. At the official luncheon of that body at the Hotel Astor last Saturday, it was voted to appoint a committee to censor Jack Goldstein's facile pen.

Jack is editor of "The Film Salesman," the snappy little monthly publication of the picture pedlars' association, but hereafter only properly expurgated editions of the journal will be permitted to appear. This is tough on Jack and a direct invasion of the freedom of the press, to say nothing of being a dangerous precedent. "Censorship" is a word which ought to be banned by all in the film business.

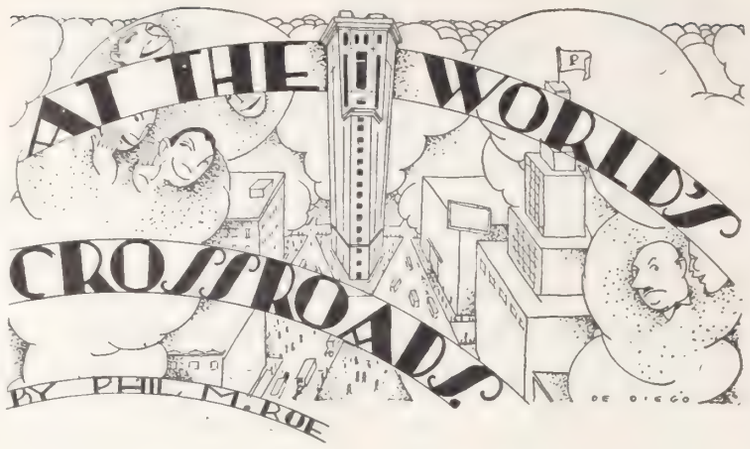
WHEN the Carmania pulled out of its dock last Friday it had on its passenger list the names of Mr. and Mrs. Thomas Craven, the former being the art critic of the *Herald-Tribune* and *American Mercury*, who is going abroad to write a book on art or at least to gather material for same. Among film and newspaper folk, however, his better half will be missed for the next few weeks around the Roxy Theatre, especially, where Aileen Brenon could always be depended on, in a pinch, for a news story or special feature.

*

WALTER TENNYSON, nephew of the poet and a popular English actor, came East from Hollywood with the DeMille company to make the West Point picture which Donald Crisp recently completed, starring William Boyd, and being half way home decided to go the rest of the way for a few weeks' vacation. He was in the steamship offices buying his tickets, when Don Bartlett, production manager for the North American Society of Arts, Inc., walked in upon him, breathlessly, having traced him from place to place for a couple of hours. Now Tennyson is working opposite Edna Murphy and Mabel Swor in the technicolor two reelers, which are being made at Cosmopolitan Studios.

*

ERNO RAPEE, musical director of the Roxy Theatre, is the composer of "Diane," the pleasing musical number that is used in conjunction with the artistic presentation of Fox's "Seventh Heaven." Its musical theme runs through the entire orchestral accompaniment to the picture. It is said that "Diane" promises to be one of the musical song hits of the season.



THE latest brand of "hop," among our p.a. contributions is the "Lindy Hop," which Herb Crooker wirelesses has been invented by Johnny Hines as a tribute to Colonel Charles Lindbergh and which will be seen in "Home Made," his forthcoming feature for First National. The dance baffles description here, so those anxious to learn the new steps will either have to write to Herb or Johnny or wait until the film's premiere to acquire it. This department cannot devote space to dance lessons.

*

VIC SHAPIRO'S alibi for not capturing the world's highest golf score at the Bonnie Briar Film Tournament last week was that Joe Schenck arrived in town. He didn't go.

*

IF they don't stop making Mike (M. E.) Comerford Honorary Fire Chief, they'll have him all out of breath. His native Scranton conferred the honor upon him a short time ago and now the boys of Dalton (Pa.), a nearby town, have done likewise. This time, however, he's a regular "chief" and will have to run to fires. The same week the Strand Theatre, one of Mike's houses in Scranton, played "Fireman Save My Child" to record business. This looks something more than a mere coincidence.

*

YES, yes, everyone of the "Who's Who" of motion pictures was at the big fight. Yes, yes, it looked as if Broadway and Hollywood were stripped of their personalities, to judge by the reports from the various studios and offices. And, t'is said, a lot of bankrolls came back with different owners, than those with whom they set forth.

There's no telling what's going to happen in this fight game!

BOB KANE is all packed up and, perhaps, is already off on the trail that leads to Hollywood. His next picture for First National will be put into work at once, it is said, as soon as he arrives and hereafter he will produce permanently on the Coast.

How he will like Hollywood and the reception accorded the average independent producer, when he begins to go over his cost sheets, remains to be seen. His going will put a serious crimp into the famous Park Avenue KKK's, already badly discombobulated by the fact that Sam Katz is spending so much of his time in Chicago these days. Sidney Kent alone remains of the illustrious trio to keep the home fires burning in their cozy little flat on Millionaire's Row.

DAVE WESHNER, whose specialty it is to creat novel promotional and sales ideas for the films, is felicitating himself and also receiving the compliments of his Broadway friends on having a New York son instead of one born in Hollywood. With Mrs. Weshner Dave arrived from the Coast just in time for the happy event, so young Theodore Weshner henceforth can lay claim to being a bona fide New Yorker, instead of a native son of the Golden West.

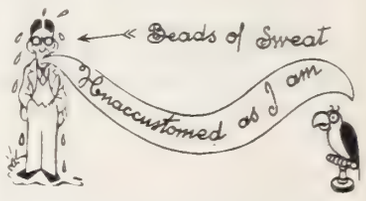
As Dave says, Hollywood is all right for production, but when it comes to releasing arrangements, New York is the place. Anyway, he's satisfied that son Theodore is a regular Gothamite.

*

HAROLD LLOYD is reported as being the only star in the East, who did not attend the Tunney-Dempsey diversion in Chicago on Thursday. Harold was seen breaking in a bucking street car in the upper section of Manhattan on the afternoon of the big fight. And no one was "doubling" for him either.

THE Roxy Theatres Corporation is asking for an injunction in several localities, asking the court to restrain others from using the name "Roxy," which they are endeavoring to trade-mark. Some action of this kind ought to have been taken long ago, for already it is reported, within a radius of six blocks from the Roxy Theatre, there is a Roxy Shoe Cleaning Parlor, a Roxy Delicatessen, a Roxy barber shop and a Roxy filling station. This last, however, may refer to a nearby bootleg hideaway, where the "Roxy Cocktail" is prominently advertised behind the bar. As yet no undertaker is known to have grabbed off the name for himself, but even this is not beyond the bounds of possibility, unless some action is taken speedily.

Yet Shakespeare says: "What's in a name?"



THE handsome green, blue and red parrot which Bruce Gallup recently sold to Warren Nolan, who occupies the same office with him at United Artists, has been tipping his mit. All the bird would say for the first few days, after becoming a member of the Nolan household, was: "Unaccustomed as I am ——."

This greatly puzzled Mr. and Mrs. Nolan at first, for they had understood that the bird was some linguist, until they remembered that Bruce was recently formally elected president of the A. M. P. A. Now they suspect that Bruce may have been practicing up his maiden speech on the parrot. As to some of the things the bird has said since, they refuse to be quoted.

*

THE Grainger family is surely versatile. Jimmy, Sr., knows nearly every exhibitor in the country by his first name and last week the name of Jimmy, Jr., was noted as a member of the cast of "The Joy Girl," the Allan Dwan production for Fox, featuring Olive Borden, which spent a week at the Roxy. And Jimmy, Jr., showed that he was no slouch of an actor. Any time now we may see his name in the lights.

*

THE permanent organization executive and personnel of the United Artists Theatre Circuit, which lately announced the completion of the twenty theatre-chain for "run" pictures, forecast by Joseph M. Schenck last fall, consists of Lou Anger, L. Anger and L. K. Anger. A quick check-up reveals the fact that Lou, L. and L. K. all wear the same pair of trousers.

WITHIN THE LAW

By Epes W. Sargent.

WHEN Billy Peters came to take over the Gem Theatre in Cosgrove, the sidewalks were still gaudy with the red paint with which Billy's predecessor had smeared the downtown section. "Bunce" Hawley had read of painted sidewalks in a trade paper. He had overlooked the fact that water color was supposed to be used, and he had painted the concrete walks with the most durable red he could obtain.

An enraged populace had given him his choice between selling or going to jail, which was why Billy was able to purchase the house for very little cash down and not so much more on time.

But even with these advantageous terms Billy soon realized why "Bunce" had felt the need of advertising. Cosgrove needed to be prodded, and prodded perpetually. But they could be coaxed into the Gem in profitable numbers, and Billy sat up nights figuring out some schemes.

He managed to think up a lot, but like the apple over the fence, nothing seemed quite as attractive as the painted walks. And the apple on the far side of the fence, with a bulldog patroling the grounds was no more inaccessible than painted sidewalks in Cosgrove.

Immediately after "Bunce's" red paint orgy the Common Council had passed legislation so strict that, as Billy put it, not even the postman dared drop a letter on the sidewalk. Even pasting a lithograph down was vetoed by the police.

"I'd like to help you," admitted Chief Bronson, mindful of Billy's generosity in the matter of passes, "but it would mean my job if I ever dared wink at any infraction. I don't believe they would even stand for chalk, let alone paint."

"But the kids draw their hopscotch diagrams all over the street," defended Billy, "and a few neatly lettered signs would be no worse."

"We can't pick on the kids," explained the Chief. "I suppose that even drawing these chalk lines is against the letter of that darned ordinance, but I should have to pinch half the kids in town and fight half the families. That's different, Billy. Darned sorry."

"If the kids do it, it's all right. If I do it, it's all wrong. Is that the idea?" demanded Billy, and the Chief admitted that this seemed to be about how matters stood.

"If the kids do it, it's all right," repeated Billy. "So long, Chief. Be sure and come over tonight. That Bow girl in 'Hula' is some prancer."

He drifted out of headquarters with a face that scarcely suggested that he had just been down on his pet proposition, and he dropped across the square to the printing office, where he changed his advertising to announce a special matinee for children only. Then he headed for the hardware store.

That Saturday morning the space in front of the Gem Theatre looked like a kindergarten convention, for every child in Cosgrove was among those present, up to and including those around sixteen.

Billy ran off a special program of dollar-a-reel comedies, and got the youngsters into a rollicking frame of mind. Then he came out on the stage and held up his hands for order.

"I want to announce a prize contest," he said, when he was able to make his voice heard. "I want to get you youngsters more interested in penmanship.

"I have here an order on the hardware store for a pair of roller skates, a coaster wagon, and a doll that sings. These will be the prizes on the Gem Penmanship Contest.

"The prizes will be given the boys or girls who make the most progress in penmanship and who can write or print most neatly this message."

With a glance off stage to his stage crew of one, the screen was taken up to display a blackboard and an easel. On the board was written:

Don't Miss
The Super Feature
"Men of Might"
Gem Theatre—Friday.

"That's the copy," announced Billy briskly. "Next Saturday I shall give a special matinee and the child who writes or prints this message most neatly in chalk gets the prizes.

"As you pass out help yourself to chalk for practice purposes. And remember to practise these words. Nothing else."

With a whoop the children stormed the boxes of chalk and started out. Even before Billy could get to the lobby a dozen boys were practising their writing, and all the way up the street he could see others using the sidewalk, the pavement, the house fronts and even the sides of trucks. Billy grinned broadly and dropped in to see the Chief.

"I'm afraid that I have made a mistake," he confessed. "I offered a prize for the child writing a sign most neatly on the blackboard and I'm darned if they aren't trying it all over the street."

Bronson looked sharply at Billy, but his face was absolutely devoid of guilt.

I guess the best thing you can do," he said soberly, "is to send out a couple of men to wash up the signs."

Billy fairly beamed. "Chief," he cried impulsively. "You are an inspiration. I never thought of that. Thanks."

He thrust a cigar into the hand of the astonished official and dashed out of the office.

Presently two men issued from the alley by the theatre, with a wheelbarrow loaded with pails of water and mops. The sides of the barrows announced that "Men of Might" would be seen the following Friday at the Gem.

Billy's washers did their best, but they were no match for two or three hundred children. By the next afternoon the town was rocking with glee and Eben Griscom made a hit by putting a sign in his window. "You can see Men ot Might next Friday at the Gem, but meanwhile try our Men of Might Sundaes." Within an hour every store around the square had taken up the idea.

Friday Billy played to a double turnaway and had to give a midnight matinee. But Saturday he played to an even larger crowd of children and it was Chief Bronson and the Mayor who aided the school principal in conducting the trials.

"Next time," grunted the Mayor," write your own signs. I'd rather have that than this epidemic of chalk. We'll kill that ordinance at the next meeting."

"And yet it was Roosevelt," reminded Billy, "who said that the way to kill an unpopular law was to enforce it."

MARGUERITE DE LA MOTTE is the rich society girl in this James Ormont production for First Division Pictures. Miss de la Motte is riding on the crest of her greatest popular success, and again dominates the picture.

AFTER the villain (Robert Ellis) has used Marguerite's picture on a jazz song, her music teacher (Bernard Siegel) acts on the complaints of his patronesses, and declines to have our heroine as his pupil further.

JOHN BOWERS (left) is the hero of this swift-moving comedy drama. He has caught Villain Ellis at the door of his (John's) sweetheart's home, and extracts a confession from the bad man.

THE villain dances with our heroine (he's a gigolo, y' know!), but she little suspects his scheme.

ONE might suspect that the villain and his wife (Rose Dione, the great French actress) would be "scrapping" quite all the time. Anyway, she suspects he's trying to "vamp" Marguerite.

"Ragtime," A Romance

MISS DIONE visits John and the latter's mother (or Kate Bruce?) and while at the house steals John's composition, which the villain sells as his own. The deception is laid bare—

SCOTT PEMBROKE, our director, has put many thrills in his picture, but the meeting of the villain, the wife and the heroine measures up to a great, big "moment."

THE bad man has locked the door of his music publisher's office, when Marguerite calls, but Mr. Ellis' wife enters via a wrecked window of said door. The denouement is excellent.

LOUISE FAZENDA and Clyde Cook, great laugh-makers each, are featured in Warner Bros.' "A Sailor's Sweetheart," which Lloyd Bacon directed. We see the pair part way in a trunk.

THE romantic keeper of a girls' school has met her sailor friend aboard ship en route to Hawaii. Star gazing is a part of love making.

CAPTURED by rum-runners, and handcuffed by Federal officers who in turn take the rum-runners, our hero and heroine seek to hush matters, despite their handcuffs.

WE do not know, do we, just what sort of undergarments are these our heroine is examining?

MYRNA LOY is in this group of girls in the school which the love-sick heroine controls. The gibes of the girls cannot affect such a love as this.

"A Sailor's Sweetheart"

FOR unalloyed laughter, it is doubtful whether either Miss Fazenda or Mr. Cook have ever participated in such a melange as this. It is hilarity on the high seas, as well as ashore!

THE exceptionally fine cast includes William Demarest, John Miljan and Thomas Ricketts, with George Godfrey receiving credit for the story, and Harvey Gates doing the scenario. Let's have more like this!

Brandt Off To Feature "Columbia" All Over Europe!

JOE BRANDT, president of Columbia Pictures, sailed for Europe on the Olympic on September 16, to extend his company's distribution in England and on the Continent. Mr. Brandt's three months itinerary includes prolonged stops in London, The Hague, Brussels, Paris, Barcelona, Rome, Milan, Vienna, Prague, Berlin, Copenhagen, Stockholm and Christiania.

"Columbia has succeeded in building up a national organization during the last several years, and it is now the ambition of Jack and Harry Cohn and myself to extend the distribution of Columbia product so that we will have representation in every worthwhile city in the world," Mr. Brandt said before embarking.

"Columbia intends to play an important part in the independent markets of the world. Years ago the American independent producer played an important part in the foreign market, particularly in the British market. During the early days of the industry when independents in the United States struggled for recognition from British renters, the independents constituted an important factor in the establishment and growth of many British film distributors and theatre-owners.

Will Take Good "Independents"

"With many foreign countries embarking on a broad-gauge schedule of picture production, I look forward to the making of many worthwhile pictures that audiences in the United States will be glad to see. Wherever possible we plan to establish direct representation for Columbia Pictures, and to further that end will enter into reciprocal arrangements with foreign producers to serve as their distributors in the United States.

"We are successfully operating on such an arrangement in England today, and believe in letting foreign nationals handle all the business details in their own respective countries.

"I sincerely believe that much of the success for the future distribution of foreign-made pictures will eventually fall upon the shoulders of independent producers in America. American producers who have established their own companies in Great Britain, for example, cannot—or will not—absorb the number of pictures which the quota will bring about. This means that many worthwhile British pictures will never be distributed in the United States

unless American independent producers, through their sources of distribution, provide the outlet.

"Big Fellows" Stay Out

"No so-called 'international' company will make affiliations with a few of the British producers or other foreign factors. The ambitious foreign independent will find that unless a definite association is established between him and an American independent, he will have to depend solely upon his own country for a return on his investment.

"Our company has taken steps with our British distributor, Mr. F. A. Enders of FBO Ltd., to provide a market for several pictures which he will produce in England. Other similar agreements will be entered into with European independent producers where the alliance will prove of mutual advantage. This is in accord with my oft-expressed conviction that if foreign markets do their best to support our independent pictures, we in turn should do our utmost to further the interest of foreign independent producers in the United States.

To Cement Old Friendships

"We look forward to establishing a stronger bond between foreign-owned renting houses and American independent producers besides that of sympathy. I feel that a definite business relationship between British producers and European producers is a vital necessity. A closer linking of interests in this manner will mean that Europe will receive a fair profit for her pictures in return for a definite patronage of American independently produced pictures.

British Can "Deliver"

"It should be no more difficult for foreign producers to make pictures that will please the American public than it has been for American producers to make pictures acceptable to the British, and other peoples across the sea. Human emotions are the same the world over. If there had been a dearth of pictures in the United States, as there has been in England and on the Continent, the people of the United States would gladly have welcomed foreign-made pictures.

"There is no doubt that merit alone will determine the value in the American market of foreign pictures. Once their worth has been established, however, foreign pictures will force their way into popularity in the United States and be decided competitors for the goodwill of the theatre-going public."

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Exploitation Does Not Have To Be Expensive So Long As It Effectively Creates Business

MANY exhibitors seem to regard exploitation as something too costly and time-using to be within reach of the smaller theatres. They assure themselves that their house or their town is too small to bring a response; that their intake does not warrant the expense. And all of this is but the conscious or unconscious expression of disinclination to get out and work. Some of the most prosperous exhibitors and small town men who spend less on a stunt than larger theatres pay for a single 24-sheet, and who make their efforts return a greater profit than ever accrued from a straight 24-sheet.

Given the will to do and either fair inventiveness or a willingness to read the trade papers for the campaign of others, the small town exhibitor can build profitable business on a small investment and a little hard work.

Take Edgar Hart, of Portsmouth, N. H., for example. Almost every week Edgar turns up some stunt, generally original and he brings more money to the Conolian Theatre than some of the big theatre men would get from many times the investment.

Take his campaign on Hula, as a concrete example. He put the picture over at a cost of something less than a dollar, of which 75 cents was for five one-sheets.

THE HULA NOVELTIES

If you will examine the one sheet on the left you will notice that the paper contains a pose of the star with the title on the right. What the photograph does not show, because of actinic values, is the "Clara Bow" above the head.

The figure was cut from the sheet and mounted on a piece of wall board that allowed space for a pendant. The star's name is stripped in two lines below the figure with the play title below this. The breast sash in the lithograph is replaced with cheap ribbon, another ribbon is tied about the waist into which straw is woven to represent the grass skirt and with a "real" earring the figure is complete.

For every person who might have noticed one of these one-sheets pasted on a blank wall, a hundred stopped to admire the dressed-up figure in some store window, and the novelty of the idea got Edgar five preferred positions.

That's exploitation.

It cost less than a dollar and it brought Bill Gray a lot of extra dollars that he would not have had were it not that Edgar uses both his head and his hands and takes a delight in doing so.

Of course, an entire school of exploitation cannot be founded on the dressed up cutout. If it is done this week, it cannot be done next, but there is something else that can be done, probably at no greater expense. With an old fan motor, a few wooden wheels of various size and a few yards of round belting a manager has the makings of a hundred animations, and more can be contrived with a vacuum cleaner. The stuff can be used over and over with small change, and if a manager lacks the mechanical skill to contrive the effects, it should be easy to form a contact with some mechanic or even a high school boy with a mechanical bent, and let him play around with the ideas.

There is nothing difficult about contriving simple and inexpensive exploitation stunts. Spaced not too close together, they will bring in a large number of patrons who might not respond to the usual appeals, and exploitation is more valuable in the smaller towns than in the large cities. A big stunt in New York may be seen by perhaps one per cent. of the population. In a small town everyone either sees or hears about it.

Ever since the production companies reduced their exploitation staffs, there has been a decrease in exploitation. An effort has been made to suggest exploitation stunts with each picture, but most of these are hackneyed. On the other hand there is a wealth of material in Building Theatre Patronage, and every issue of the trade papers reports either new stunts or new applications of old ideas. Why be willing to just plod along when an increase of from 10 to 25 per cent. in business may be had for a ridiculously small investment of time and money.

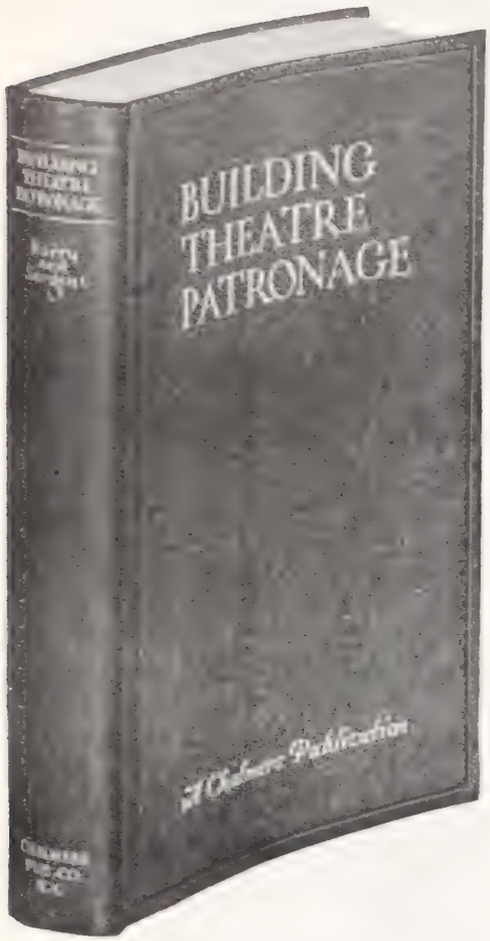
Still Active

The auto race is still a good lobby stunt. It sold Fast and Furious to a nice business at the Florida Theatre, St. Petersburg. Charles H. Amos used two belts, geared for different speeds, with six autos on each belt. It might have been better to have had only Denny's car on the fast belt, passing all the others, but that's a detail.

Radio Blades keen to shave you
Good-Bye "Big Parade" Hello "Student Prince" Coming to this theatre Sept. 21st
EVER-READY RAZOR

HAIL AND FAREWELL ON A LONGACRE SIGNBOARD
This is the old board for The Big Parade at the Astor Theatre, which has been a landmark for nearly two years. This temporary sign has done more to emphasize the change than almost any device could have done.

Big Parades For The Big Parade in Los Angeles



If this department has helped you, think of a book containing the cream of the ideas for FOURTEEN YEARS, plus a wealth of other information on managerial methods and picture merchandising. Costs $5 a copy at your supply house. Twenty cents additional if sent by mail. Make it your daily desk companion.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Three stage presentations, the Topical Review and the feature photoplay, Milton Sills in "Hard-Boiled Haggerty" made up a program, the entire running time of which was 2 hours and 6 minutes. The feature itself took 1 hour and 18 minutes to unfold and the Topical Review 7 minutes, thus leaving 41 minutes for the musical end of the entertainment.

The house orchestra opened the four de luxe performances with Tschaikowsky's "Marche Slav" as the overture. Lights were as follows: light blue and flesh pink ceiling spots; 2 lemon spots, half on ceiling and top half of draw curtains; blue borders, red foots one-quarter on production stage; blue side strips, deep blue floods; bridges lemon floods on orchestra. (Eight minutes.)

Miss Lee Morse, programmed as the Southern Aristocrat of Songs, was next featured on the apron of the large orchestra stage, from where she sang three songs accompanied by her own pianist, Bob Downey. Lights: red floods, blue borders and blue side strips; bridge No. 2 spotted pianst; amber spot on singer; dome white spot on Miss Morse. (Four minutes.)

Following the Topical Review came to miniature revue, "Syncopation a la Carte," which brought back Art Landry and his Victor Recording Orchestra after a week's vacation. An oilcloth drop with white sides and red panel center masked in by French white borders, served as a background, with a huge glass chandelier center stage. Art Landry and the bandboys were dressed in blue coats, white trousers and caps trimmed with gold. The band opened with "You Don't Like It." Ten side spots of various colors on chandelier; 6 deep blue box lamps thrown on oilcloth drop; aluminite borders deep blue; 2 white floods on band from dome; bridges 2 violet floods reaching half way up on backdrop. Fabiano, mandolinist, then stepped forward to play Drigo's "Serenade," the dome covering the artist with an amber spot; bridges as in opening. Walter Smith, basso, and Eldora Stanford, soprano, sang "Calling." Three amber floods on band; dome spotted both singers; bridges off on Miss Stanford's entrance up to finish of duet. Jack North, a singer of comedy songs, was next. Bridges off, white spot on singer from dome. Finishing his numbers, Jack North introduced in a rather amusing manner the next artist, Cy Landry, a flat-shoe dancer, who was covered by a white spot from dome. The rest of the incident was given over to Victor Herbert selections: first the band played "Babes in Toyland," then the basso sang "Gypsy Love Song," assisted by a member of the ballet corps, who danced a chorus. Sascha Kindler, concert master of the orchestra, continued with "Sweet Mystery of Life" and Eldora Stanford closed the revue with "Kiss Me Again." As an encore the band on the production stage with 16 men and the house orchestra, composed of thirty-five musicians, played "The Song of Love" from "Blossom Time." (Twenty-nine minutes.)

Here She Is

It has been some time since the toy train seems to have been used anywhere, but it's in again. W. H. Youngblood used it at the Majestic Theatre, Johnson City, Tenn., for The Black Diamond Express.

An electric train was used on a table top four by seven feet, with plaster tunnel and all the rest. Powdered oyster shells were used for ballast and a telegraph line was constructed from twigs. It was an attractive display and a fine ticket seller.

TWO CLEVER STUNTS USED ON THE BIG PARADE AT THE CRITERION, LOS ANGELES

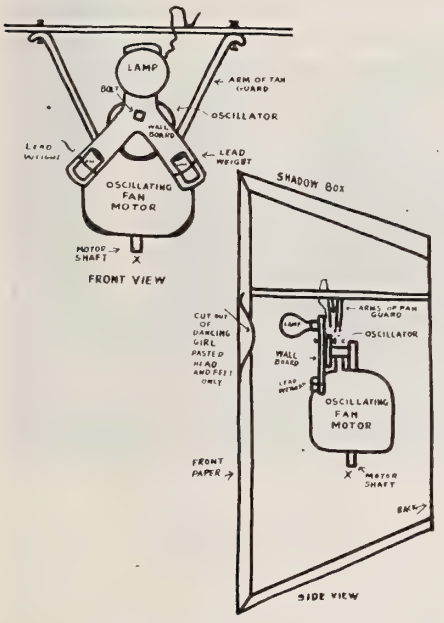
The U. S. Marine Reserve Corps turned out with its field music to cover a large section of downtown. The other shot shows the newspaper carriers at a special matinee. Boys from all the papers marched to the theatre, and of course the papers carried large stories for the event. They did not need an escorting band. They can drown out any music.

A New Automatic Device For The Shadow Dancer

Makes Bow Dance Hula In Shadow Box Effect

Some years ago this department suggested a shadow box effect to give a silhouette hula dance through the use of a pair of lamps on fast flashers. The idea was not new even then, being merely adapted from a current novelty.

For Hula, Sidney Dannenberg, of the Strand Theatre, Birmingham, used an oscillating fan motor to get an even better effect.



HOW IT WORKS

The basis of the idea is that if the figure of the dancer is cut out and pasted to a screen with only the head and feet attached and the body slightly bowed out, a light moved back of the figure will cast a shadow. The head and feet, being pasted, will remain the same, no matter what the position of the lamp. But the body, being curved back, casts a different shadow as the lamp shifts position, and the result is a very realistic hula. The greater the arc, the more violent the gyrations, so a little experimenting will be necessary.

In Mr. Dannenberg's device he uses a fan with the blades removed. In place of the blades a Y-shaped piece of compo board is loosely hinged at the centre, and small lead weights hold the upper part of the Y in an inverted position. This serves the double purpose of keeping the lamp wires from winding around the axle and contributing to the oscillation of the lamp, to which end the board should be loosely mounted to the bolt. It will be gathered that if the weights hold the tail of the Y above the top of the fan and the lamp is mounted on the tip of the tail, it is held clear of the motor. The motor is attached to the top of the shadow box by the arms, which run from the motor to the fan guard, the latter having been removed.

A little experimenting may be necessary to determine the rate of curvature of the cutout and the distance of the lamp back of the figure. The lamp should be directly behind the stomach of the dancer, and the larger the figure, the further back it should be.

An Hawaiian landscape should be painted in opaque on the back of the screen.

Properly done, this will be a knockout for Hula or any picture with a similar dance. The effect is unusually realistic—and intriguing.

John P. Read, of the Capitol Theatre, Little Rock, Ark., also reports the use of a cutout and an oscillating fan, but we cannot gather from this report whether he used the same device or merely used the fan to give motion to the dancer's entire figure.

Made Oversized Cutout Play on the Ukelele

When he came to play White Flannels at the Rialto Theatre, Chattanooga, Tenn., W. F. Brock played an ace.

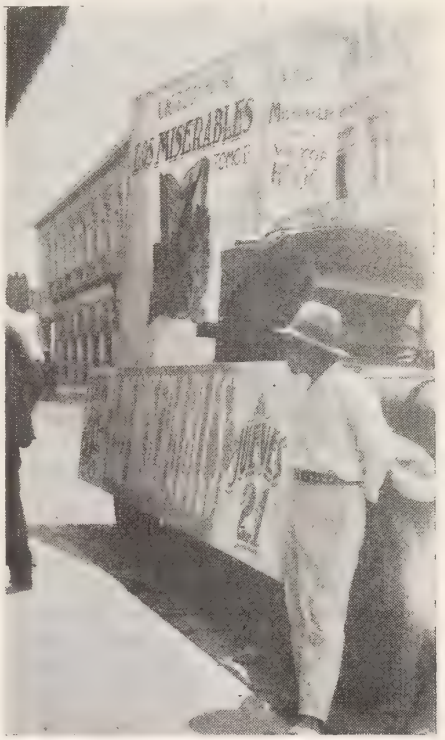
He built a figure, supposed to be Hines, 16 feet high, seven feet at the elbows and six feet at the trouser cuffs, which was wide enough to suit even a college boy. The figure was pictured holding a ukelele.

As it was slightly taller than the top of the marquise, the cutout was set at the curb line, and got a considerable amount of attention because of its size.

But that was only a starter. A loudspeaker was concealed between the figure and the marquise and whenever he had time a man played a real uke in front of the mike and the sound was relayed to the figure. People stopped to investigate, but no one seemed to spot the device, and the mystery intensified interest in the display.

Perambulated a Book For Les Miserables

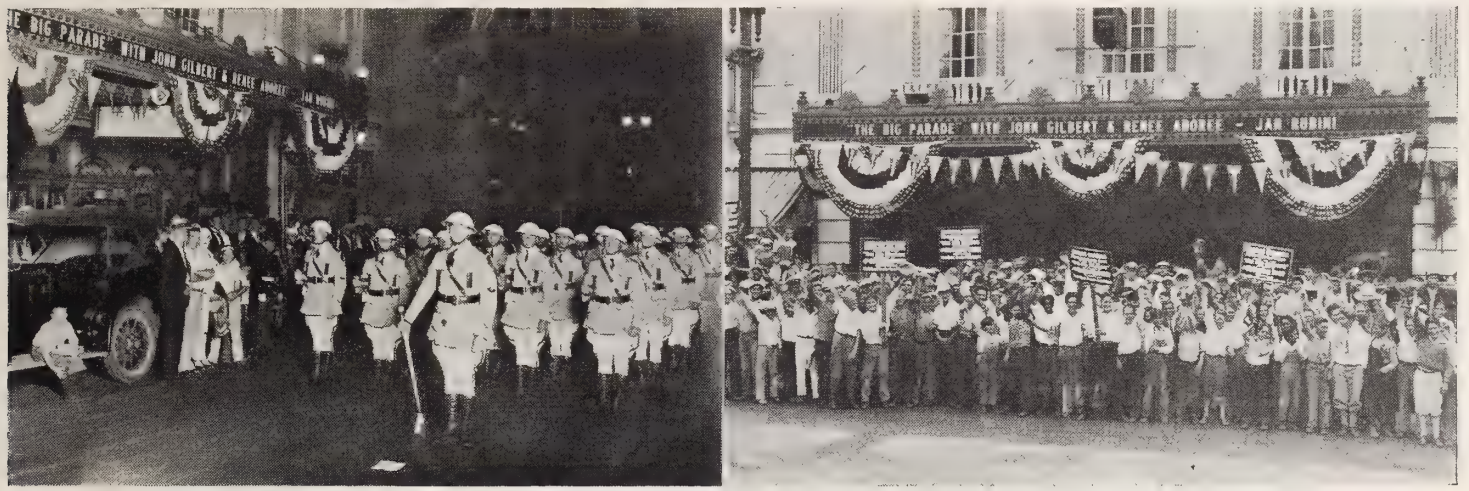
New York is just getting Les Miserables, but down in Guatemala City the Palace Theatr has already played it for a successful run, and Anker Brothers, who represent Warner, Universal, Pathe and United Artists got out a perambulating book for a ballyhoo.



A SOUTH AMERICAN BOOK

This looks pretty much like an American stunt except for the lettering, which is in Spanish. It worked well for the picture, which went over to excellent business, the story being by no means unfamiliar.

They also send in a clever three section display for Up in Mabel's Room, but unfortunately this is too vague to be reproduced. Down there it is "En el Cuarto de Mabel."



DISABLED LEGIONAIRES HELPED THE BIG PARADE OVER AT THE LOS ANGELES RUN

A Special performance was given the veterans, whose enthusiasm over the picture was duly recorded by the news reels and in the papers. It helped the big bet to get off to an auspicious start at the Criterion Theatre. Doubtless the picture would have gotten over anyway, but the bigger the picture, the better the ballyhoo.

Lew Stewart Excels Himself In His New Manual

A Publix Masterpiece

In default of Greater Movie Season this year, Publix theatres will celebrate October as "Harvest Drive" and all Publix houses will concentrate upon the month as a whole as well as the component features in detail. October has been selected as being late enough for the Southern theatres and not too late for the Northern houses.

In this connection, Lew Stewart, who handles the general exploitation under M. A. Bottsford, has prepared the most elaborate "manual" ever gotten out by Publix or any other enterprise. It covers every phase of the exploitation with practical suggestions proven in connection with other pictures, but directly germane to the special drive. It includes everything from the early advance to a special stage presentation, and every phase of exploitation from the co-op page to a ten story banner.

Lem has turned out some very useful manuals, but he never equalled this. If you are not a Publix manager and you know one, ask him to let you have a peep. It's a liberal education, and if Harvest Drive does not bring in the money, it's because there is no money.

A VIVID FRONT ON ROOKIES FROM THE BEN ALI THEATRE
Miss Annabell Ward, of the Phoenix Amusement Co., Lexington, Ky., devised this spirited showing for the M-G-M release. You could not pass the house without feeling that you were missing something if you did not enter.

Swiped the Parade

Out in Denver, Ross A. Wiegand, of the Rialto Theatre, knows it pays to be nice to people.

Because the fire chief liked him, he tipped Wiegand off to the fact that there was to be a parade of fire apparatus for a group of municipal electricians who were passing through Denver.

Not many persons read about the visit and when they saw about 80 private cars, a brass band and a flock of fire engines, they wondered what it was all about until the tail of the line came along. Then they knew it was a demonstration for Fireman, Save My Child! for the last truck was bannered for the picture. And it happened on the opening day, which helped the house to break all records. It gave the house an entire new set of figures.

Weighed Up

Carol C. McPike revived the fortune telling scale for The Love of Sunya at the LeClaire Theatre, Moline, Ill. He borrowed a scale from a department store, in return for a credit card, and framed it in with a card announcing that Sunya would tell fortunes. The coin actuating device was left on, so a penny was required. This bought a fortune and a record card of the weight. It was used in the lobby a week in advance and then parked in front of the store during the showing.

Staged a Show

Harold Le Valley, of the Palace Theatre, Lockport, N. Y., used two trailers on Twelve Miles Out. One was thrown on the screen and the other ran in a store window. The window was dark while an Aesop's Fable and the trailer were run, then the lights went on to show a display of stills and announcement cards. When the crowd drifted on another show was given. It held a crowd all the evening.

Broke Two

Although the only special stunt on Hula at the Florida Theatre, St. Petersburg, was autographed pictures of the star to music store customers, the picture broke the one and four-day records. This carried an ornate window show.

All in Black

Jack Hoby used a shadow box for After Midnight at the Tampa Theatre, Tampa. At the bottom was a silhouette of a city skyline with a perforated sign reading "Cabaret" and "Dancing" that winked on and off. A cutout of the star and a clock face constituted the main design. This was used in the foyer four days in advance, and it brought many department patrons to a full stop. Most of them came back for the picture.

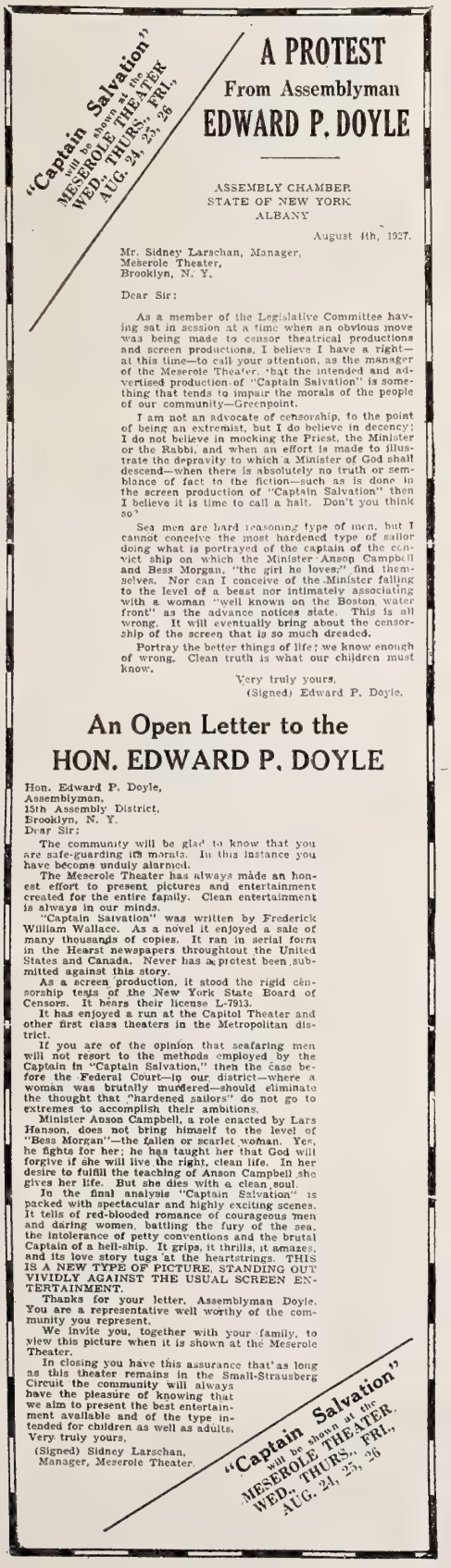
MADE SUN A TRADE MARK FOR THE SEA TIGER
The Orpheum Theatre, Everett, Wash., did its own poster boards for Milton Sills and on each used the same orange sun on a blue sky. It gave cohesion to the lobby display that helped not a little to sell the patrons.

Open Letter and Reply—A New Combination

Takes Up an Issue With a Local Solon

Sidney Larchan, of the Meserole Theatre, New York City, used an odd display when he was putting over Capt. Salvation. He ran an open letter from the local State Assemblyman and made a reply. It would appear that the legislator objected to certain points in the picture and wrote to the manager in protest. Instead of making a private approach, the manager took the matter into the columns of the locality paper and in a double 14½ explained that the correspondent was not correct in his deductions.

He made a strong point in referring to a recent court case to support one point. This was a picturesque murder on the high seas, then being tried in the Federal Court, and which completely traversed the statement made by the correspondent that sailors did not act that way. It all works in so patly that we are wondering whether Mr. Larchan did not instigate the writing of the objecting letter. Certainly it would be a great way of anticipating possible objections, and it assuredly got much extra publicity for the picture. This might be expensive where the line rate is high, but most of these neighborhood papers sell their space by the inch and at a comparatively small price, and Mr. Larchan certainly made a good investment in his 29 inches.


"Captain Salvation" will be shown at the MESEROLE THEATER WED., THURS., FRI., AUG. 24, 25, 26
A PROTEST
From Assemblyman
EDWARD P. DOYLE
ASSEMBLY CHAMBER
STATE OF NEW YORK
ALBANY
August 4th, 1927.
Mr. Sidney Larschan, Manager,
Meserole Theater,
Brooklyn, N. Y.
Dear Sir:
As a member of the Legislative Committee having sat in session at a time when an obvious move was being made to censor theatrical productions and screen productions, I believe I have a right—at this time—to call your attention, as the manager of the Meserole Theater, that the intended and advertised production of "Captain Salvation" is something that tends to impair the morals of the people of our community—Greenpoint.
I am not an advocate of censorship, to the point of being an extremist, but I do believe in decency; I do not believe in mocking the Priest, the Minister or the Rabbi, and when an effort is made to illustrate the depravity to which a Minister of God shall descend—when there is absolutely no truth or semblance of fact to the fiction—such as is done in the screen production of "Captain Salvation" then I believe it is time to call a halt. Don't you think so?
Sea men are hard reasoning type of men, but I cannot conceive the most hardened type of sailor doing what is portrayed of the captain of the convict ship on which the Minister Anson Campbell and Bess Morgan, "the girl he loves," find themselves. Nor can I conceive of the Minister falling to the level of a beast nor intimately associating with a woman "well known on the Boston water front" as the advance notices state. This is all wrong. It will eventually bring about the censorship of the screen that is so much dreaded.
Portray the better things of life; we know enough of wrong. Clean truth is what our children must know.
Very truly yours,
(Signed) Edward P. Doyle.
An Open Letter to the
HON. EDWARD P. DOYLE
Hon. Edward P. Doyle,
Assemblyman,
15th Assembly District,
Brooklyn, N. Y.
Dear Sir:
The community will be glad to know that you are safe-guarding its morals. In this instance you have become unduly alarmed.
The Meserole Theater has always made an honest effort to present pictures and entertainment created for the entire family. Clean entertainment is always in our minds.
"Captain Salvation" was written by Frederick William Wallace. As a novel it enjoyed a sale of many thousands of copies. It ran in serial form in the Hearst newspapers throughtout the United States and Canada. Never has a protest been submitted against this story.
As a screen production, it stood the rigid censorship tests of the New York State Board of Censors. It bears their license L-7913.
It has enjoyed a run at the Capitol Theater and other first class theaters in the Metropolitan district.
If you are of the opinion that seafaring men will not resort to the methods employed by the Captain in "Captain Salvation," then the case before the Federal Court—in our district—where a woman was brutally murdered—should eliminate the thought that "hardened sailors" do not go to extremes to accomplish their ambitions.
Minister Anson Campbell, a role enacted by Lars Hanson, does not bring himself to the level of "Bess Morgan"—the fallen or scarlet woman. Yes, he fights for her; he has taught her that God will forgive if she will live the right, clean life. In her desire to fulfill the teaching of Anson Campbell she gives her life. But she dies with a clean soul.
In the final analysis "Captain Salvation" is packed with spectacular and highly exciting scenes. It tells of red-blooded romance of courageous men and daring women, battling the fury of the sea, the intolerance of petty conventions and the brutal Captain of a hell-ship. It grips, it thrills, it amazes, and its love story tugs at the heartstrings. THIS IS A NEW TYPE OF PICTURE, STANDING OUT VIVIDLY AGAINST THE USUAL SCREEN ENTERTAINMENT.
Thanks for your letter, Assemblyman Doyle. You are a representative well worthy of the community you represent.
We invite you, together with your family, to view this picture when it is shown at the Meserole Theater.
In closing you have this assurance that as long as this theater remains in the Small-Strausberg Circuit the community will always have the pleasure of knowing that we aim to present the best entertainment available and of the type intended for children as well as adults.
Very truly yours,
(Signed) Sidney Larschan,
Manager, Meserole Theater.
"Captain Salvation" will be shown at the MESEROLE THEATER WED., THURS., FRI., AUG. 24, 25, 26

A DOUBLE OPEN LETTER

Takes a Larger Space To Get Better Display

A two fives is quite a large space for J. J. Dempsey, of the Strand Theatre, Brockton, Mass., but he made good use of the additional area in this display for Three Hours. He has to hold the cut down to a minimum, but he gets enough to draw attention, and he could not do much more with a larger area.

MON.—TUE.—WED.
—what are the most thrilling hours in a woman's life? See—
CORINNE GRIFFITH
3 HOURS
Stirring drama of a beautiful divorcee who stole for her baby, then lost her heart to her victim!
co-feature
FRED HUMES in "HANDS OFF"
A Western Comedy-Drama
Mats. 10¢—Evg. 10¢, 15¢
STRAND
The Brightest Spot in Town

IN TWO FIVES

He tells the story in three nines and adds the title of the second feature, keeping this down to sell the leading feature more effectively. It is a nice use of the space and a clever handling of the signature. Those circular signatures, developed by George E. Planck, are decidedly useful.

Used Pup Tents

Four pup tents pitched on the roof of the Lyric Theatre, Jackson, Tenn., was the advertisement for Beau Geste. Cutouts of Colman and Beery were placed between the tents. The Legion was induced to announce the picture, as were the Daughters of the Confederacy and the National Guard unit.

Took a Long Drop for Tiffany Super Special

This is not all the space taken by the Indiana Theatre, Bloomington, Ind., for The Enchanted Island. The entire space drops 15 inches, but the bottom is given to the announcement that a monkey, supposed to be the one used in the play, will be awarded the winner of a contest run in connection with the showing of the picture.

CLOUDED CUTS

The line cuts are a bit too heavy to give the best results, particularly the upper one, where the shadows come out too heavy. In both there is too much detail for the best results with poor presswork, but both cuts possess strength and help to sell the idea of seeing the picture.

Backed up by a special lobby, suggesting the island location, the picture went over to a good business, this display helping materially.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Ohio

Moving Picture World Bureau, Cincinnati, Ohio, Sept. 22.

ANOTHER house to undergo a complete change of policy on account of inability to reach a satisfactory agreement with the stage hands, is the Victory Theatre, Dayton, Ohio, which, since being rebuilt following a disastrous fire in 1918, has been devoted to legitimate attractions with an occasional road-showing of big features. Keith's and the burlesque houses in Dayton met the demands of the stage hands by granting a ten per cent. increase. The Victory, which is owned by the Schwind Realty Co., and managed by J. Elmer Riedelle, offered a compromise settlement of five per cent., which was refused, whereupon all legitimate contracts were forthwith cancelled, and the house will show pictures for the season of 1927-28, unless there are unforseen developments, which at this time appears improbable. The Victory is the only legitimate house in Dayton.

Andy Anderson, manager of Loew's Theatre, Dayton, is the busiest man in this neck o' the woods. First, Andy is trying to break the attendance record with the current showing of "The Big Parade," and secondly, he is spending part of his time behind the "stick" of his new, powerful car.

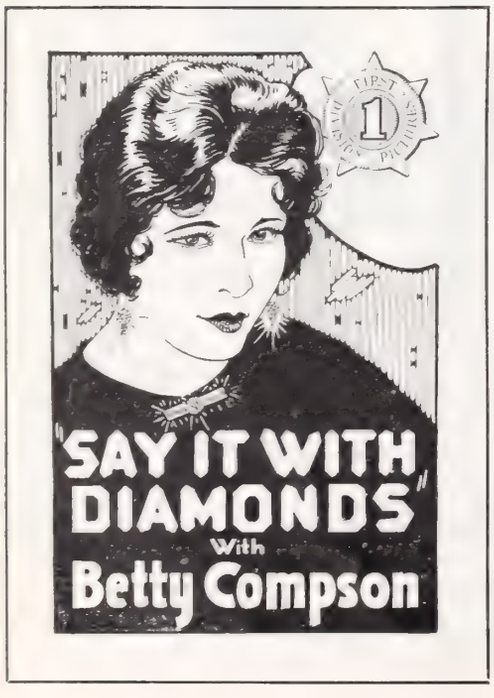
Youngstown

Musical tabs and pictures will be the policy of the Princess Theatre, Youngstown, Ohio, which reopened recently, under the management of Downtown Amusement Co., of which G. F. Hammond is president.

Washington C. H.

After being without a moving picture or other theatre building for thirty years, Washington C. H., Ohio, is finally coming into its own. John J. Gregory, of Springfield, Ohio, who is interested in a chain of houses, has taken an option on the Arcade block, opposite the city building, upon which he now intends to erect a modern shrine of the silent art.

The Modern Theatre Co. has been incorporated at Willoughby, Ohio, by Milton F. Weeks, N. I. Young and L. B. Zweig. There are 200 shares, no par.



Box Office Lure Gets Vineberg Back to Game

Albany, N. Y., Sept. 21.—The fifteen years that Herman Vineberg served as manager in other capacities, in motion picture theatres in Albany, Troy and Schenectady, must have made their impression, for last week Mr. Vineberg resigned as manager of a ladies' furnishing store in Albany, to accept the management of the Palace Theatre in Pittsfield, Mass., where he succeeds Fred W. Homans. About two years ago, Mr. Vineberg resigned as manager of the Albany Theatre with the avowed intention of seeking some other line of business. After spending several months in New Jersey, he returned to Albany, where he became manager of a ladies' furnishing establishment.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Sept. 21.

THE Pathe boys from the Pittsburgh, Buffalo, Cincinnati, Cleveland and Indianapolis offices held a sales conference over the week-end, and the trio representing the Pittsburgh branch consisted of B. M. Moran, Arthur Goldsmith and Robert Mochrie.

Livingston Lanning, for the past several weeks manager of Loew's Aldine Theatre here, has been transferred to the managerial desk of Pittsburgh's newest and finest theatre—Loew's Penn—which was thrown open to the public last week.

Milton D. Crandall, press agent par excellence, is soon to open a new Danceland in Pittsburgh, and will offer in his newest venture one of the largest and finest dance floors in Western Pennsylvania.

Lou Hanna, popular shipper at the Educational exchange, surprised his many friends on Film Row the past week when he announced that he had been married since last July 30, the young lady in the case being Miss Roberta Anderson. The couple took a lake trip in August and report having had a delightful honeymoon.

David Victor, manager of the Victor Theatre, McKeesport, accompanied by his wife, left last Wednesday morning in his automobile for an extended vacation in Los Angeles, Calif. The couple plan to return home shortly before Christmas. Mrs. Victor will be remembered as the former Miss Sarah Broder, an employe at the First National exchange prior to her marriage.

Jacob Richman, owner of several local theatres, is back in town feeling fit after a three-week vacation spent at Mt. Clemens, Mich.

Manager Jas. H. Alexander, of Columbia Film Service, is riding the street cars these days through no fault of his own. All because his Oakland sedan was stolen last Saturday night from the rear of the church which "Aleck" attends, not far from his home in Carrick. The police recovered the car Sunday morning on Beechwood Boulevard in the Squirrel Hill district. The car had figured in a collision while in the possession of the joyriders and was so badly damaged that it will cost "Aleck" three hundred dollars to have it repaired. Tough luck, old boy!

New York

Moving Picture World Bureau, Albany, N. Y., Sept. 22.

SHADES of Shakespeare! Harry Lazarus, owner of the Broadway and the Auditorium Theatres in Kingston, blossomed forth this week as an actor, being one of the principals in the "Kiwanis Kapers," staged by members of that organization in Mr. Lazarus' home town and presented to an applauding public for three days at the Broadway Theatre.

Any exhibitor doing business these days with Leon Herman, salesman for Universal out of Albany, should demand a cigar, and in doing so he will be within his rights. By way of explanation, it should be stated that Mr. Herman was married last week in New York City, returning almost directly to Albany. Although it had been known for some little time past that Mr. Herman would be married this fall, the event came as a surprise even to his brother, who was notified by telephone after the ceremony had taken place.

Business continues to be exceptionally good at the theatres in Albany. For the first time in two or three years, the Leland held over a picture for a second week, while the Mark Strand reports business as being away ahead of this time last year. Residential houses are also apparently enjoying the prosperity, reporting business as being exceptionally good. Weather conditions undoubtedly have been a prominent factor, and with the ending of daylight saving on September 25, there should be an immediate response at the box office.

Interesting items in the Albany district include the fact that Andy Smith, one of the First National officials, was here during the week. Uly S. Hill, managing director of the Stanley houses in Albany and Troy, was in New York for a day or two. Moe Mark and Walter Hayes, of New York, were in Utica during the week, inspecting the work on the new Stanley house there. Milton Caplon has succeeded Murray Ross as salesman at the Pathe exchange, and C. W. Sawin, district representative for Pathe, was in town installing a new office system.

Joe Saperstein, manager of Harmanus Bleecker Hall, in Albany was able to spot his competitors last week through a range finder in front of his theatre. The instrument was a part of a collection of army equipment being used in the exploitation of a picture being shown. Mr. Saperstein has decided to again use amateurs one night each week during the fall and winter.

Cohoes

The Buckleys, C. H., as well as the Mrs., were busy individuals last week. Mrs. Buckley had been named as one of a committee in charge of the municipal flower show in Albany, while Mr. Buckley was busy at least one day at the Elks clambake in Cohoes, and according to all reports, he laid away more of the steamed clams than any Elk in attendance. Mr. Buckley will leave during the coming week for Chicago, where he will attend the Dempsey-Tunney fight.

Exhibitors doing business with the F. B. O. exchange in Albany, are now being greeted by Louis A. Freiberg, who resigned his position as booker last week with the Fox exchange, in order to become salesman for F. B. O. In the shift, Abe VanDusen, former booker at the F. B. O. exchange, has gone to the Fox offices, succeeding Mr. Freiberg. Both men are very well known to exhibitors doing business in Albany.

Seattle Wage Rate Agreement Settled

Moving Picture World Bureau, Seattle, Wash., Sept. 22.

THE theatrical workers and theatre managers arrived at a definite agreement over wage conditions this week at a meeting in Carpenter's Hall. With both elements ready to meet the situation fairly the terms of the new agreement render the wage scale unchanged for the next year, but the musicians will have an increase of $5 per week the succeeding year, with other crafts receiving increases in proportion to their capacities. About 600 workers are represented, including musicians, stage hands, motion picture operators and service employees. The union men waived the increases, but several changes in working conditions were arrived at, effective September 1, the important one being that the musicians' working day was cut from six to five and one-half hours.

A thorough remodelling and complete renovation has just been completed in the Colonial Theatre, a John Danz house, and will be reopened under the management of H. L. Akins.

As a proper and fitting tribute of respect and admiration, Carl Reiter, manager of the new Orpheum, was awarded a very beautiful silver service last Monday at the formal opening of the theatre.

The Granada Theatre of Spokane becomes a long run house. Seattle's prominent and well liked orchestra leader, Sam K. Wineland, has accepted the direction of the orchestra. The orchestra pit and stage have been entirely reconstructed, the pit resembling a form of terraced gardens with the various circular levels for the musicians.

Al Barnard has been transferred to the management of the Liberty Theatre, with S. W. Perutz replacing him at the United Artists, Seattle.

In confirmation of the policy adopted by the Fifth Avenue Theatre, the United Artists and Liberty Theatres have indorsed the noon opening, rather than the 11 o'clock hour.

Spokane

Mr. M. C. Riddy is being welcombed back to the management of Will Starkey Theatres in Spokane. After a long absence, during which time he worked in the capacity of manager of the Legion and Keylor Grand Theatres in Walla Walla, Wash., it revives an atmosphere of old times. Mr. Riddy is qualified with years of experience in both the exhibition and distribution angles of the business.

Tacoma

Ned Edris has returned to the management of the Hamrick Blue Mouse Theatre in Tacoma. Mr. Edris comes from Centralia and Chehalis, where he was manager of the Twin City Theatres Company.

Indiana

Moving Picture World Bureau, Indianapolis, Ind., Sept. 22.

THE Rivoli Theatre, a new motion picture neighborhood house, East Tenth and Dearborn streets, held its formal opening this week. Willis W. Christ, Jr., local manager of the Universal Chain Theatrical Enterprises, Inc., described the theatre as "a home of happiness for the entire family." Though primarily a motion picture house, it is equipped for stage attractions. The program will be changed four times weekly, the changes going into effect Sundays, Tuesdays, Thursdays and Saturdays.

The Indiana Endorsers of Photoplays will give a theatre party for the old people of the various institutions of the city, September 24 at the Ritz Theatre. They have the full co-operation of Louis R. Markun of the Ritz.

Kansas City, Mo

Moving Picture World Bureau, Kansas City, Mo., Sept. 22.

ENOUGH fire is "enough" for Hansen Smith of Kansas City, owner of the New Grand Theatre, Mexico, Mo., which recently was destroyed by fire. The theatre will be rebuilt, only this time it will be a fireproof garage instead of a theatre, according to Smith.

Out of a chaotic mass of scaffolding the interior of the new $4,000,000 Loew's Midland Theatre in Kansas City is emerging in a harmony of color and an elaboration of detail which seems to substantiate the preconstruction assertion that it will be one of the most ornate theatres in America.

Bob Withers, Enterprise branch manager, and Eph Rosen, Tiffany branch manager, were out in the territory hustling business this week. Mrs. June Medcalf, secretary of the M. P. T. O. Kansas-Missouri, returned from a vacation in Southern Missouri. Ed Safier, special representative for Warner Bros., was a Kansas City visitor. Guy Bradford, formerly of St. Louis, has joined the Fox sales staff. The Pathe branch office has arranged a long booking desk where exhibitors can sit down and "talk it over" with the booker. Bill Warner, First National branch manager, is telling Movie Row this week that he drove his car from St. Louis to Kansas City, a distance of 256 miles, in 6 hours and 30 minutes, beating the fastest passenger train by more than an hour. All Kansas City theatres have been forced to work the cooling systems overtime this week, due to unusually hot weather.

A charter to do business has been granted by Secretary of State Charles U. Becker of Missouri to the National Theatre Advertising Company of St. Joseph, Mo. The incorporators are D. R. Bellomy, C. E. McCandless and A. J. Brumswig, all of St. Joseph.

Topeka, Kan.

John Plumb has been succeeded as publicity manager of the Hooper & Jencks Theatres in Topeka, Kas., by J. Earl Hayes, former managing director of the Jayhawk Theatre, Topeka.

Arthur H. Cole, Paramount branch manager, and J. H. Levering, film veteran, have contributed their services in the making of a film which will be shown at the Newman Theatre in conjunction with the annual charity drive in Kansas City. A pre-view of the picture was held at the Newman Theatre, Monday.

Motion pictures as an official part of school courses in Kansas City will make their debut on September 26, according to Rupert Peters, director of the department of visual instruction in Kansas City schools. An educational film of world-wide scope, taken under sponsorship of the Eastman Kodak Company, will be shown. The films will be in 1,000-feet reels. Projection machines and screens now are on the way to Kansas City to be installed in schools.

Fulton

A new theatre in Fulton, Mo., now under construction, will be operated by Barney Dubinsky after November 1. The Tivoli and Columbia Theatres of Kansas City and the Princess and Dunbar Theatres of Kansas City, Kas., have been purchased by E. S. Sutter, George Ellis, James L. Constance and Guy Shriner from James Kopulos for $60,000.

The Apollo Theatre, Universal suburban house of Kansas City, has reopened after extensive remodeling. The interior has been recast along Spanish lines and new seats have been installed. The Madrid Theatre, Kansas City suburban theatre, entered the presentation field this week.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Sept. 22.

OUT of respect to the memory of Marcus Loew, all of the downtown theatres of San Francisco remained closed until half past one o'clock September 8. The closing movement was brought about through the efforts of the Allied Amusement Industries of California.

The Rivoli Theatre, Market street near Seventh, will return to the first run class late in September, when "Aftermath," a German production distributed by Walter W. Kofeldt, Inc., will inaugurate the new policy.

The Royal Theatre, on Polk street, which has been closed for several weeks for extensive remodeling work, will be reopened at an early date.

The Metropolitan Theatre, on Union street, has inaugurated the new season by installing an orchestra directed by Garry Fisher.

A Universal Week on Market street will be celebrated shortly as the result of a deal entered into between West Coast Theatres, Inc., and Universal Pictures.

W. C. Winship, formerly the Paramount representative in Mexico and Central America, has joined the sales staff at the San Francisco office.

Phil Weinstein, who has been associated with Metro continuously since the San Francisco branch was opened twelve years ago on Jones street, has severed his connection with this organization and has been made manager of the San Francisco branch of Columbia Pictures. Harry Carney has been made local salesman and Jack Frazier, for years with Universal, has joined the sales staff in charge of the Sacramento Valley territory. John Ragland, general manager of Columbia, was a recent visitor.

Canada

Moving Picture World Bureau, Ottawa, Canada, Sept. 22.

JACK LAVER, manager of the Bedford Theatre, 3301 Yonge street, Toronto, Ontario, received a shock when he entered the office of the theatre on September 15 to find that safecrackers had made an unsuccessful effort to open the safe during the night. Entrance had been gained through an exit door, the combination handle had been hammered off and the safe was turned over. About $500 was in the safe ot the time.

William Bach, sales manager of British National in England, has been unavoidably detained at Toronto, Canada, his former home, because of the serious illness of his wife, who is in the Western Hospital, Toronto. Mr. and Mrs. Bach were on a visit of several weeks in the Ontario capital when Mrs. Bach took suddenly ill.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Sept. 21.

THE new Logan theater operated in North Minneapolis by W. A. Steffes has been reopened after having been closed all summer for extensive alterations. The seating capacity has been raised to nearly 1,000 through the addition of 300 seats in a new balcony.

Lou Metzger, sales manager of Universal, spent two days at the Minneapolis branch last week.

Timely Reviews of Short Subjects

Edited by C. S. Sewell

"The Stunt Man"

Educational—Two Reels

Larry Semon, star of short and feature length comedies, is starred in this two-reeler produced by I. E. Chadwick. It is a burlesque of movie making with Larry in love with a girl who determines to marry a movie star. To win her, Larry gets a job as a stunt man doubling for a female star, but as the director is his rival, the stunts go blooey and Larry takes some pretty hard falls. He eventually lands in a radio controlled plane that is to be blown up with a dummy. Surviving the explosion the girl turns him down anyway. This comedy is made up largely of exceptionally rough and tumble slapstick and will probably please fans who like this form of entertainment. There are a few ingenious situations but most of the gags are of a familiar type. Larry wrote and directed this two-reeler in addition to being the star

"Sailors Beware"

Pathe—Two Reels

With Anita Garvin, pictured here, in the leading feminine role, Stan Laurel is the star of this Hal Roach comedy which rates as a good slapstick offering. Stan is cast as a boob taxi driver whose car with him in it is accidentally hoisted on a trans-oceanic steamship. He is forced to work his passage as a steward and succeeds in unmasking a pair of clever jewel thieves. A novel touch shows the woman, played by Miss Garvin, aided by her husband, portrayed by a midget. The midget dresses as a baby in order to aid her and disarm suspicion but the scheme goes blooey. There is a lot of chase stuff and farce comedy mixups. Oliver Hardy, Frank Brownlee, Lupe Velez and Viola Richard are included in the cast and Hal Yates directed.

"The Human Fly"

Pathe—One Reel

OLD Farmer Al, Paul Terry's cartoon creation tries flying by hanging on to a chicken, and then by using an electric fan. Before he is through he lands in a plane, tumbles down in front of a goat, is butted onto a mule and kicked through the roof landing in his own home. It is a moderately clever and amusing cartoon.

"Pathe Review 39"

Pathe—One Reel

ESPECIALLY interesting is the first of a few series entitled "Words and Music By—," which pictures well-known song writers and composers of jazz and performers, including Harry Von Tilzer, L. Wolfe Gilbert, Grace La Rue, Sophie Tucker and Cortez and Peggy. Other sections shows novelty necklaces and other jewels painted on attractive flappers, and a color section illustrating the ponciano haw and other beautiful Hawaiian flowers. An excellent number of the series.

"All For Uncle"

Universal—Two Reels

In the second of the new "Mike and Ike" series suggested by the Rube Goldberg cartoons, Ike is preparing to get married but his romance is broken up when his fiance sees him holding a baby that a woman has left in his care. Faced with the loss of his fortune as he has no wife, he gets Mike to pose as the lucky girl and they visit the rich uncle. All goes well for a time but unkie finally learns the truth and kicks them out. The humor in this two-reeler is of a familiar type but Francies Corby has directed it so that it advances at a good speed and the result is a slapstick comedy of average amusement value. Charles Dorety, pictured here is Ike and Charles King is cast as Mike. There is also an attractive girl in the case who is not identified.

"Off Again"

Educational-One Reel

Jack Lloyd, pictured here, is cast in this Cameo Comedy as a meek husband who is married to a woman whose former sweetheart, a prizefighter, sends words he is coming to lick friend hubby. Of course, Lloyd seeks to dodge the fighter and ends up by running into him on the bus at the seashore and various other places. Just as things are darkest, he is saved by the fact that the fighter is vamped by a quartet of bathing beauties. Up to the series standard from a standpoint of laughs. Betty Boyd appears as the wife, and Wallace Lupino as the fighter. Robert Dillon directed. It is a rough and tumble slapstick with several rather cleverly devised situations.

"The Salmon Run"

Fox—One Reel

THIS is one of the most exciting and interesting of the Fox varieties, although the subject has been treated several times before. The salmon industry of Canada and the Columbia River section is pictured in detail with excellent pictures, some in slow-motion, showing the home-seeking salmon leaping up small waterfalls.

"Dazzling Co-Ed"

Universal—Two Reels

In the newest number of "The Collegians" series the central point of the fun develops when the sophs give a class hop and the juniors precipitate a young riot by capturing the sophs, stealing their costumes and taking their places. Of course Eddie Phillips poses in George Lewis's costume. He tries to make it appear that George is responsible for the theft of the dean's portrait, but is caught in the act. There is more fun of a familiar type when someone brings a box of ants to the classroom. Lewis, pictured here, is featured with Dorothy Gulliver as the girl in the case. It is a breezy offering that should like the earlier numbers appeal especially to the younger generation, although the fun is not as sponstaneous as usual.

"She's a Boy"

Educational—Two Reels

In his newest starring vehicle, Educational's diminutive comedian, Big Boy, is cast as a war orphan who is found by a hard-boiled Yankee soldier and eventually adopted by a rich profiteer as a playmate for his little girl. It is an amusing comedy with plenty of human interest and should please not only the kiddies but the grown-ups. There is considerable war stuff, with Big Boy in the trenches and among the battle ruins and a number of gags showing the havoc he raises by his mischievousness in the millionaires home. The comedy moves at a good pace and ranks well with the others in the series. The subject ends with Big Boy stopping traffic when he finds his old buddy as a traffic cop. Robert Graves appears as the profiteer and Stanley Blystone as the buddy.

"When Greek Meets Greek"

Universal Two Reels

The laughs in this issue of the Gump comedy series grow out of the fact that Andy, portrayed by Joe Murphy, is mistaken for a noted wrestler, who has offered a prize for anyone who can throw him. Nearly everybody takes a hand, but fate aids Andy in devious ways, and eventually, on a soapy floor he succeeds in throwing the champion and winning the money. A supposedly haunted house with various kinds of strange things happening also figures in the fun. Fay Tincher, as usual, appears as Min. The idea which forms the basis of this two-reeler is a fertile one for comedy situations and has been used effectively, so that this ranks as one of the most ingenious and amusing of the series.

"Twenty Legs Under the Sea"

Fox—Two Reels

As an enterprising publicity agent who stages an international swimming race to pep up a "dying" hotel, Richard Walling has the leading role in this Imperial Comedy. The plot revolves around a diamond garter used to lure the contestants. It is stolen by a dog and eventually won by the woman who owns it, when she easily outdistances the experts in swimming to catch the mutt. There are some moderately amusing gags, chases and slapstick and quite an attractive display of bathing beauties headed by Jean Lorraine. The picture moves at a snappy pace and should please patrons of the average theatre. Robert Ray directed with Eddie Grainger assisting.

"Wise Guise"

Educational-One Reel

HERE IS ANOTHER instance of exceptionally clever gag stuff in a Felix the Cat cartoon. Felix poses as a wise guy to impress his sweetie and with the aid of a fish wins a swimming race, but he finds that his own shadow is his rival for the girl. Try as he will, he cannot lose his shadow but finally he insists on her choosing between them and she takes the real article.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Magic Flame"

Henry King Gives Great Beauty and Conviction To Story of a Mythical King and Circus Clown

IN "THE MAGIC FLAME," Samuel Goldwyn offers a Zenda type of story which has been produced with such sincerity by Henry King that it carries more conviction than these implausible plots usually do, and offers genuine entertainment as well as visual appeal.

Generally these stories are too fantastic to carry the imagination along, but here only the concluding action taxes the credence, and by that time the interest in the characters is too firmly established to be lost.

Bianca, the star of Baretti's circus, loves Tito, the clown, and is happy in her love. Doing a parachute drop for a ballyhoo, she encounters the Prince of Illyria, posing as Count Cassati. When she turns deaf ear to his appeals, he decoys her to his hotel, but she drops from the window into the tree tops, using her gymnastic skill to make her escape. Tito comes to her rescue, and he and the Prince engage in a struggle in which the latter is cast from the window upon the rocky shore, far below. Tito, making his exit, is hailed as the new king and hustled off to his kingdom. Being a double of the Prince, he assumes the crown to evade the noose. Bianca follows him to avenge the supposed death of Tito and is about to assassinate him when he reveals his identity and together they escape to the circus.

The story is told largely in and about the continental circus, which has been admirably suggested in the settings, and the novel atmosphere does much to enhance the charm of the story. Miss Banky is altogether charming in her fleshings and the doubling for the aerial work has been cleverly accomplished. Mr. Colman, in the dual role of King and Clown, adds to the atmosphere and Gustav von Seyffertiz has a few fine scenes, and the others, while unimportant, have been carefully chosen to preserve the continental air. No imported director could have done better in this respect and in his lighting and choice of shots Mr. King is equally happy. He has given a succession of charming scenes in which even the trick shots have their proper place and the story is played through with such sincerity that it holds the appeal to the end.

This is in part due to the excellent development of the continuity, which is a thoroughly good piece of work. The story moves forward swiftly, forcefully and convincingly with none of the lapses which often spoil a good story through leaving rough ends unexplained. The success of the production is the happy combination of good acting, careful direction, lavish but tasteful mounting, and a good foundation story.

Samuel Goldwyn Presents
Ronald Colman and Vilma Banky in "The Magic Flame"
Based on play, "King Harlequin," by Rudolph Lothar
A Henry King Production
A United Artists Picture

CAST:

Clown	**Ronald Colman**
Count	**Ronald Colman**
Aerial Artist	**Vilma Banky**
Ringmaster	**Augustino Borgato**
Chancellor	**Gustav von Seffertitz**
Aide	**Harvey Clarke**
Wife	**Shirley Palmer**
Husband	**Cosmo Kyrle Bellew**
Utility Man	**George Davis**
Manager	**Andre Cheron**

Length—8,308 Feet

Dissolute heir to a mythical kingdom falls in love with circus gymnast who eludes his advances. Her sweetheart, the clown, kills the prince and is forced to impersonate him to avoid arrest. He is crowned. Girl seeks to kill him to avenge her sweetheart's murder, but he reveals his identity and together they return to circus. Romantic story of circus life.

"The Girl from Rio"

Carmel Myers Starred in a Dashing, Colorful Romance That Looks Like Sure Box-office Hit

Sam Sax Presents
Carmel Myers in "The Girl from Rio"
Directed by Tom Terriss
A Gotham Production

CAST:

Lola	**Carmel Myers**
Paul	**Walter Pidgeon**
Santos	**Richard Tucker**
Rafael	**Henry Herbert**
Helen	**Mildred Harris**
Raoul	**Edouard Raquello**

Length—6,170 Feet

Paul, an Englishman, becomes fascinated with Lola, a dancer, and incurs the enmity of her protector, Santos, who arranges with his henchman to attack Paul, who shoots back. Finally convinced that Lola really loves Paul, Santos saves him and Paul takes Lola to England as his wife. Colorful and breezy romantic drama.

AFTER having scored in supporting roles in "Ben Hur" and several other productions, Carmel Myers is now being offered as the star of the Gotham picture "The Girl from Rio," in which she has been given abundant opportunities to shine in a thoroughly congenial role.

Miss Myer's specialty is vamp roles and she can hold her own with anyone on the screen when it comes to portraying women who prove alluring to men. It is natural therefore that in starring her she should be presented in a character of this kind. As "The Girl from Rio" she has the reputation of a breaker of masculine hearts and her appearance and performance amply justifies this, however, scenarist and director have been careful not to alienate necessary audience sympathy by showing her deliberately pulling the siren stuff, and her eventual real love for the hero and her efforts to save him will more than overbalance the vamp angle in the spectator's mind. At the same time, there has been no effort to get away from the inference that she is the mistress of a rich native of the Brazilian metropolis.

"The Girl from Rio" has the earmarks of a fine box-office picture. With a good story to begin with, a lavish production, smooth continuity, capable direction, a fascinating star and excellent supporting cast, the result is corking good entertainment. The picture early catches the fancy. It has snap and speed and holds the interest right through to the end. Up to the final scenes the plot is thoroughly consistent and even though the other man in real life would hardly prove so maganimous as to give up the girl to his rival, it provides a solution of a difficult situation without melodramatic heroics and brings about the desirable happy ending. For this reason, audiences will generally overlook its obvious weakness.

Men will find the performance given by Miss

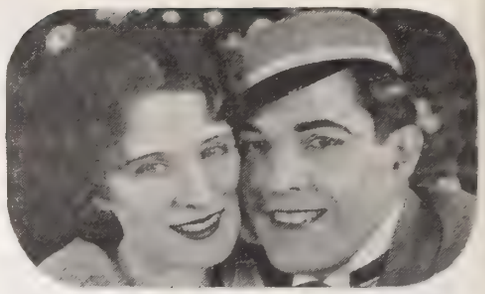
Myers fascinating and her stunning gowns will please the women, while the amorous scenes and closeups will get the flapper vote. All the various elements have been smoothly co-ordinated and blend into breezy, pleasing and apparently sure-fire audience entertainment.

The story, of course, centers around the title role, a cabaret dancer who is the idol of the men and the particular protege of an exceedingly jealous millionaire. Fascinated by the girl, a young Englishman incurs the enmity of the millionaire and also the girl's dancing partner is attacked by the latter, and shoots him in self defense. The millionaire, who is a man of influence, seems to have inspired the attack and seeks to use it to force the hero to leave the country, and the girl seeks to persuade him not to do so, but he decided to stay and face the music.

Tom Terris deserves praise for the excellent direction of this picture, and Richard Tucker is admirable as the semi-villainous rich man. Walter Pidgeon fits the role of the young Englishman and gives a capable performance.

"The Student Prince"

Lubitsch Achieves a Sumptuous Production of Long-Established Favorite of the Stage



Metro-Goldwyn-Mayer Presents
"The Student Prince"
With Ramon Novarro and Norma Shearer
Based on operetta by Dorothy Donelly
Directed by Ernst Lubitsch
CAST:

Prince Karl Heinrich	Ramon Novarro
Kathi	Norma Shearer
Dr. Juttner	Jean Hersholt
King Karl VII	Gustav von Seffertitz
Heir Apparent	Philipe De Lacy
Lutz	Edgar Norton
Kellerman	Bobby Mack
Court Marshal	Edward Connelly
Old Ruder	Otis Harlan
Student	John S. Peters

Length—9,541 Feet

Prince Karl, reared without the pleasures of childhood, goes to Heidelberg and falls in love with Kathi, an innkeeper's daughter. The illness of the king summons him back home and, although loving Kathi, he is forced to marry a princess. A splendid picture of German student life.

ORIGINALLY A DRAMA which served Richard Mansfield as a vehicle under the title of "In Old Heidelberg," and later an operetta under the title of "The Student Prince," the story comes to the screen under the M-G-M banner as "The Student Prince in Old Heidelberg," under the direction of Ernst Lubitsch and with Ramon Novarro and Norma Shearer in the leading roles.

Made by a German director who stands foremost in the ranks of the elect, the picture becomes a finely colored romance of student days in the famous University, and in spite of the technically unhappy ending, it appears to be good for at least the full season on Broadway. It will make an unusually strong appeal to the women, and men will like it almost as well.

Pictorially it stands one of Lubitsch's greatest achievements. The direction is beyond cavil. It offers an intriguing picture of a traditionally picturesque phase of life, and even the unhappy ending is less detrimental than usual because it is the logical and only possible end to the story of the love of a princeling for a commoner.

With the sole exception of Norma Shearer, who is woefully miscast, the players support the efforts of the director, and the result is a play in which exuberant youth has its fling amid ideal surroundings and goes to take up the burden of regal responsibility and a loveless marriage of diplomacy, sustained by the memory of a clean and sincere love. In general unhappy endings are fatal to success, but here the story is handled so tenderly that renunciation becomes a greater thing than happiness.

One of the chief appeals of the motion picture is that it supplies glamorous romance to the prosaic man in the street and feeds his heart-hunger for something different. In "The Student Prince" Lubitsch has amply catered to this demand, for he has produced this story with such loving care that he gives reality and conviction to the tale and actually takes the spectator to old Heidelberg rather than bringing Heidelberg to him.

And he has done this with a minimum of the trick shots that are supposed to be the German trade-mark. He uses odd camera angles where they will add to the color or enhance the effect, but they are employed logically and with taste.

In the opening scenes, for example, he carefully builds up the atmosphere of pomp before the arrival of the little prince. Hundreds of people line the streets to cheer the passage of their King. Silk hats by the acre are raised in deference to the royalty he typifies. The punctilious ceremony of the court is observed in the placement of the entourage, and into this carefully built-up atmosphere there steps the boy prince, who flees, terrified, into his nurse's arms at the sound of the salvo or artillery which greets his arrival. Lubitsch achieves pomp and pageantry, but he does more. In this sequence he creates an atmosphere that motives all subsequent action without unnecessary repetition.

Several times he uses the superimposed scenes to convey thought, as when Karl visions his return to Heidelberg, and more than once he skillfully evades time sub-titles or tiresome continuity as toward the close of the picture he is driven from the inn. The scene cuts down from Karl in the carriage to the front wheels of the vehicle, which fade into the gear of the elaborate state coach, enlarging to the entire carriage in which rides Karl and his Princess.

He is equally successful in his palace scenes and in Heidelberg with the roisterous students, but he has done his finest work in the scenes of the return, where his old school fellows come to greet, not a comrade, but a monarch. Played naturally and without overstressing, the real value of these scenes is not apparent on the surface, yet they serve to make the spectator realize the utter futility of his effort to revive old conditions. Nothing this producer has done has been finer than this ghastly failure to come back to the old life, and the scene gains through contrast with the imagined reception shown in an earlier vision. This is Lubitsch at his best.

Ramon Novarro plays with more than his usual restraint as Karl. He may not be the ideal Karl, but he does excellent work. Miss Shearer, however, is out of character as the simple daughter of the inn-keeper. She is at her best in smartly sophisticated roles, and she does not appeal in gingham and calico.

Jean Hersholt walks away with the acting honors as the tutor. He is sympathetic, natural and lovable, a kindly, understanding man, who braves royal displeasure to let youth have its fling. Gustav von Seyffertitz is convincing as the King, who puts country before self, and the minor characters are well cast and even better directed. But much of the charm of the play comes from the mass scenes rather than the work of the individuals. The student "commers" does not suggest a carefully directed army of supers. They are more than "atmosphere"; they are actors.

Backed by the popularity of both play and operetta, it would seem that "The Student Prince" will achieve an unusual measure of genuine success. The sheer beauty of the production alone would carry it, but it offers more than this.

"Lonesome Ladies"

Comedy Drama of Three Women After One Man Features Lewis Stone With Anna Q. Nilsson

WITH LEWIS STONE and Anna Q. Nilsson in featured roles First National is offering "Lonesome Ladies" a comedy drama of married life.

The story results from the fact that after the novelty of married life has worn off and hubby is content to stay at home and read the paper in the evening, an old sweetheart appears and uses all of her wiles to win him. He is an architect and she arranges business appointments. Finally he breaks away but in the meantime his wife has decided to leave him. The third woman pretending to be a friend seeks to keep them apart, but ends by bringing them together as she has lured the wife to a roues apartment and the husband rescues her and there is a reconciliation.

There are several human nature touches but little sympathy for any of the characters, the best thing in the picture is the acting of Jane Winton as the vamp. Lewis Stone is his usual elegant self and Anna Q. Nilsson has a rather colorless role as the wife who wants independence until she gets it.

There is very little action and practically no suspense as to the outcome after the story gets under way in the early reels the tempo slows down and there is not enough incident to hold the interest with the result that the story drags during the three middle reels. There are a few bright spots but they are lost in a maze of footage. The attitude of the spectator is apt to be "when will it ever end"

First National Pictures, Inc., Presents
"Lonesome Ladies"
With Lewis Stone and Anna Q. Nilsson
Directed by Joseph Henabery
CAST:

John Fosdick	Lewis Stone
Polly Fosdick	Anna Q. Nilsson
Mrs. St. Clair	Jane Winton
Helen	Doris Lloyd
Motley Hunter	Edward Martindel
Dorothy	Fritzie Ridgway
Bee	De Sacia Mooers
Burton	E. H. Calvert
Mrs. Burton	Grace Carlisle

Length—5,718 Feet

John's old sweetheart, Mrs. St. Clair, vamps him and although he does not fall, his wife refuses to listen and leaves him. She gets tired of liberty and when Helen tries to win John, he rescues his wife from a rogue and they are reconciled. Society drama.

"The Girl from Gay Paree"

Farce Comedy Portrayed by Well-known Players With Barbara Bedford Appearing in Title Role

WITH a cast composed of well-known screen players, headed by Barbara Bedford, Lowell Sherman and Malcolm McGregor, Tiffany Productions, Inc. is offering a combinations of human-interest melodrama and farce comedy under the title of "The Girl From Gay Paree."

Barbara Bedford is cast as a girl out of work who in desparation agrees to impersonate a Fanchon who is known as the most wild and wicked woman in France, and take her place in a New York cabaret. Lowell Sherman is seen in the role of a dandy who knows the real Fanchon and uses this information to force himself on Barbara. To save herself she stabs him and is accused of his murder. The real Fanchon appears on the scene and it turns ut that the dandy has not been killed. Barbara earns happiness with her sweetheart, played by Malcolm McGregor who aids her when she gets in trouble.

Each of these players give good performances and the same is true of Walter Heirs and Margaret Livingston as the cabaret owners, Templer Saxe as a man-about-town who "likes 'em wild" Betty Blythe as Fanchon and Leo White as her manager. Phil Stone is the director.

Although the actions of the characters are rather implausible and most of the situations are forced for comedy effects, patrons will probably find considerable in "The Girl from Gay Paree" that is fairly amusing.

Tiffany Productions, Inc., Present
"The Girl from Gay Paree"
Directed by Phil Stone
CAST:

Robert Ryan	**Lowell Sherman**
Mary Davis	**Barbara Bedford**
Kenneth Ward	**Malcolm McGregor**
Fanchon	**Betty Blythe**
Sam	**Walter Hiers**
Birdie	**Margaret Livingston**
Wayne	**Templer Saxe**
Fanchon's Manager	**Leo White**

Length—5,233 Feet

Mary, out of work, consents to impersonate a notorious French woman, Fanchon, in a cabaret, and finally believes she has killed Ryan, who knows the real Fanchon. Her sweetheart, Kenneth, helps her to straighten things out. Farce.

"Slightly Used"

May McAvoy and Conrad Nagel Are Featured in Farce Based on Girl Who "Invents" a Husband

MAY McAVOY AND CONRAD NAGEL are the featured players in a farce comedy "Slightly Used" offered by Warner Brothers, based on the idea of a girl who is so goaded by her younger sisters to get married that in desperation she pretends she is married to a man who eventually shows up. The outcome, of course, is a romance which straightens out the tangled situation.

This idea has seen considerable service but in the hands of McAvoy and Nagel and a good supporting cast, it proves fairly entertaining and should furnish a pleasant hour for the average patron. The latter part of the picture seems quite far-fetched and unconvincing even for farce comedy. Conrad Nagel's performance as the "husband" who returns and poses as his own friend, are unreal and would hardly seem to be such as to win his "wife's" love, he however contributes a fine bit of comedy-pantomime in his description of the manner in which he met his death in a battle with the natives.

Warner Bros. Present
"Slightly Used"
With May McAvoy and Conrad Nagel
Directed by Archie L. Mayo
CAST:

Cynthia Martin	**May McAvoy**
Major Smith	**Conrad Nagel**
Donald	**Robert Agnew**
Helen Martin	**Audrey Ferris**
Mr. Martin	**Anders Randolf**
Aunt Lydia	**Eugenie Besserer**
Gerald	**Arthur Rankin**
Horace	**David Mir**

Length—6,412 Feet

Taunted by her sisters, Cynthia professes marriage to a Major Smith stationed in the Tropics. Finally, he shows up and posing as a friend of the supposedly dead major, wins Cynthia's love. Farce comedy.

May McAvoy is charming and attractive as the girl and Robert Agnew does well in the thankless role of a philanderer. Anders Randolf and Eugenie Besserer give good performances as minor characters. Arthur Rankin, David Mir, Sally Eilers and Audrey Ferris add a pleasing, breezy touch as the younger sisters and their suitors. Archie Mayo's direction of this story results in quite a number of merry moments, but at no time does the picture rise above that of an average program farce comedy.

"The Joy Girl"

Magazine Story Filmed by Allan Dwan in Real Locale at Palm Beach, Features Olive Borden

FILMED in the actual location called for in the story, the millionaire's play-ground, Palm Beach, Fla. William Fox is offering "The Joy Girl," an Allan Dwan production featuring Olive Borden, adapted from a Saturday Evening Post story by May Edginton.

Produced on an elaborate scale with authentic and attractive settings there is a pleasing breeziness to the picture which is not borne out by the story itself. It is one of those romances of the cinderella type with the plot advancing in story-book fashion without regard to the probabilities of everyday life. A millionaire poses as a chauffeur to win a poor girl and loses out to his own chauffeur who passes as a millionaire, but you know everything will turn out OK in the end.

At no time does the story ring true, and it is certainly stretching the credulity to show the heroine, without financial backing, in just one year establishing the gorgeous and elaborate couturier's palace as shown filmed in Technicolor. In addition to the story weakness, Miss Borden's role is that of a selfish designing girl who at no time gets the audience sympathy. There is nothing attractive about the character and when she bluffs her way into marrying the real chauffeur she puts herself on the same plane with him and you feel that she only got what she deserved. Neil Hamilton is a handsome but rather weak lover who seems content to go off and leave the girl for a long period. Jerry Miley gives a dashing performance as the fake millionaire and Marie Dressler furnishes effective comedy in the new scenes in which she appears. In the role of the mother, Mary Alden gets no opportunity to display her sterling ability.

William Fox Presents
"The Joy Girl"
Featuring Olive Borden
Based on magazine story by May Edginton
An Allen Dwan Production
CAST:

Jewel Courage	**Olive Borden**
John Fleet	**Neil Hamilton**
Mrs. Heath	**Marie Dressler**
Mrs. Courage	**Mary Alden**
Herbert Courage	**William Norris**
Vicary	**Jerry Miley**
Chauffeur	**Jimmy Grainger, Jr.**

Length—5,877 Feet

Determined to marry wealth, Jewel spurns the love of a supposed chauffeur and marries a real one posing as a millionaire. Disillusioned, she makes good in business and finally marries the first chauffeur, who turns out to be a real millionaire. Comedy drama.

"One Woman to Another"

Florence Vidor in a Lightly Farcical Play Carries Series of Well-Planned Incidents

FLORENCE VIDOR carries her latest offering largely on the strength of her charming personality, for the plot is thin and rather obvious. A rival plans rather brazenly to win John Bruce by staying out all night in a stalled automobile. On the advice of a woman friend, Rita goes to Bruce's home and assumes a negligee, phoning the friend who manoeuvres to bring the schemer to Bruce's home, where, of course, Rita is discovered.

This is a situation which Miss Vidor carries off with the good taste that has marked her for such roles. The situation might easily have been made offensive, but she handles the part so well that there is no suggestiveness and the sympathy is held to her daring move. It is a thin situation for a climax, but it has been built up so skillfully and is so well handled that it makes an altogether acceptable farcical offering in spite of its obviousness. The story carries no conviction, but the players gain an interest for it that carries it along, and the result is acceptable entertainment.

Miss Vidor is altogether lovely in her negligee and plays with a deftness of touch that does much to save the situation. Theodore von Eltz is capital as the victim of the designing man-hunter, and the unprogrammed player of the other woman does well enough to deserve mention.

Joyce Coad and Jimsy Baldwin, as a pair of impossible children, play naturally their overstrained roles. The others are all in the picture. A few of the sub-titles are decidedly clever, but on the whole they are much below the average.

Adolph Zukor and Jesse L. Lasky Present
"One Woman to Another"
Starring Florence Vidor
Adapted from play by Frances Nordstrom
Directed by Frank Tuttle
A Paramount Picture
CAST:

Rita Farrell	**Florence Vidor**
John Bruce	**Theodore Von Eltz**
Mrs. Gray	**Marie Shotwell**
Olive Gresham	**Hedda Hopper**
Rev. Farrell	**Roy Stewart**
Niece	**Joyce Marie Coad**
Nephew	**Jimsy Boudwin**

Length—4,022 Feet

Rita Farrel delays her marriage to act as temporary guardian to her brother's children. In the interval her fiance is vamped by another woman who planned to be compromised. With the connivance of a friend, Rita wins the day by being still more compromised and wins him back. Farce comedy.

"A Perfect Gentleman"

Newest Starring Vehicle for Monty Banks Is Farce Comedy With Plentiful Supply of Gags

WHAT HAPPENED TO a model bank clerk when his chauffeur dosed him with liquor following an accident, furnishes the fun in "A Perfect Gentleman," Monty Bank's newest feature comedy for Pathe.

This occurred when Monty was en route to his own wedding and, being thoroughly pickled, he broke up the affair. A fellow clerk who had stolen money to aid a tropical revolution seizes the opportunity, enlarges on Monty's escapade and sends him on board ship with the money hidden in a satchel, then notifies the conspirators.

"A Perfect Gentleman" is a farce comedy into which gags have been injected at every opportunity and by having the prospective bride and her father take the same boat and also as one of the ship's officers a man Monty has already had a run-in with on account of a supposed flirtation with his pretty wife, there is plenty of material and Monty is kept continually in hot water until he finally traps the revolutionists in a cargo net, finds the money and wins the forgiveness of the girl and the praise of her father.

The situations and gags are mainly of a familiar type. "A Perfect Gentleman" lacks snap and spontaneity and the humor seems forced. While there are several laughs, as a whole it is only moderately amusing and does not measure up to this star's usual vehicles.

Pathe Presents
Monty Banks in
"A Perfect Gentleman"
Directed by Clyde Bruckman
CAST:

Monty Brooks	**Monty Banks**
George Cooper	**Ernest Wood**
John Wayne	**Henry Barrows**
Helen Wayne	**Ruth Dwyer**
Ship's Officer	**Arthur Thalasso**
Officer's Wife	**Hazel Howell**
Aunt	**Mary Foy**
Baby	**Jackie Coombs**

Length—5,626 Feet

Monty, about to marry Helen, gets drunk by using liquor as medicine and is framed for theft of money. Aboard ship he manages to get in trouble continually, but finally saves the money and bags the crooks, winning back Helen's love. Fast moving farce comedy.

"The Cruise of the Hellion"

Duke Worne Directs Stirring Sea Story of Courage and Cruelty, Comedy and Courtship

THERE should be no doubt in the minds of the public as to the type of entertainment offered in "The Cruise of the Hellion," which is as stirring and virile a melodrama of the sea as the most adventure-loving fan would want to see.

A "wiid" young rich lad is shanghaied by his father aboard a sailing ship which is actually ruled by the first mate, as strong and brutal a specimen as they make them, and the crew is composed of the scum of the world's waterfronts. The one ray of sunshine is the captain's daughter and the fact that the captain in his few sober moments is at least human. Of course, the object of the lad's enforced voyage was to make a man of him, and it certainly does. He proves his merits in a series of encounters with the mate and finally, aided by fortune rather than through impossible heroism, saves the ship and his father's gold when the crew mutinies.

Duke Worne, who has not only made a number of features but a lot of serials, has used his skill in keeping the story crammed full of action and thrills including fights on deck, a murder, framing of the hero, encounters at the top of the masts, and for good measure excellent under-water stuff when hero and a henchmen both go down in divers' suits to locate a chest of gold and their air supply is cut off.

A well selected cast interprets the story admirably and "The Cruise of the Hellion" should prove popular, as it is an excellent picture of its type, a powerful story of adventure on the breast of the briny deep.

W. Ray Johnston presents
"The Cruise of the Hellion"
Directed by Duke Worne
A Rayart-Imperial Photoplay
CAST:

John Harlan	**Charles K. French**
Jack Harlan	**Donald Keith**
Diana Drake	**Edna Murphy**
Captain Drake	**Sheldon Lewis**
Kilroy	**Tom Santschi**
Reid	**Sailor Sharkey**
Peg-Leg	**Francis Ford**

Length—6,089 Feet.

John Harlan, ship owner, has his wild young son Jack shanghaied on his ship, the Hellion, to make a man of him. Jack incurs enmity of Kilroy, the mate and finally succeeds in saving his father's cash and ship with the crew mutiny. He also wins Diana, the captain's daughter. Virile sea melodrama.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F B O

IS THAT NICE. Star, George O'Hara. This was a new release and though it seemed to please the audience very well, we did not think so much of it. Ran Fat Men in "Heavy Fullbacks," a two reel scream. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. Farming class town of 400. Admission 10-30. A. F. Schriever, Grand Theatre (200 seats), Lebanon, South Dakota.

LONE HAND SANDERS. Star, Fred Thomson. A good Western. Just an average picture. Tone, okay. Sunday, no. Special, no. Farmers and merchants town of 412. Admission 10-25. Leveck & Garner, Auditorium Theatre (100 seats), Benoit, Mississippi.

RED HOT HOOFS. Star, Tom Tyler. Good Western. Program picture. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

SILVER KING COMES THROUGH. Star, Fred Thomson. Good action story. Suitable for Sunday, no. Box-office appeal, good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TOM AND HIS PALS. Star, Tom Tyler. This can be classed as a good picture and with an F. B. O. comedy pleased all who saw it. Made a little money on this one. Tone, good. Special, no. Appeal, ninety per cent. Farming class town of 400. Admission 10-30. A. F. Schriever, Grand Theatre (200 seats), Lebanon, South Dakota.

WHEN A DOG LOVES. Star, Ranger (dog). A very good program picture and pleased the majority. Played this to a very good Saturday night crowd and made a little money. Tone, good. Sunday yes. Special, no. Ninety per cent. appeal. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

First National

JUST ANOTHER BLONDE. Star, Dorothy Mackaill. A dandy program picture and pleased the majority. Played two nights, including Saturday night, and then lost money, but losing money has been the rule all this year. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

LUNATIC AT LARGE. Star cast. One reel with a few laughs and thrills. Five of misery. Can you please your patrons with this? We cant. Even the kids razzed us. R. L. Overstreet, Lyric Theatre, Springfield, Kentucky.

MLLE. MODISTE. 7 reels. Star, Corinne Griffith. A corking picture. Norman Kerry a favorite here. Did not draw on account of rains but no fault of the picture. Sophisticated appeal. Capitol Theatre, Karachi, India.

ORCHIDS AND ERMINE. Star, Colleen Moore. A very good picture, but failed to draw for us. It seems that Miss Moore is losing out here. We don't make money on them any more. Played two nights to very small houses. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

WHITE BLACK SHEEP. Star, Richard Barthelmess. A very good program picture and pleased the majority of the few who saw it. People here do not care for this type of picture. Played two nights and just about made expenses. Tone, good. Sunday, yes. Special, no. Appeal, sixty-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

"It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

Fox

FAMILY UPSTAIRS. Star cast. Good program picture. Sunday, no. Fair appeal. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

OUTLAWS OF RED RIVER. Star, Tom Mix. Very good action picture. Suitable for Sunday, no. Good attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Metro-Goldwyn

AFTER MIDNIGHT. Star, Norma Shearer. A good little picture if there was more punch to it. Something lacking. Good print and service. Sunday, yes. Not a special. Fair appeal. R. A Preuss, Arvada Theatre, Arvada, Colorado.

BUGLE CALL, THE. Star, Jackie Coogan. Jack gives a splendid performance. This pleased and drew. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FRONTIERSMAN. Star, Tim McCoy. Good program. Historical picture. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

MR. WU. Star, Lon Chaney. Chaney was excellent in his part. Picture was well received by our people and favorably commented on. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. George Lodge, Green Lantern Theatre, Wilmington, Delaware.

ON ZE BOULEVARD. 7 reels. Stars, Lew Cody and Renee Adoree. A French farce with no box office appeal. Title no good here. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RED MILL. Star, Marion Davies. Good comedy. Went over well. A program picture. Farmers and merchants town of 412. Admission 10-25. Leveck and Garner, Auditorium Theatre (100 seats), Benoit, Mississippi.

SCARLET LETTER. Star, Lillian Gish. Highbrow picture. Clever, worth seeing, but not a small town picture. Tone, good. Sunday and special, yes. Fair appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

TELL IT TO THE MARINES. Stars, Lon Chaney and William Haines. One of the best pictures that we ran this year. Very well acted and held the interest of patrons all the way through. George Lodge, Green Lantern Theatre, Wilmington, Delaware.

TELL IT TO THE MARINES. Star, Lon Chaney. A knockout picture from start to finish, but it took a flop with me. Hot weather hit us proper. Print good. Tone and appeal, good. Sunday and special, yes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TIN HATS. Star cast. Very poor box office appeal. Somewhat silly. Poor entertainment. Tone, good. Sunday, yes. Special, no. Poor appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

VALENCIA. Star, Mae Murray. Very good. Better than the usual Murray picture. Tone and appeal, fair, Sunday and special, no. Farmers and merchants town of 412. Admission 10-25. Leveck & Garner, Auditorium Theatre, Benoit, Mississippi.

WAR PAINT. Star, Tim McCoy. Played it for matinee and night. One of the best Indian pictures we ever had. McCoy's work is new here, but pleased mighty well. Karl Dane drew a good laugh out of the patrons, also some applause. We know now where all the hard-boiled sergeants come from. A good feature picture and would like to have more of them. Made some money on this one. No for Sunday or special. Prints O. K. C. G. Brothers, Grand Theatre. Drawing agricultural class in town of 450. Grand Theatre, Grand River, Iowa.

Paramount

ARIZONA BOUND. 5 reels. Star cast. A fast Western that the Saturday night patrons enjoy. Personally I think it just fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BARBED WIRE. Star, Pola Negri. 8 reels. A French and German war picture. Very good acting. Clyde Cook supplies some good comedy. Tone, good. Sunday, yes. Not a special. Fair appeal. R. A. Treuss, Arvada Theatre, Arvada, Colorado.

BEHIND THE FRONT. Stars, Berry and Hatton. All that can be said about this is "A perfect comedy." Not a dull minute during the whole picture. Tone, all right. Sunday or special, yes. Appeal, to all classes. Mixed town of 4,000. Admission 15-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

CHANG. 8 reels. A jungle story and it is a very special picture of its type, but the small town families didn't venture out for some reason or other. Two days to slim crowd. Rental was too high. Lost me money. The farmers here have too many animals to gaze upon daily and they judged the picture as just animals prowling around. Personally, I thought it was all Paramount exchange claimed it to be. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DRUMS OF THE DESERT. Zane Grey special. Good picture, but somewhat factory made. Worth seeing though. Not much time spent on direction and details. Zane Grey's name helped. Tone, good. Sunday and special, yes. Fair appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

FIREMAN, SAVE MY CHILD! Stars, Wallace Beery and Raymond Hatton. Good picture that played in rainy weather. Two firemen that couldn't save a nickle let alone a child. Good pleasing stuff. Good paper and print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LET IT RAIN. Star, Douglas MacLean. Good comedy. Plenty of action and thrills. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

NEVADA. Star, Gary Cooper. Zane Grey's latest release. An action picture with beautiful scenery. "This picture," patrons said, "does not follow book," but picture was commented on as good. "Nevada's" side-kick,

"Cash," was great. Good print, paper, and service. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RUNNING WILD. 7 reels. W. C. Fields as the roaring lion and how he did make our crowds roar. This is great entertainment. Boost it. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

QUICKSANDS. Star, Richard Dix. Just a fair picture. Program picture. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

SERVICE FOR LADIES. Star, Adolphe Menjou. Good, but such a title for the small town showman to sell. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SOFT CUSHIONS. Star, Douglas MacLean. A little "Thief of Bagdad" film. Pleased some fine, but others couldn't see it at all. Did not draw big. Sunday, yes. Fair appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TIP TOES. 7 reels. Star, Dorothy Gish. A musical comedy feature made in London that didn't draw at all. I thought it had an excellent title. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Pathe

MAN FROM HARDPAN. Star, Leo Maloney. Another good Western. A little better than average. Maloney is building up a following with me. Print good. Tone and appeal, good. Sunday and special, no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Producers Dist. Corp.

RUBBER TIRES. Star, Bessie Love. A good program picture that should please patrons who like light comedy. This is very good for the small town patronage. Print good. Tone, good. Sunday, yes. Special, no. Fair appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

VOLGA BOATMAN. Star, William Boyd. An extremely good picture. Well acted and is a big picture from every angle. Tone, good. Sunday and special, yes. Appeal, ninety per cent. George Lodge, Green Lantern Theatre, Wilmington, Delaware.

United Artists

MARK OF ZORRO, THE. Star, Douglas Fairbanks. As old as the hills, but it pulled them in and pleased. Went over bigger than "Black Pirate." Fair print. Tone, good. Sunday and special, yes. Very good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ONE EXCITING NIGHT. Star, Carol Dempster. A fine big picture and went over fine to the best Saturday night crowd that we have had for a long time. Made a little money on this one. Tone, good. Sunday, no. Almost a special. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats). Lamont, Oklahoma.

RESURRECTION. Star, Rod LaRocque. A very inspiring feature. Wonderful acting. Fine direction. Worth seeing, but more suitable for larger cities than small towns, unless small town can get it reasonable as it appeals to the highbrows. Rental too high for here. Tone, good. Sunday and special, yes. Fair appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

SALLY OF THE SAWDUST. Star, Carol Dempster. Carol Dempster is very good in this picture, but the story is rather weak. Poor print. Tone, good. Sunday, yes. Not a special. Fair appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Sally O'Neill, featured in Cosmopolitan's production, "The Lovelorn," for M-G-M release, posing beside a beautiful lake in the high Sierras.

Universal

CAT AND THE CANARY. Star, Laura LaPlante. A real mystery thriller. Will get the business. Good picture to exploit. Am pleased with the picture. I have already played of Universal's new group. Special, yes. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ESCAPE. Star, Pete Morrison. This was better than the average Universal Western. There was a real plot well worked out. A good picture. Tone, good. Special no. Sunday yes. Appeal, eighty per cent. George Lodge, Green Lantern Theatre, Wilmington, Delaware.

FLAMING FRONTIER. Star, Hoot Gibson. A special that was not as good as a program picture. We played to good business, but it was the advertising flash that drew them. Once in, the picture did not please. It will hurt us in the long run. Will please the kids, but not the adults. This is the last frontier picture for us. R. L. Overstreet, Lyric Theatre, Springfield, Kentucky.

GRINNING GUNS. Star, Jack Hoxie. Average Western. Print good. Paper good. Business fair. Tone, okay. Sunday and special, no. Fair appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LOCO LUCK. Star, Art Acord. Good Western. Art Acord always pulls them in for me and now Universal has dropped him. Print good. Tone, okay. Sunday, no. Very good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MARRIAGE CLAUSE. Star cast. Good program picture. Worth seeing. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

MY OLD DUTCH. Star, May McAvoy. A good program picture. Well acted. Characters well taken and acting good. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. George Lodge, Green Lantern Theatre, Wilmington, Delaware.

RUNAWAY EXPRESS. Star, Jack Dougherty. Good outdoor program picture. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

STELLA MARIS. Star, Mary Philbin. A very well acted picture. Star was wonderful in her two parts. Held the interest of our patrons. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. All classes. George Lodge, Green Lantern Theatre, Wilmington, Delaware.

TEXAS STREAK. Star, Hoot Gibson. Plenty of action. Good outdoor picture. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

THREE MILES UP. Star, Al Wilson. 5 reels. An action picture of aviators. Wilson is a pleasing chap. Story not big enough for him. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHAT HAPPENED TO JONES. Star, Reginald Denny. A knockout. Screened this for the second time and drew well. Denny a great favorite in Karachi. Capitol Theatre, Karachi, India.

WHITE FLANNELS. Star cast. Good program picture. Tone, good. Sunday, yes Special, no. Poor appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

Miscellaneous

ACROSS THE PLAINS. (State Right.) Star, Pawnee Bill, Jr. Star if you can call him one, makes a good appearance, but the story is very weak. This is all right for a double bill. Print new. Poor appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CYCLONE HORSEMAN. (State Right.) One of those would-be Westerns that is fit for scrap film. A bunch of amateurs trying to imitate Tom Mix. Very poor entertainment. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DARLING MINE. (Selznick.) 6 reels. Star, Olive Thomas. Very old picture and looked absolutely out of date. We got this as a substitute. No appeal at all. Capitol Theatre, Karachi, India.

HEROES OF THE NIGHT. (Gotham Production.) Star, Cullen Landis. An extraordinary good program picture. Many favorable comments. Print good. Tone and appeal, good. Sunday, yes. Special, no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HURRICANE HAL. (State Right.) Star cast. This picture was a very good Western. Lots of action in this one. Tone, good. Special, no. Appeal, ninety per cent. Farming class town of 400. Admission 10-20. Floyd G. Ward, Ward Theatre, Stark, Kansas.

THE WINDJAMMER. (Rayart.) Star, Billy Sullivan. Good program picture for action type houses. Print good. Tone good. Sunday and special, no. Fair appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Short Subjects

AROUND THE BASES. (Universal Collegian Series.) Another one of the Collegians that are there and over. A Junior Jewel is right. Two reels of real entertainment. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BETTER MOVIES. (Pathe Our Gang Comedy.) Just a fair Gang comedy. We cannot expect them all to be perfect laugh producers. Print new. Sunday, yes. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BO'S GUEST. (F. B. O. Wisecrackers Series.) Stars, Al Cook and Kit Guard. This is the best one of the series. Very funny. Print good. Sunday, yes. Very good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BUSTER'S SLEIGH RIDE. (Universal Buster Brown Comedy.) A Buster Brown comedy that pleased the kids, but this type of comedy does not please the grownups. Print fair. Sunday, yes. Fair appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DUMB BELLES. (State Right Comedy.) A good comedy. Print new. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BETTER BUSINESS BUILDERS

not once or twice a month

but

EVERY WEEK

The Patron Is Always Right

LEAKS anywhere around a theatre let profits run to waste. You can spot a shortage in your cash balance. You can check up on the cashier, if there's need. And you'll do it, too, the minute you think you are losing money that way.

B. B. B.

No trouble checking up, either. You understand your financial administration. But how about the leaks that are costing dollars that may run into the hundreds in a year? Leaks in your theatre lighting. Leaks in your projection light. Not so easy to check up, because you haven't paid much attention to them. But they can exist—probably do exist. Just a little more attention on your part and they can be stopped.

B. B. B.

John Hertner, President of the Hertner Electric Company, has written a special feature for you on many interesting and money-value points regarding some possible theatre leaks. If you are working hard to build business, don't let the profit fritter away through leaks. Turn back of this color sheet and start plugging.

B. B. B.

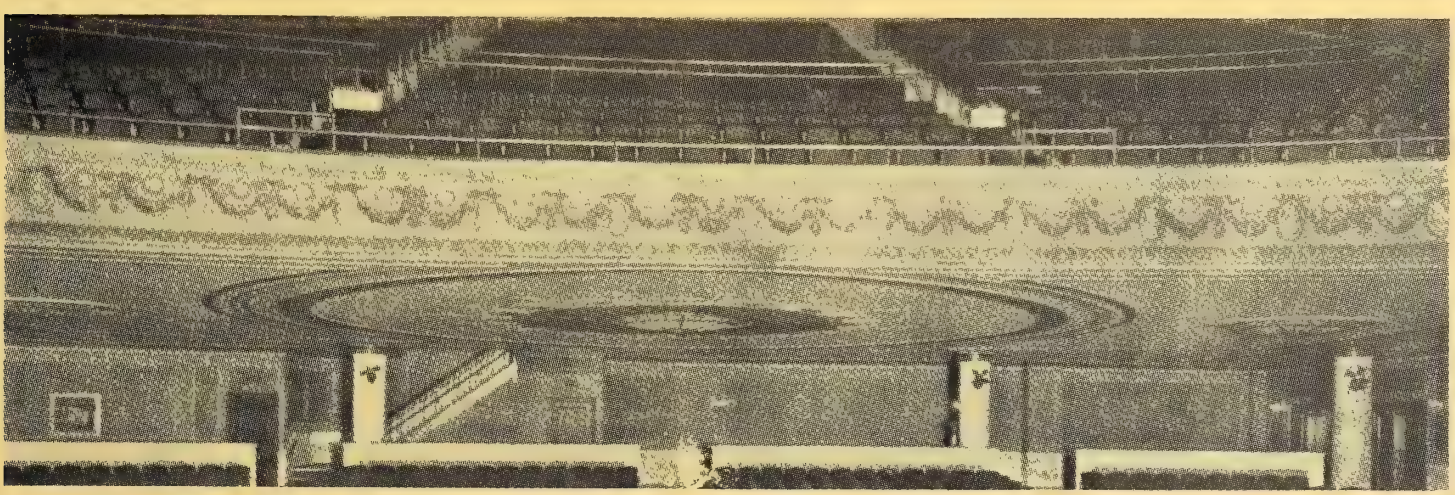
If you want business after a theatre is built you must work for it while you are building the house. In the third of his instructive and meaty features, Mr. Eugene De Rosa tells how to dig in for business as you set the foundations of the theatre.

B. B. B.

Strong pulling Hallowe'en stuff this time from O. T. Taylor in his business builder, "Back of the Curtain Line." Goblins and ghostly music, lots of seasonable atmosphere and at a comparatively light drain on the presentation budget. Little or big, your theatre can adapt O. T. Taylor ideas.

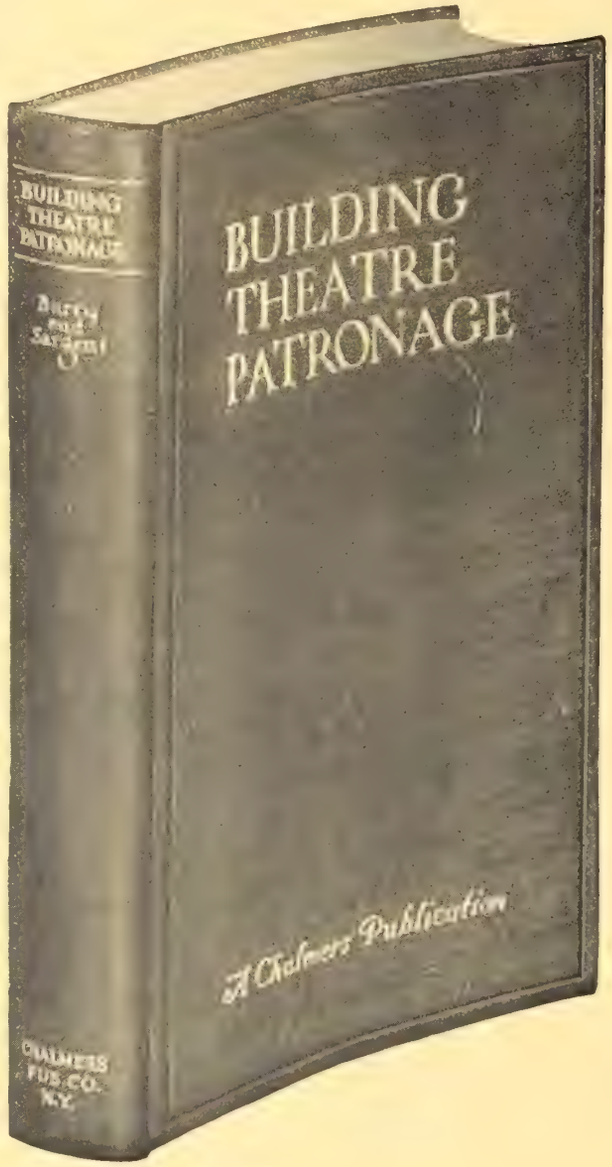
B. B. B.

No let-up in the helpful business building work that F. H. Richardson's Better Projection is doing. Meaty matters this week. Information. Discussion. Instruction. Sends red blood through the heart of your theatre—your projection room.



A finished balcony of the type mentioned structurally in Mr. De Rosa's feature this week. This is in the Apollo Theatre of which Mr. De Rosa is the architect.

To Hell With Saturation Talk—
Sell More Patrons Into Your Theatre



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9

There Is No Saturation Point

Maybe you think you've exhausted the patronage possibilities of your theatre.

Maybe some well-meaning but hopelessly unimaginative person has whispered—parrot-fashion—that silly, pessimistic phrase—"saturation point"—into your ear!

APPLESAUCE!

Five years ago the automobile market was supposed to have reached the saturation point. Today more automobiles are being sold than ever before. One city — New Rochelle — has more automobiles than telephones.

Salesmanship knows no saturation point — and neither does exploitation plus good theatre management.

Buy **BUILDING THEATRE PATRONAGE** today.

STOP *the* LEAKS

that make projection "all wet"

By John Hertner

TO THE AVERAGE exhibitor it must appear, that no matter what he thinks of the film situation, the necessity for an organ or what may be just right in decorations for his house, the proper equipment for the projection room is never definitely settled.

This feeling is undoubtedly justified. Projection has been making continuous progress. It is improving and the end is not yet in sight. The exhibitor however, has had a direct benefit at all times. The replacement of apparatus long before it was worn out has been justified in the results obtained. He has had better light and his pictures have been improved. The equipment is working more satisfactorily and the trend has at all times been towards a reduction of costs for equivalent results and often at an actual reduction in operating expense as well as the much better picture.

To keep in touch with the advances made in projection it is necessary for the projectionist or manager to read the projection section of his trade paper, make it a point, whenever possible, to see installations that embody new features and to secure manufacturers' bulletins so as to familiarize himself with what the trade has to offer.

Equally important is the proper installation and care of the apparatus selected and it is quite possible to so install a commercially perfect machine that it cannot produce the improvement expected. It is also easy by neglect to soon bring machinery to a condition where its performance is a disappointment and where early repairs are required.

The projectionist with years of experience behind him usually appreciates all these things and is alert in keeping the eqipment up to the mark. It is the beginner who is most often at fault. With no past experience to guide him he does not know the importance of the seemingly small things and permits his equipment to get into a condition where the results are anything but in keeping with what they should be and with what can reasonably be expected.

There are some things that it seems almost unnecessary to repeat,—they seem so simple and well known, but in visiting theatres in any part of the country these same items will be found overlooked or disregarded.

Even some of the most reasoned projectionists are sometimes puzzled by things which it appears they must have forgotten. This is often because some change in the method of operation has come about which again has brought into play conditions existing years ago but the details of which they have forgotten.

An an example, the introduction of the reflector arc in the past few years has brought the multiple or constant voltage type of generator into favor where before the series type had predominated. The experience of many of the most expert projectionists does not reach back to the time, almost twelve years ago, when the multiple unit was the only type known or used, hence its action is entirely strange to some of them and the method of wiring, the handling of the ballasts and other items had to be learned from the beginning. Of the two the series generator is really the special machine and a lack of understanding regarding it could readily be appreciated.

The writer recently made a circuit through the Country and found quite a number of conditions in connection with the projection room installations and practice that were of interest. A number of instances were met where the practices followed were entirely wrong. Others simply showed a difference in method of handling the apparatus, both being equally efficient, the one entailing possibly a little more care or effort.

One of the points of difference of opinion was relative to the proper voltage of constant potential generators. The majority of the projectionists in the New territory prefer a voltage of between 90 and 100 on the larger units particularly for high intensity operation. The Chicago preference seems to be towards 85 volts.

Another matter of considerable importance is that of the proper arc voltage and length of arc. This is particularly true of the reflector arc and while the lamp manufacturers have been recommending 53 to 55 volts across the lamp many projectionists have been carrying a very short arc,—in the neighborhood of 40 to 45 volts at the lamp terminals.

Ordinarily, with the multiple type of generator using a ballast the voltmeter will show only the generator voltage and not arc or lamp voltage. The purchase of an additional voltmeter is an added expense and the projectionist simply carries an arc length which he deems sufficient.

He can however, disconnect that side of his panel voltmeter that carries into the side of the line leading to the ballasts and by means of a lamp cord connect the meter between the lamp and ballast thus geeting the voltage of the lamp alone.

With the arc burning at a length to call for 55 volts at normal amperes and with a new trim, disconnect the arc and measure the arc length. This gap should be used thereafter using this gap length as long as the same current strength and grade of carbons are kept. With an automatic feed it may be necessary to readjust it so as to maintain the voltage and arc length thus found. It will be found that the arc gap on a reflector lamp should not be less than 5/32 to 3/16 inch with 80 to 85 volts on the generator.

The tendency seems to be universally towards too short an arc rather than to too great a length, so no trouble has been experienced from the latter source.

One of the most unsatisfactory items with the installations of former times, now not so prevalent, is the lack of proper housing of the generator equipment. Many of the older houses had their generators in the basement which was generally used in common with other tenants of the building and any one who wanted to reach

(*Please turn to page* 260)

John Hertner, who gives you this practical feature in practical, everyday language, is so well known that it seems as needless to introduce him as to tell you who made "The Big Parade." Mr. Hertner has been making Transverters for so many years that one would suppose he could not talk about anything else; but he can. He argues that Transverters can stand up on their own legs and talk, so he devotes this feature space to a real chat of such a nature that exhibitors, after reading, should ask their projectionists to read. And absorb. And remember!

DIG IN *for Future*

as you put your foundations in place and

EXHIBITORS who have taken a real interest in their enterprises will find no way to dispute the statement that future prosperity for a motion picture theatre depends as much upon the foundations and skeleton structure of the foundations and skeleton structure of the building itself as upon the decorations and the films to be booked for entertainment purposes.

Underlying every procedure having to do with the showing of motion pictures is the matter of patron safety. Overshadowing every consideration of construction cost is the question of future profit on investment and that profit will be derived from the good will of patrons, their confidence in you and your structure.

Therefore, the choice of materials that are to enter into the fundamentals of the theatre, the foundation, the skeleton, the walls, the roof, the floors, will mean much to the future well being of the house.

The reason is simple. Insurance rates are based on the risk incurred in insuring the theatre. If fireproof construction is resorted to, then the insurance rates are lower than for the same type of theatre which is only partially fireproof. The cost of the entirely fireproof theatre may be somewhat greater as a primal investment, but the carrying cost for insurance is sure to be less. Furthermore, the cost of upkeep is proportionate to the durability and adaptability of material, and to the dependability of workmanship entering into construction.

If improper materials or design, careless observation of ground conditions and texture, are allowed to slip by the owner of the forthcoming building, all the beauty of decoration and lavish expenditure for orchestra, talent, film, will not help if supporting foundation gives enough to cause uneven settling, cracking walls, uneven floors. In the very nature of human psychology the damaging effect on the future of the house of any such mishap during construction or after the house is standing, will work incalculable harm on the box office intake.

Irrespective of the insurance rate, the lack of thoroughly sound fireproof construction will, in the event of a fire, be more likely to permit conditions that promote panic. The fireproof house can boast. It can build confidence. If need arises such confidence will be a heavy factor in audience safety. There is also be considered the difference between the confining of unpreventable fires to small areas as balanced against the near or total destruction of a theatre with consequent loss of time and money in rebuilding, and the need for re-establishing an audience good will.

For these reasons it is deemed worth while to point out such general points as may be incompletely understood or overlooked by the theatre owner, in choice of material and in methods of procedure.

The first and most important decision to be made is upon the nature of the foundations, and this will be governed to some extent by the materials going into framework, walls and other structural parts, and from another angle by the type of "bottom" upon which the foundations will be placed.

It may be thought unnecessary for the owner to go around verifying point which are the very things, knowledge of which, he is paying others to display. Nevertheless, an ignorantly or carelessly chosen foundation design cannot be rectified very well when a wide crack appears in a side wall; nor is it then timely to discover that someone was incompetent. It behooves every theatre owner to take an interest in his building operations, to know something about them, so that he can check up on those he depends upon and catch a dangerous business-harming condition before it has gone too far.

The object of the foundation is to so distribute the weight it is to support so that it will be evenly apportioned over the area occupied by the building. This seems so obvious that it is perhaps needless to add the natural corollary: that the higher the building is to be, the more width and depth must be allowed for supporting design.

Steel Skeleton in place, note balcony framing, boxes, roof trusses, proscenium opening, etc.

Opposite page, foundation work going on; note pipe lines to pumps lowering level of water around foundation; at Coney Island, and near ocean, this expedient was necessary

The nature of the ground excavated naturally adds to the foundation problem, that is, if the ground is the soft, the yielding soil, there must be a full allowance made for the tendency of such soils to shift or to give, and if necessary, pilings should take the basic structure down to a more solid point. The great essential is solidity, and the owner should himself be assured that this is to be attained, even at the cost of an expert's consulting service if the nature of the ground offers any problem in the solidity of the footings.

Where the earth is firm and offers no danger of yielding or shifting beyond safe limits, ordinary concrete will serve for the basic material, laid in simple trenches, and from one to two feet in thickness. The concrete must be good grade. The sides of the concrete should carry out six inches at least beyond the outer limits of the foundation walls. If less is alloted.

BUSINESS

By
Eugene De Rosa

put up the framework

The third of a series of crackerjack talks by one of America's creative theatre architectural specialists gives straight facts on building business as you build your theatre, so seat selling is on a sturdy foundation before you open the box office.

there must be some compensating assurance of solidity submitted. Of course your local building code must be followed in this as in all matters for structure and construction; but it is wiser to err on the side of additional safety margins in the laying of foundations than to shave the ordnances too close.

The main considerations to watch are that the materials shall be durable and solid, and that they shall be so apportioned and placed as to ensure the safety of the structure they are to support. All foundations should be assured a placement sufficiently below the frost line to make certain that they will not be upheaved in case of exceedingly heavy frost. This should be at least 4 feet below grade.

If there is clay in the ground, or if the footings have to be coursed up as on a grade where clay or clayey soil is met with, exceptional precautions should be taken to prevent the danger from sliding: extra long steps should be provided, with exceptional care taken to see that there is a safe and solid bond at the stepping places.

If there is a part rock, part soil underlay, especial precautions must be allowed so that the soil-supported portion of the structure is assured of as safe a support as the other, else there is apt to be a settling at that side or end or other portion, possibly disastrous, certainly dangerous. In this case only one half of the allowable load on the soft soil is used so as to doubly safeguard against any settlement.

If a soft, yielding soil is encountered, it may prove more satisfactory as well as possibly cheaper to have wide, spreading footings, spaced over a large area, rather than piling. Make sure that possible settling is as far as humanly allowable, likely to be even all over the area by assuring just as much spread for the footings as can possibly be secured.

Above the footings, the foundation walls are generally of stone, concrete or brick. Their proportions are most generally regulated by your local building code. Concrete at least four inches thicker than the wall it is to support if of brick, is wisest and safer than a less margin. If, however, hollow tile is used in the wall above, the foundation need not, from the standpoint of safety, be so much thicker, as approximately a foot thickness will be satisfactory for a twelve inch wall of hollow tile.

If your locality does not offer easily obtained building stone in proper dimensions, the foundation as well as footings could doubtless be made less expensive by use of concrete: the footings formed in trenches from rough concrete, the wall above being formed in temporary wood forms.

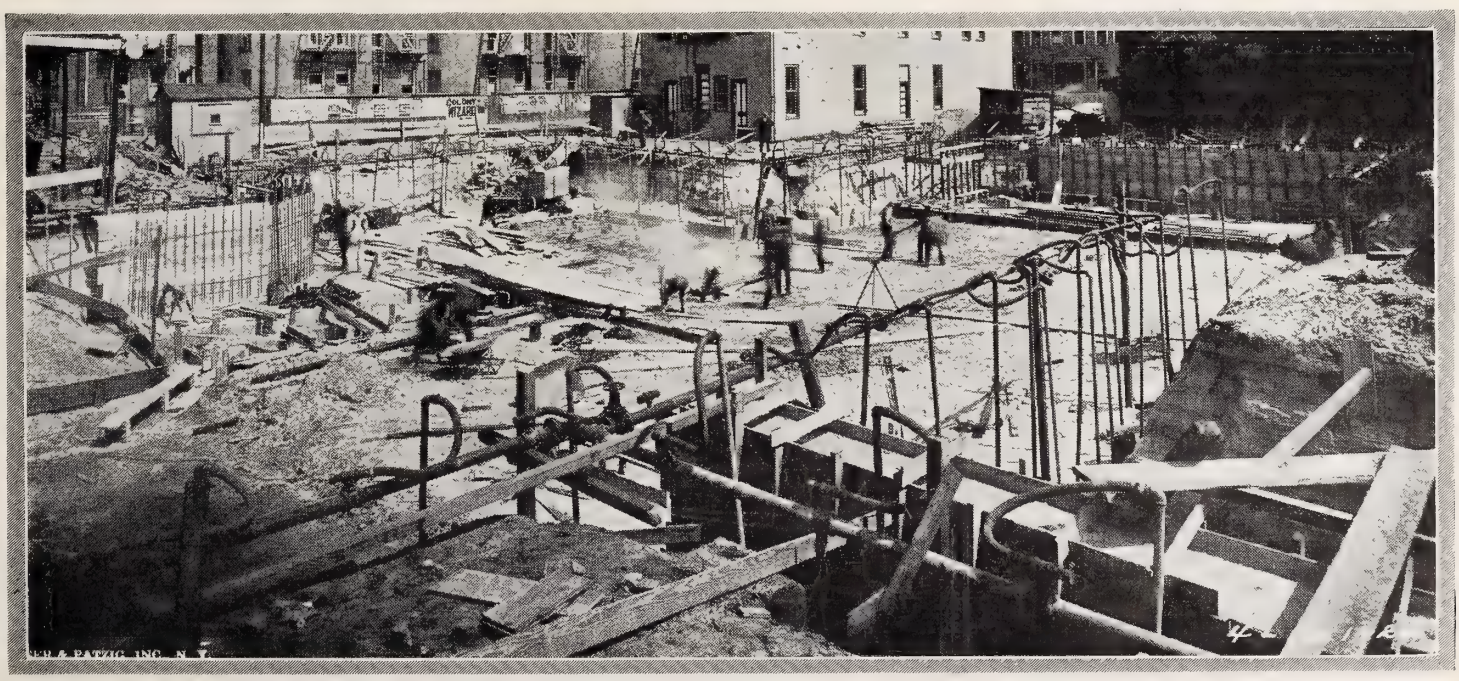
The rule for allowances for wall openings, such as doors, windows, etc., varies in different localities, so no rule can be given to guide you in this matter. But that such an allowance is made is true, when figuring cost of the exterior walls of the structure.

The skeleton of the structure, which will support it and strengthen it, cannot be selected by rules that apply in all cases, as the size of the building, the type of balcony suspension used, the nature and weight of the upper floors and such considerations will govern material and stress allowances.

Particularly for smaller theatres, the hollow tile, which is obtainable in many forms, is likely to be favored for exterior walls. Its air spaces make it a cooler wall in summer and a warmer wall in winter than plain, solid brick.

Hollow tile has another advantage. This is its quality of fire resistance, not being so apt to crumble as brick. This, of course, adds to the fire safety quality of a theatre in which it

(*Continued on page* 260)



BETTER BUSINESS BUILDERS—EVERY WEEK

Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

Creeps— Thrills!— Hallowe'en

O. T. Taylor High-Lights a Corking Hallowe'en Presentation That Will Chain Them to Their Seats and Make Them Go Out and Push the Other Fellow Toward Your Box Office

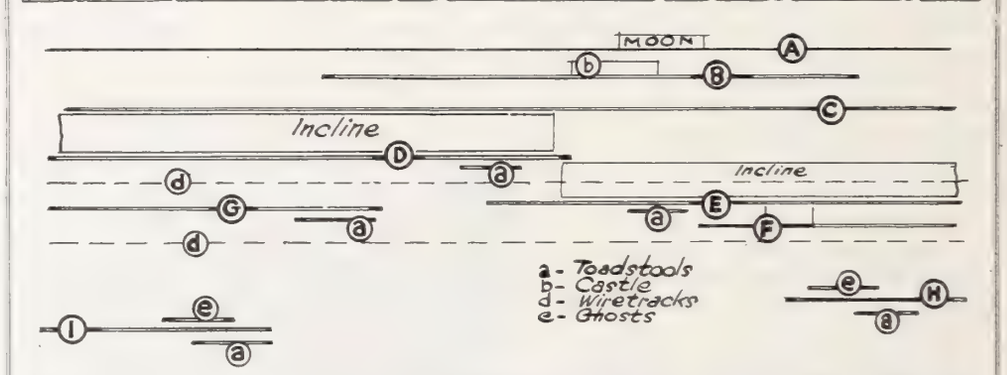
IT IS TIME to begin planning your Hallowe'en presentation—don't put it off until the last moment—start early, especially if you are using home talent; and you'll be surprised what can be done with talented singers and dancers properly coached. Perhaps no season, with the possible exception of Thanksgiving, Christmas, New Year and Easter offers the possibilities for unusual and pleasing Presentations that Hallowe'en does. Just think of the characters at your command—black cats, witches, ghosts, skeletons, scarecrows, etc. There is no limit to the effects a versatile producer can concoct for a Hallowe'en presentation. Weird lighting effects, startling illusions, trick stuff. This week's Hallowe'en idea features dancers—next week we will offer other ideas suitable for stagebands or diversified entertainment.

The producer should not find it difficult to adapt one or more of these ideas to form the nucleus for his own presentation built to fit the talent available. The first part of the two part idea offered herewith may be dispensed with as it serves as an introduction to the second and main part rather than part of it.

THE ROUTINE.—The drapes on a scene depicting a clearing in a fantastic forest. Big, gnarled trees with limbs like arms and fingers reaching for the sky—toadstools in vivid colors—bright, exotic flowers—Spanish moss hanging from the trees and in the distance the ruins of an old castle.

It is early evening. Pan, with his pipes, is discovered leaning against a tree. Suggested music, "Morning Mood" or "Woodland Whispers." The scene is in amber and green side floods. Overhead white spots shooting through perforated blue mediums suggests waning daylight flitering through the foilage. Occasionally a few autumn leaves fall. Music segue to light, airy dance number as Pan begins to dance. Wood Nymphs, at Pan's call dance on

FIGURE 1



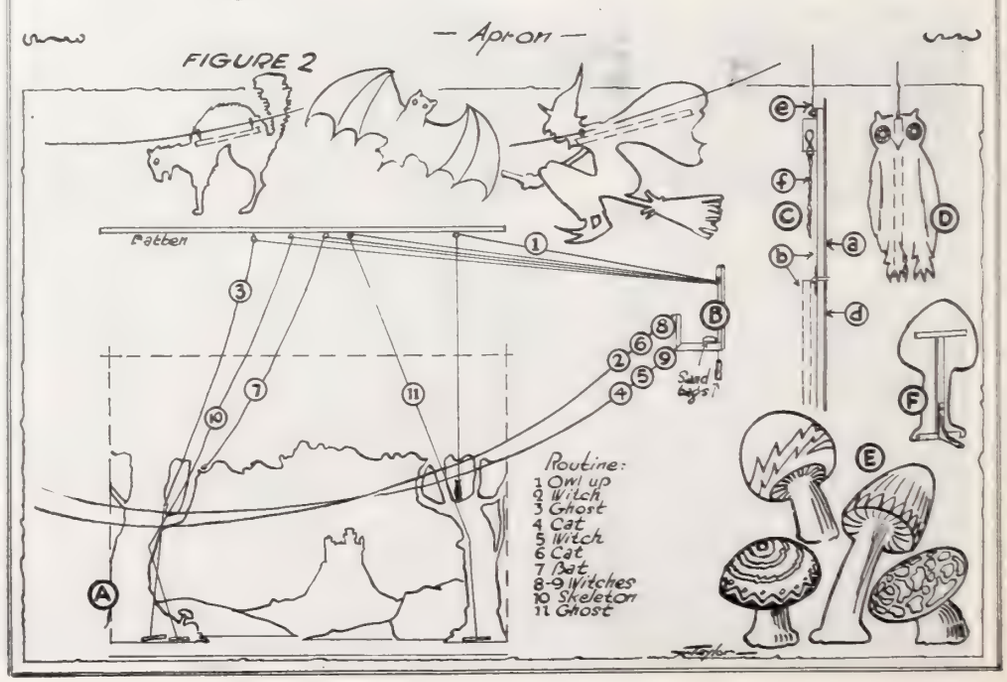


FIGURE 2

BETTER BUSINESS BUILDERS—EVERY WEEK

from right and left. As the dance is approaching the finish flash of lightning and distant rumble of thunder. The nymphs stop, then again, hesitatingly, go on with the dance. Amber and white dimming out gradually. Another flash of lightning—the nymphs stop dancing, consternation reigns; as the rumble of thunder, this time louder, is heard the nymphs scamper off left.

Music segue "Dance of the Skeletons" (Allen). Stage to dim blue. Faces begin to appear in the tree trunks. The moon is rising slowly over the horizon. Intermittent flashes of lightning—the rumble of thunder—wind howling—a witch sails across the sky on her broom—cats and more witches follow. Ghosts in flowing, white robes glide in and disappear in the foliage overhead. A skeleton, luminous in the half light, dances on and with a scream and rattling bones quickly ascends. Lights flicker in the castle windows. The storm is dying down. Blue gradually up until full. An owl, eyes blinking, appears in a tree and hoots.

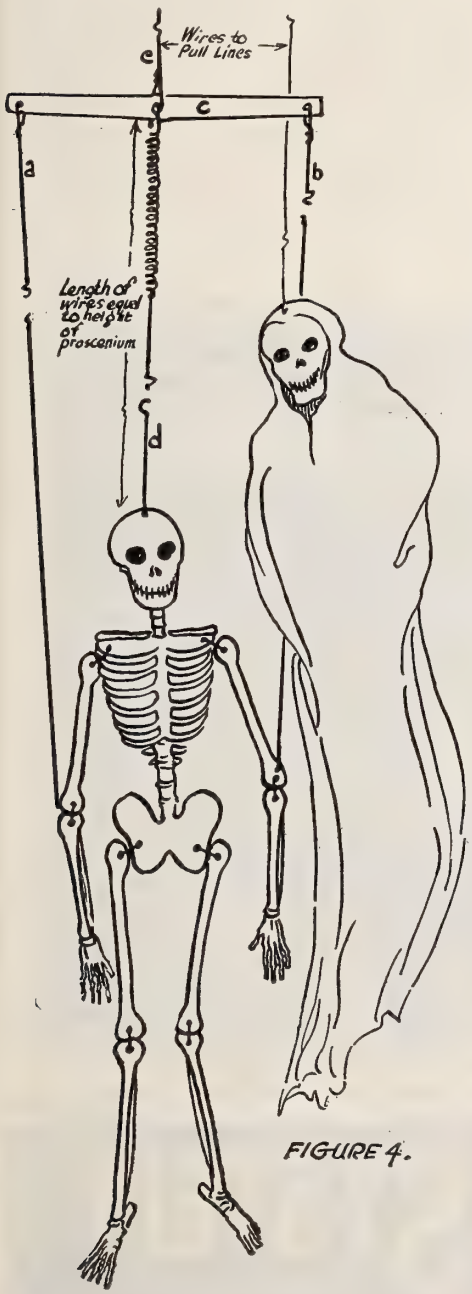


FIGURE 4.

Repeat introduction, "Dance of the Skeletons" continually until the storm is over, then go on from where marked DANCE as a black cat enters from left. Play first strain of DANCE twice through for short eccentric dance of one or more cats. De Capo DANCE and play as written for Goblins dance. The goblins swarm on from behind trees out from the cave in the rock, etc. The dance of the goblins is descriptive, weird. They fall, spin, argue, fight and, as amber floods bespeak the coming dawn, they become excited. Dawn breaks, white up gradually, the goblins disappear—the moon fades out—music dies out with the last chord. Curtain.

Note: As the music is in itself descriptive it should be closely followed and interpreted in the dance which is of an eccentric variety. Cues are marked in the music, such as when steps by little or big goblins are accentuated, where they fall as the dance becomes faster, where they becoming excited with the approaching dawn, etc. This presentation is one of the many published in this department that have been staged by the writer and found to be practical for home talent use.

THE SETTING.—(Right and left from audience.) Figures 1 and 2 unless otherwise stated. The backing is a plain blue sky, A. The following pieces, comprising the balance of the setting, are of light frame construction. Profiles and cut-outs of wall or chip board. Covering, blue plaster board or muslin. B, ground row of distant hills, mountain and castle. Windows in the castle cut-out and wired to flash light on and off. Colors, blues and purples. C, ground row of middle distance hills in dark green, blues, purple, magenta, orange. D and G, fantastic trees. These should should be smaller than the foreground trees to bring out the perspective. They are set on, or close to raking pieces concealing inclines. E, one of the raking pieces in front of incline. Colors on order of row C, greens predominating. H and I, foreground trees in browns, tan, dark blue, purple and orange. The faces on the tree trunks are not visible during first part of the program but are brought out by means of lights during the second part. Cut out the eyes, nose and mouth and cover the openings with thin white paper. Use the color thin in painting the part of the trees which hide the faces. Box in lights on back of the faces and equip with slow action flasher plugs or work on dimmers. F, set on profile rock in grays, browns, black and ochre. This rock could have a small cave or opening out from which a goblin or two come for the frolic. The toadstools should be done in a riot of colors with no attempt at the natural.

Bizarre designs in bright colors and bronzes are in order. See suggestions, E figure 3 Some splendid ideas for decorative stuff is found in the comic strip of "Krazy Kat" and "Polly and her pals." In the latter especially, Sterrett draws stuff that is strikingly fantastic. F, Fig. 3, shows how the toadstools could be equipped with an ordinary shelf bracket as a brace for fastening to stage floor. The owl, D, Fig. 3, is a wall board cut out (a) nailed to a strip of wood (b), see detail C, and hinged to the tree (d). Dotted lines indicate down position. The owl is raised to upright position by means of a line attached to the top at (e). The light cord (f) leads down behind the tree. Use a winker button to flash the owl's eyes. The witches and cats are nailed to a piece or 1x2 wood strip with two screweyes for "gliders." The bat's body is wall board and the wings are made of lightweight wire and covered with black china silk. The ghost is a wall board skull and painted white or luminous, with a white sheeting shroud.

The skeleton, Fig. 4, is also cut from wall board and the several parts joined together loosely. The eye sockets, nose, etc., are, of course in black. To make the skeleton wave its arms while dancing, proceed as follows: Fasten the wires (a) and (b) to the wooden cross piece (c) and extend to the elbows. Fasten a spring to the cross piece center (the coil spring from a window shade will do for this) and extend the attached wire (d) to the skeleton's head. Take up on the center wire until the arms hang in "down" position. Jerking the pull line (e) bounces the skeleton on the spring and makes the arms, held in position with the other wires, apparently wave.

Diagram A, Fig. 3, explains the effect action and shows rigging necessary. The tracks and the exposed part of all pull lines are of the wire commonly known as black stove pipe wire. Cotton chalk line is used for pull lines. The lines run through screw tyes set in a fly batten whicsh should be hung high enough so that the ghosts, etc., may be taken up, out of the audience's sight, without the wire going through the screweyes. The pull lines are operated from the fly loft, B, or from a temporary staging hung from the grid.

A small sand bag, tied to the end of the pull line, is placed on the loft floor. To operate, say a ghost, pull on the line until the ghost swings out on the stage, move up and down a time or two as it swings, kick off the sandbag and the ghost flies with a fast, even speed. All that is necessary to reset is to pull in the sandbags and drop the figures behind the trees where they are out of sight. The supporting wire may be held close to back of the tree by means of a paper sticker which breaks and releases the wire when the pull line is taken up. The witches and cats are gravity operated, the starting point being higher than the finishing point. Test the tracks a number of times for correct grade and slack or tighten as required.

As mentioned before the storm effects are very important and should be worked back stage. Lightning is suggested by a series of irregular and rapid on and off flashes of white light. (Foots and borders.) Thunder is produced by shaking a sheet of light weight sheet iron, about 30 inches by 6 feet in size. The sheet is hung overhead but within easy reach. A siren whistle, such as used by trap drummers, is just the thing to use for the cats and witches and in flying the ghosts. The "crash" for use when the goblins fall, etc., is a stout small packing box half filled with iron scraps. Shake and drop for crack. A "Glass crash" is made in the same manner by substituting broken glass for the iron scraps.

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Consolidated has naturally acquired a great volume of experience regarding the storage, handling and screening of film and will gladly make this available for all those in the industry who are like themselves devoted to the attaining the perfection of the motion picture.

Stop Leaks

(Continued from page 255)

the generator or even see it must move barricade of empty boxes and crates. All this involved a loss of time, brought about neglect of the generator unit and certainly created a fire hazard. Today the unit is usually in a room of its own near the projection room or in a special place in the basement which is kept clean and accessible, so that it can be inspected and cared for.

We have also encountered cases where the machine suffered from too much attention rather than from too little. One of these evils is the use of sandpaper in the commutator. In one case in particular it was found where the projectionist was applying a coarse paper daily with the result that the brushes were exceedingly noisy, wore away rapidly and could not polish. A few days of running without any sandpaper brought about the desired polish and eliminated the noise.

One of the mistakes often made at the time of building is permitting the electrical contractor to put in too small a size of conduit resulting in the house being limited to just the generator capacity originally installed because the conduit is so crowded that larger wires cannot be pulled through. The cost of the larger conduit is so little more that it is wise in every case to have this specified much oversize. There is too the incidental safety factor because there have been many instances of where wiring tested thoroughly free of grounds but when pulling through a conduit of restricted size the insulation has been chafed and subsequently the bare spot sagged, reaching the iron wall of the conduit, grounding the circuit.

Dig In

(Continued from page 257)

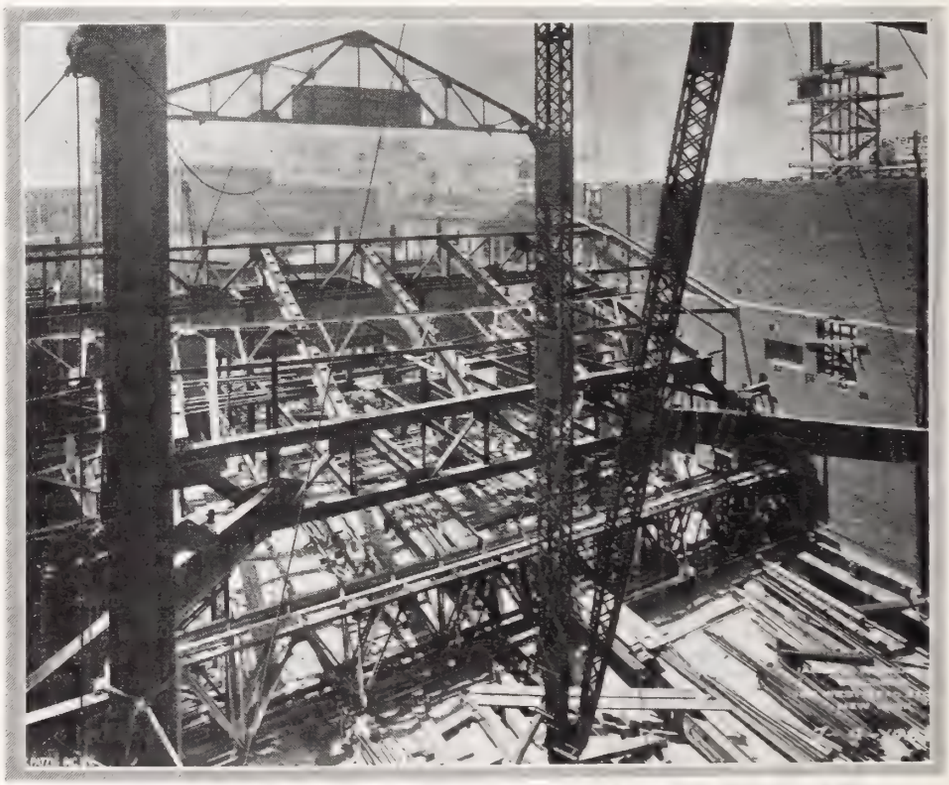
the generator or even see it must move a is employed.

For the partitions and other interior wall spaces, smaller dimensioned hollow tile makes a safe material, its chief requirement being the ability to resist high water pressures such as the jet of fire hose in case of emergency.

Floors of good concrete are very much favored, and when surfaced with a hard and not slippery material, they offer a durable flooring. Naturally the stage floor, if or concrete, must be covered with the regulation sort of wooden flooring, properly laid for a smooth surface.

In the construction of the theatre the old fashioned method of balcony support by posts is done away with, and now the balconies are usually supported by application of the cantilever principle, and this method of balcony support gives safety with perfect vision for any person in any part of the lower floor.

In case the distance is not sufficient for the application of the cantilever principle, a sturdily supported transverse truss with its support at both ends running down well into the foundations, does away with the need for pillars or posts.



Note balcony framing, transverse trusses, huge cantilevers, girders.

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(3566)

Better Projection

Good Projection Is a Business Asset. Poor Projection Is a Detriment. The Better Your Projection, the Better You Can Make Your Business. Give More Thought to Projection.

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Exhibitor Wants Help in Projection Engineering

SCARCELY a week passes in which I am not asked for information which really is projection engineering work and which should be paid for as such. This department likes to help exhibitors and architects, but at the same time they should be willing to pay a reasonable sum for things which are straight engineering—for such knowledge as is asked for in the following letter from an exhibitor in Illinois. Naturally, since I am talking about thus, or rather using his letter to illustrate the point, I do not name him. He says:

"We are building a new theatre, the auditorium of which will be 81 feet wide. The projection distance will be 72 feet 6 inches. The projection angle will be just fifteen degrees. What size should the picture be and what screen should we use? What make of motor generator would you suggest? The projectors will be Simplex. There will be a cement lined, dry basement. Would you approve of locating the motor generator there? Would you advise a high intensity or a reflector arc?"

To answer all this in full detail would require considerable space, also, as you will see, this is all entirely straight engineering problems. I shall reply to this inquiry through the department thus: Accurate, positive information as to picture size, screen surface and light source cannot be given unless I know width of auditorium and (the really important thing) exact width of seating space, especially the front row of seats, since that has directly to do with side distortion of the picture and angles the eyes must cover. It also is of highest importance in computing the necessary diffusion to be supplied by the screen surface.

However, on the presumption that the seats are within, say, ten feet of the total auditorium width, and the front row twenty feet and the back row eighty feet from the screen, we see immediately that a screen of wide powers of diffusion is required, but since the maximum viewing distance (screen to rear seats) is relatively short, a large picture is neither required nor desired.

Since the viewing angle from the side front seats will be quite heavy, and since this bad feature is minimized by having the smallest permissible picture, and since a well-lighted 12-foot picture is sufficiently large to be viewed without undue eye fatigue at 80 feet, the theatre will be served best, taken as a whole, by a 12-foot-wide picture, and any increase over this size, while not making the rear seats more desirable, will make the front rows less desirable.

My advice therefore is that you use a picture of that width, and a screen surface of either paint (see Bluebook, Vol. 1, page 227, the same to be given a light coat every three (3) months) or calsomine (page 229, Vol. I, Bluebook), which also should be renewed every 90 days.

No screen surface I have ever seen or heard of will retain its maximum power for more than three months, hence the retention of surfaces in use for extended periods of time is rank projectional nonsense, and nonsense which entails heavy loss.

As to motor generator sets, I cannot publish preferences. It would not be either right or fair to do so, but this I can say with entire honesty: There are no better motor generator sets made for projection work, so far as I know (and I think I do know, too), than those advertised in this paper at this time. I therefore would advise you to select from them, assuring you that in so doing you are not making anything even faintly resembling an error.

As to a light source, with a 12-foot picture and a maximum viewing distance of 80 feet, you would have no more need for a high intensity arc than an 80-year-old maiden would have for a husband. The high intensity would use heavy watage and produce a great surplus of light. The reflector type lamp, if of a good make (again I can refer you to our advertising columns, and repeat exactly what was said about motor generators) will give you ample screen illumination for any size picture you ought to even consider using in that auditorium. The resultant illumination will be a soft, pure white. Your projector selection is good. Everything considered there is little to choose, except for personal preference, as between the three well-known projectors now on our market.

Locate your motor generator in a room adjacent to the projection room by all means. Better have it in the projection room than in a basement, no matter how dry it may be. Such machinery should have careful daily inspection and care, and you may take it from me that it won't have it if it is placed far removed from the projection room.

There, that covers your questions, I think, but remember that you have not given me the most important items of data, hence I have assumed the seating dimensions. It is entirely possible that the projection distance may be 80 feet and the rear seats 150 feet from the screen, which would entirely alter the matter of determining picture size and light source.

"Better Projection Pays"

Bluebook School

Question No. 610—Why is excess in projector mechanism lubrication objectionable, especially if the oil be too thin?

Question No. 611—Is more than one grade of lubricant necessary for a motion picture projector?

Just to Keep Straight On Boosting Inventions

THERE ARE a great many descriptions of inventions and patent office papers sent me, with request for an opinion as to the practicability of the device and whether or not in my opinion it will pay to patent it, or if patented, how to go about marketing it.

First of all, permit me to say that I cannot and will not offer any opinion as to the practicability of any device, merely from a description and the examination of drawings, or from patent papers, either. This because I don't want to mislead men, and with inventions the proof of the pudding is always in its eating, meaning that though a thing may seem very practical and excellent in every way in theory, and look just splendid in drawings, so that one shouts hooray! Eureka! and says "that's just fine!" When the chaps who will have to use it get the thing into their mitts—well, it often, somehow, don't seem to work as though it would.

I've had that rubbed into me very thoroughly years ago. I now say to the inventor, if you want my indorsement, send a few of whatever it is, out into practical use. If the men who will use them say it is good, that settles it, but I won't express an opinion one way or the other until this has been done, and that's that.

This outburst is caused by patent papers issued to Morris Fenkel, Freeland, Pa., who sends same to me asking my opinion. The patent covers a hand operated press for removing sprocket pins and the sprockets themselves from the shaft. It looks good and practical, yes, but—see above; moreover I gave space to one very similar device in one of the editions of the Bluebook. Had it tried out and it was very good. Gave it space, and then, before long the thing dropped out of sight entirely, and I have to answer many inquiries as to where it could be had, by expending time, energy and postage saying I don't know.

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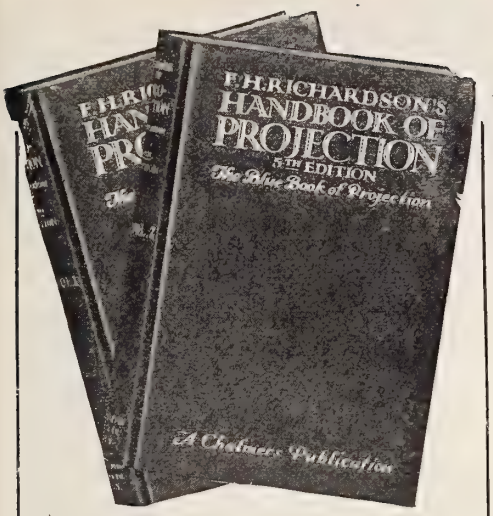

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BETTER BUSINESS BUILDERS—EVERY WEEK

Bluebook School Answer 585

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Note—Brother Harry Dobson, Toronto, submitted an excellent answer to Questions 583 and 584, but they failed to reach me in time for the giving of credit last week.

Question No. 585—Practical question submitted by Projectionist Walter Munn, Iron City, Mich.: Using a 60 cycle current and a 3-wing shutter, at what projection speed would there be synchronism of alternations and shutter blade interruptions in such manner as to cause a diminution of screen illumination, and would the diminution be steady or intermittent? At what speed would the same result obtain when using the same current frequency and a 2-wing shutter? Explain the action which causes this effect? Taking answers to above as a basis, explain which shutter should be used with A. C. and why it should be used?

Frank Dudiak, Fairmont, W. Va. (who evidently worked hard on his answer and made a good one, too, except that he got a bit twisted in one or two spots); C. H. Hanover No. 1, Burlington, Ia.; W. C. Budge, Brooklyn, N. Y.; G. L. Doe, John Doe, "Bill" Doe and "Doughy" Doe, all of Chicago, Ill.; John Griffith, Ansonia, Conn.; Walter Munn, Iron City, Mich. (who proposed the question); T. R. Roand, St. Louis, Mo.; St. Louis Doe (Gosh; has a Doe from Chicago moved to St. Louis, or is this a new crop? Ed.), St. Louis, Mo.; A. D. Henley, Seattle, Wash.; Albert Cook, Denver, Colo.; T. R. Bankerton, Wentzville, Mo.; Albert Hancock, Dallas, Texas; F. D. Grenbacher, Truesdale, Mo.; Chas. C. Colby, Santa Fe, N. Mex.; W. C. Burke, Topeka, Kas.; N. R. Quigley, Oklahoma City, Okla.; H. M. Johnson, Bangor, Me.; James Peterson, Frankfort, Ky.; Thomas Billings, London, England; F. T. Spencer, Little Rock, Ark.; Thos. Lithrom, Trinidad, Colo.; A. L. Tompkins, Ft. Worth, Texas; T. D. Alexander, Decatur, Ill.; T. Y. Fullerton, Des Moines, Ia.; H. L. Baker, Johnstown, Pa.; A. T. Boylson, Halifax, N. S.; G. R. Hahn, Memphis, Tenn.; G. D. Baker, Macon, Ga., and Allan Gengenbeck, New Orleans, La., all made acceptable replies but it is rather marvelous the number of answers at hand which display an almost ludicrous lack of knowledge concerning the matter. However, it is to the distinct credit of the men who made them, that they had the energy and courage to do their best, and you may bet any sum you please that they will know what it is all about when they read the correct dope. As I scan the weekly answers I am more and more impressed with the real, lasting good this "school" is accomplishing.

After some hesitation, I have concluded to publish the reply of Brother John Griffiths, supplemented by the excellent drawing submitted by Brother Dudiak, extending Griffith's reply just a bit as to words, though without intentionally, at least, altering his meaning, because John, while an expert in projection and projection optics, lacks facility in putting his ideas on paper.

He says:

The light from current of 60 cycle frequency fluctuates 120 times per second, because of the fact that, as shown by drawing, it passes from zero, or no voltage, hence no current flow, to maximum voltage and current flow at each alternation (Dudiak's drawing is technically in error as applies to a projection arc, because it is not subjected to full arc voltage. His proportions are approximately correct, however. Ed.) and during the period of no voltage the arc is electrically dead, and its crater floor far less brilliant than at the period of maximum voltage and current.

Examining the drawing it is seen that the crater floor is at its lowest brilliance value at A, rising gradually in voltage and current and brilliancy to B, when it again gradually declines to zero at C.

A constant current light (direct current is approximately constant current, though not quite (see "continuous current," page 25 Bluebook. Ed.) passing through the optical train of a motion picture projector equipped with a 3-wing shutter would be interrupted a total of 120 times per second only if the projector be speeded to 150 feet of film per minute, because 120 times per second multiplied by 60 equals 7,200 interruptions per minute and since there are three interruptions to each frame, and 16 frames to each foot of film, there would be $16 \times 3 = 48$ interruptions of light to each foot of film with a 3-wing shutter, and since $7{,}200 \div 48 = 150$, we see that a 150 foot projection speed is necessary to secure synchronism.

Whither such synchronisms would produce dimunition of screen illumination, or what degree of dimunition it would produce would depend entirely upon what point between A and B or B and C, or both, the interruption occurred. Should it occur at or near A, there would be only a relatively slight effect, but should it occur at or near B, the effect might and probably would be a very decided lowering of screen illmination values.

If the synchronism could be maintained so as to occur constantly at the same point in line A B,the screen illumination would be lowered, but constant and not intermittent, except insofar as has to do with the usual shutter action with regard to flicker. However, the speed of action is very, very rapid and it is not conceivable that a projection speed sufficiently constant to maintain absolutely steady synchronism could be maintained for any length of time. As a matter of fact when this effect occurs the result usually is a waving effect of screen illumination, as the shutter intermittently comes into and gets more or less out of synchronism.

A 150 foot projection speed would produce what we might term full synchronization, but since such a projection speed is never used, and the effect does occur, we must look further for the cause, which is found to lie in synchronization of the shutter blades with only one side of the alternations or cycles—namely lines A B C and not lines C D E. This may occur at one half the before named speed at 75 feet of film per minute.

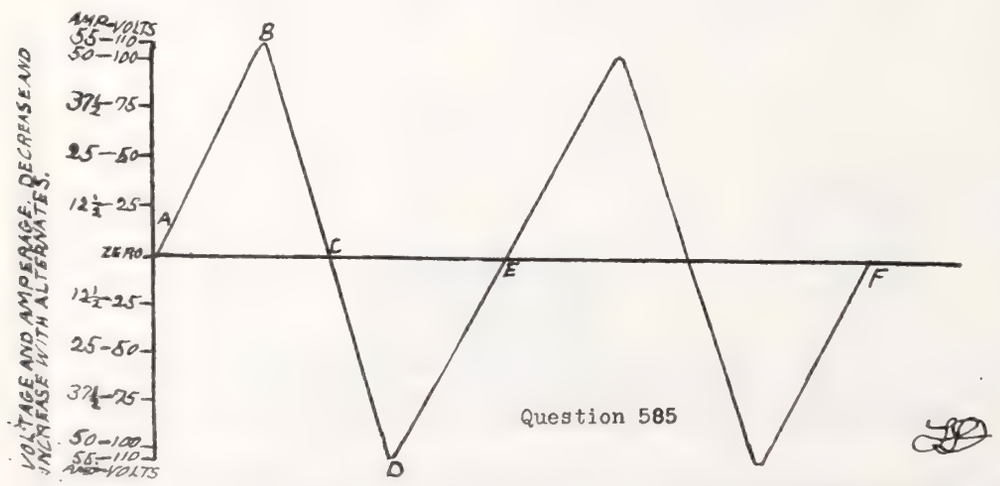
As to the reasons for this action in screen illumination, is as has already been indicated, that the shutter blade interruptions may occur at the time of maximum voltage and current flow, thus exposing the screen to the light from the crater only when it is at less than its maximum brilliancy, and the reason for the waving effect is that, as has also been indicated, it would be beyond the range of probability, not to say possibility that a projector would run at such absolutely even speed that the synchronism would be run at such absolutely even speed that the synchronism would remain exactly constant, and if it did the lost motion in gears, and the shutter back lash would be more than amply sufficient to throw synchronism more or less in and out of time, which is exactly what occurs, and what causes the illumination on the screen to increase and diminish with a "waving" effect.

If a 3-wing shutter gain or lose one sixth of a revolution, the interruptions would come exactly at opposite points in maximum and minimum (Try your shutter and see how much lost motion there is.) insofar as affects the screen. The effect on the screen may change from a slow, waving to a decided flicker, and when this flicker has reached a stage where it is practically invisible, it begins to be absorbed by the shutter blades and the remainder becomes visible until again they reach a point where every half the cycle is again in synchronism, the other half being absorbed by the shutter blade.

I attach a table showing what speeds to avoid when using A.C. The last column is the visible fluctuations. The lower the number the more visible they become. The center column is the ordinary well known flicker due to shutter interruptions, with which we are all familiar and have said bad words about many times. The first column is the projection speed per minute. While it is generally accepted as fact that a 2-wing shutter is the only one, it is practical, or at least advisable to use with 60 cycle current, the table indicates that with the higher projection speeds now in use, the 3-winger may well be experimented with. NOTE: It is well to avoid projection speeds which have low synchronism fluctuation.

In considering the table I (the editor) caution you that the center column values will fluctuate somewhat with different screen illumination values. I cannot guarantee John's table, but would appreciate comments on it. I believe it is correct, because through all the years John has made mighty few errors.

(Table on next page)



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Scientific Projection Needs More Attention

The present tendency is a combination. Theatre chains are springing into existence which, with a single exception of one of them, are big in all but one thing.

They are big in numbers of theatres and in the splendor of the theatre appointments. They mostly have excellent projection equipment. Most of them run to high grade programmes and really big shows.

However, insofar as I have been informed, only one of them has, up to date, created a real projection department, placing it in the hands of an able man equipped with any real authority whatsoever. In other words, they all, except one, insist upon keeping so vital a thing as projection on "small time," though in so doing they lose an aggregate of millions annually, and I don't mean maybe, either."

The way projection is handled on the average theatre chain is carelessly. It is enormously wasteful in equipment, in electric power and in box office receipts. The sooner the big men of theatre chains recognize the importance of scientific handling of projection the better it will be for their pocketbooks.

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Bluebook School

(Continued from preceding page)

THREE WING SHUTTER

Footage per minute	Shutter light and dark periods	synchronism fluctuations
60	48	24
62½	50	20
65	52	16
67½	54	12
70	56	8
72½	58	4
75	60	0
77½	62	4
80	64	8
82½	66	12
85	68	16
87½	70	20
90	72	24
92½	74	28
95	76	32
97½	78	36
100	80	40
102½	82	38
105	84	36
107½	86	34
110	88	32
112½	90	30
115	92	28
117½	94	26
120	96	24

TWO WING SHUTTER

75	40	40
78¾	42	36
82½	44	32
86½	46	28
90	48	24
93¾	50	20
97½	52	16
101¼	54	12
105	56	8
108¾	58	4
112½	60	0
116¼	62	4
120	64	8

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

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ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
Sos Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,548
Remember (D. Phillips E. Metcalfe)	War drama		5,405
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569
Blood Ship (Bosworth)	Virile Sea melo	July 23..	6,843

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,585
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,498
Great Sensation (W. Fairbanks)	Melodrama	4,479
Handsome Brute (W. Fairbanks)	Police drama	4,779

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The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25.	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb 19..	2 rls.
Peaceful City	Life cartoon	Feb 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb 19..	2 rls.
Soft Soap	Life Cartoon	Feb 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb 26.	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26.	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4.	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12.	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12.	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19.	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19.	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2	2 rls
Felix Sees them in Season	Felix the Cat	Apr 2	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2.	2 rls
Bruce Scenics	Two subjects	Apr. 2.	1 rl
Roped In (St. John)	Comedy	Apr 9.	2 rls
Here Comes Precious (Adams)	Comedy	Apr 9.	2 rls
Cash and Carry (Burns)	Christie comedy	Apr 9	2 rls
Odd Jobs	Curiosities	Apr 9	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr 16.	2 rls
Buried Treasure	Bruce Scenic	Apr 16	1 rl
Brain Storms	Mermaid comedy	Apr 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr 16..	1 rl
Ruling the Rooster	Life cartoon	Apr 16	1 rl
Germ Mania	Felix the Cat	Apr 16.	1 rl
Prince of Whales	Life cartoon	Apr 16.	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16.	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14.	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.

Why We Offer You a Dollar

MOVING PICTURE WORLD is told constantly that this Picture Chart is helpful to exhibitors everywhere. For a while we depended upon producers to give us accurate information to use in its columns; but changes made in a print after the New York showing from which we get review footage are never relayed to us, and sometimes even review footage is carelessly given. You need dependable information. So, as soon as an error of a major sort—anything likely to work hardship on an exhibitor, is found by you and communicated to us, we get in touch with the producer and as soon as we can get the check-up we send you a dollar—it doesn't pay for your good will, but it recompenses you somewhat for the trouble of writing the letter. We want accuracy for your sake. If we can't get it first-hand we are willing to make our accuracy-bucks bring it to us, and that's more than anybody else does in the interest of dependable picture information.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl
Bruce Scenics	Two issues	July 23..	1 rl
Meet the Folks (J. Adams)	Christie comedy	July 23..	2 rls
Capers of a Camera	Hodge-Podge	July 30..	1 rl
Sure Cure	Mermaid comedy	July 30..	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30..	1 rl
High Spots (St. John)	Comedy	Aug. 6..	2 rls.
His Better Half	Lloyd Hamilton com.	Aug. 6..	2 rls.
Monty of the Mounted	Lupino Lane com.	Aug. 6..	2 rls.
Hold Fast (Bowes)	Cameo comedy	Aug. 13..	2 rls.
Art for Heart's Sake	Sullivan cartoon	Aug. 13..	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20..	1 rl.
Bubbles of Georgraphy	Hodge-Podge	Aug. 20..	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20..	2 rls.
Non-Stop Fright	Sullivan cartoon	Aug. 27..	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27..	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27..	2 rls.
Holly-Nuts	Curiosities	Aug. 27..	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27..	2 rls.
Jack From All Trades	Sullivan cartoon	Sept. 10..	1 rl.
Outdoor Sketches	Bruce scenic	Sept. 10..	1 rl.

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

F B O

Features		1926	
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476
Great Mail Robbery	Marine-mail melo.	July 2..	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9..	6,680
Not For Publication	Political drama	July 23..	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30..	6,257
Mojave Kid (Bob Steele)	Action western	Aug. 6..	4,912
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20..	5,998
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20..	5,700
Clancy's Kosher Wedding (G. Sidney)	Farc cvmedy	Sept. 10..	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10..	5,093
Short Subjects			
Big Charade	Fighting Hearts	June 26..	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16..	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16..	2 rls
Campus Romeos	Fat Men	July 23..	2 rls
A Permanent Rave	"Beauty Parlor"	Aug. 6..	2 rls.
How High is Up?	Fat Men	Aug. 6..	2 rls.

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20..	6 rls.
Ragtime (Bowers-De la Motte-Ellis)	"Jazz" com.-dr.	Sept. 3..	6,700

FIRST NATIONAL

		1926	
Ranson's Folly (Barthelmess)	Romantic drama	May 29	7,327
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,836
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,77[illegible]
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,54[illegible]
Puppets (Sills)	Drama	July 3..	7,469
Senor Daredevil (Ken Maynard)	Western	July [illegible]..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,849
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25..	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2..	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9..	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16..	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23..	6,400
White Pants Willie (Hines)	Gag comedy	Aug. 6..	6,350
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13..	6,585
Patent Leather Kid (Barthelmess)	World War special	Aug. 20..	11,412
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3..	7,179
Poor Nut (Jack Mulhall)	College comedy	Sept. 10..	6,897

FOX FILM CORP.

Features		1926	
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,828
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,027
Fig Leaves (O'Brien Borden)	Comedy drama	July 17..	6,494
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,977
Midnight Kiss	Comedy drama	Aug. 7..	5,029
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy-drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,196
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,508
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11..	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11..	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18..	4,810
The Secret Studio (Borden)	Comedy drama	June 25..	5,870
Singed (B. Sweet-W. Baxter)	Drama	July 16..	5,790
Paid to Love (O'Brien-Valli)	Romance	Aug. 6..	6,898
Tumbling River (Tom Mix)	Fast western	Aug. 27..	4,670

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29...	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12.	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls
A Man About Town	O. Henry series	July 16..	2 rls
Snow Rambles	Variety	July 16..	1 rl
A Hot Potato	Van Bibber	July 23..	2 rls
Cupid and the Clock	O. Henry series	July 23..	2 rls
Mum's the Word (Phipps)	Comedy	Aug. 20..	2 rls.

GOTHAM PRODUCTIONS

Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
		1927	
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

LE ROY FILMS

When New York Was Younger	Novelty specialette	July 16..	1 rl

METRO-GOLDWYN-MAYER

Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,718
Brown of Harvard (Pickford Brian)	College comedy-dr	May 15.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,167
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent	Dashing romance	Nov. 13.	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Ups are (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,049
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,509
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan 8.	5,690
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616

	Kind of Picture	Review	Feet
		1927	
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16..	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30..	7,899
Adam and Evil (Cody-Pringle)	Farce	Aug. 13..	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27..	6,312
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13..	....
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10..	8,500
Mockery (Chaney)	Russian drama	Sept. 10..	5,967

LUMAS PICTURES CORP.

Satin Woman (Mrs. W. Reid)	Drama	Aug. 13..	7 rls.

PARAMOUNT

		1926	
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,760
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,871
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25..	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2..	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9..	4,926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16..	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23..	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23..	5,869
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30..	6,247
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6..	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6..	5,617
Barbed Wire (Pola Negri)	War drama	Aug. 13..	6,951
Wings	Aviation special	Aug 20..	....
Soft Cushions (Douglas MacLean)	"Arabian Nights" com.	Aug. 27..	7,000
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3..	7,643
Service for Ladies (Menjou)	Farce	Sept. 3..	6,170
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10..	5,862

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review 1927	Feet
Chasing Rainbows	Terry cartoon	Jan. 22..	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22..	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22..	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Sink or Swim	Terry cartoon	Feb. 5..	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5..	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5..	2 rls
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	1 rl
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16.	.....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	1 rl
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon...	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls
Pathe Review 22-23	Magazine	June 4..	1 rl
Digging for Gold	Terry cartoon	June 4..	1 rl
Hunting for Germans	Will Rogers' trip	June 4..	1 rl
Pride of Pikeville (Turpin)	Sennett comedy	June 4..	2 rls
Flying Feet	Sportlight	June 4..	1 rl
Chills and Fever	Sportlight	June 4..	1 rl
Curled in the Excitement	Sennett comedy	June 11..	2 rls
Hard Cider	Terry cartoon	June 11..	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18..	....
Died in the Wool	Terry cartoon	June 18..	1 rl
Fluttering Hearts (Chase)	Comedy	June 18..	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18..	2 rls
Pathe Review 24	Magazine	June 18..	1 rl
Big Reward	Terry cartoon	July 2..	1 rl
Riding High	Terry cartoon	July 2..	1 rl
Pathe Review 27	Magazine	July 2..	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2..	2 rls
One-Man Dog	Terry cartoon	July 2..	1 rl
Love Nest	Terry cartoon	July 23..	1 rl
Frontier of Sport	Sportlight	July 23..	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23..	2 rls
Pathe Review 28	Magazine	July 23..	1 rl
Pathe Reviews 29-30	Magazine	July 30..	1 rl
Subway Sally	Terry cartoon	July 30..	1 rl
With Will Rigers in London	Rogers series	July 30..	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30..	1 rl
The Bully	Terry cartoon	July 30..	1 rl
And Life As It Isn't	Terry cartoon	Aug. 6..	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6..	1 rl.
College Kiddo	Sennet comedy	Aug. 6..	2 rls.
Roaming the Emerald Isle	Will Rogers series	Aug. 13..	1 rl.
Smith's Candy Shop	Smith family	Aug. 13..	2 rls.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13..	2 rls.
Pathe Review 33	Magazine	Aug. 13..	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20..	....
Scents and Dog Sense	Sportlight	Aug. 20..	1 rl.
Red Hot Sands	Terry cartoon	Aug. 20..	1 rl.
With Love and Hisses	Hal Roach comedy	Aug. 27..	2 rls.
Hook, Line and Sinker	Terry cartoon	Aug. 27..	1 rl.
Pathe Reviews 34, 35	Magazine	Aug. 27..	1 rl.
A Hole in One	Terry cartoon	Sept. 10..	1 rl.
On the Hook	Sportlight	Sept. 10..	1 rl.
Smith's Pony	Smith Family	Sept. 10..	2 rls.
Pathe Review 38	Magazine	Sept. 10..	1 rl.

Features	Kind of Picture	Review 1927	Feet
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16..	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23..	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4..	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4..	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11..	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11..	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25..	4,740
Little Firebrand (E. Thornton)	Comedy	July 2..	4,695
Two-Gun of Tumbleweed	Western	July 23..	5,[illegible]
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6..	5,844
Skeedaddle Gold (Wally Wales)	Western	Aug. 6..	4,562
Phantom Buster (B. Roosevelt)	Western	Aug. 20..	4,497
White Pebbles (Wally Wales)	Western	Aug. 20..	4,483
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27..	4,864
Hidden Aces (Hitchison)	Melodrama	Sept. 3..	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3..	6,788
Border Blackbirds (Maloney)	Punch western	Sept. 10..	5,726

PREFERRED PICTURES

Romance of a Million Dollars	Melodrama	1926 Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,994
Exclusive Rights (L. Rich)	Politics-melodrama	1927 Jan. 22..	6,067

PRODUCERS DISTRIBUTING CORP.

Coming of Amos (Rod LaRoque)	Comedy-drama	1925 Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,441
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,988
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	1926 Jan. 2..	7,873
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,339
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,666
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,903
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,908
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,758
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,808
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,863
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
Jim, The Conqueror (Boyd-Faire)	Suspense western	1927 Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,303
King of Kings	Biblical drama	Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9..	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21..	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4..	7,107
Vanity (Leatrice Joy)	Melodrama	June 18..	5,922

RAYART

Midnight Limited (star cast)	Railroad melodrama	1925 Dec. 27	5,255
Call of the Klondike (Glass-Dwan)	Melodrama	1926 Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M P melo.	Sept 4.	5,300
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20..	5,502

RED SEAL

Toot! Toot! (Ko-Ko)	Fleischer cartoon	1926 July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
1926			
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723
1927			
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563
Stranded (Shirley Mason)	Studio melodrama	Sept. 10..	5,414

TIFFANY PRODUCTIONS, INC.

Fools of Fashion (Busch)	Comedy drama	Oct. 9..	6,482
College Days (Marceline Day)	College com-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11..	6,100
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24..	6,024
Broken Gate	Emotional drama	Jan. 15..	5,300
Princess From Hoboken	Farce comedy		
Enchanted Island	Romantic drama	June 25..	4,887
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9..	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16..	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30..	5,182
Tired Business Man	Comedy		
Lightning	Zane Gray drama		
Wild Geese	Human drama		

UFA FILMS

Tartuffe, the Hypocrite (Jannings)	German prodn.	Sept. 3..	6,053

UNITED ARTISTS

1926			
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,000
1927			
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13..	7,456

UNIVERSAL

Features			
1926			
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,258
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,6[illegible]
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
1927			
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252
Painting the Town (Tryon)	Farce comedy	June 25..	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25..	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23..	5,416
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6..	5,751
Silk Stockings (La Plante)	Married life com.	Aug. 20..	5,947
Les Miserables (star cast)	Hugo's novel	Aug. 27..	7,713
Les Miserables	Long version		11 rls.

Short Subjects			
1926			
Tenderfoot Courage	Mustang western	Feb. 5..	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12..	1 rl
Meet the Husband (Arthur Lake)	Comedy	Feb. 12..	1 rl
Snookums Disappears	Newlyweds	Feb. 19..	2 rls
A Strange Inheritance	Mustang comedy	Feb. 19..	2 rls
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls
Ranger's Romance (Fred Gilman)	Short western	Feb. 26..	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl
1927			
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5..	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rls
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	June 11..	2 rls
Snookum's Asleep	Newlyweds	June 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11..	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18..	2 rls
What An Excuse	Excuse Makers	June 18..	2 rls
Barrymore Tommy (Gilman)	Short western	June 18..	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2..	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2..	2 rls
Plumed Rider (Gilman)	Western	July 2..	2 rls
Roaring Gulch (E. Cobb)	Western	July 2..	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16..	1 rl
Buster's Handicap	Buster Brown	July 16..	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16..	1 rl
Jane's Relations	What Happenedt o Jane	July 16..	2 rls
Snookums Cleans Up	Newlyweds	July 16..	2 rls
Pawns and Queens	Short western	July 23..	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30..	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30..	1 rl
Horse Trader (Gilman)	Western	July 30..	2 rls
Trail of the Tiger (Daugherty)	Circus serial	Aug. 6..	....
Oswald Cartoons	Winkler cartoon	Aug. 13..	1 rl.
Keeping in Trim	Keeping Up with Jonses	Aug. 20..	2 rls.
Please Don't	Excuse Makers	Aug. 20..	2 rls.
Scrappin' Fool (Bob Curwood)	Short western	Aug. 20..	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27..	1 rl.
All Wet	Gumps series	Aug. 27..	2 rls.
Buster Come On	Buster Brown	Aug. 27..	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10..	2 rls.
Fighting Texan (F. Gilman)	Short western	Sept. 10..	2 rls.
Newlyweds' Troubles	Newlyweds series	Sept. 10..	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10..	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10..	1 rl.

WARNER BROS.

1926			
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,571
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,263
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
1927			
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,820
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11..	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18..	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25..	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9..	6,767
What Happened to Father (W. Oland)	Character farce-com.	July 9..	5,567
Black Diamond Express (Blue)	Railroad melodrama	July 23..	5,803
Heart of Maryland (D. Costello)	Civil War melo.	July 30..	5,968
Desired Woman (Irene Rich)	Desert drama	Sept. 3..	6,408

Clearly Reflected
at the box-office

If your patrons are enjoying faultless screen quality you are projecting prints on Eastman Positive made from originals on Eastman Negative.

Always *specify* Eastman prints, and look for the words "Eastman Kodak" in the transparent margin. For Eastman screen quality is clearly reflected at the box-office.

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A CHALLENGE

DAVID BARRIST in one of his trenchant editorials in *The Exhibitor* says:

When the safety of their patrons is concerned the theatremen are not lax in improving their houses.

Mr. Barrist was referring to the marvel among modern safety developments, the SENTRY SAFETY CONTROL. When attached to any standard projection machine, it is a 100% guard against fire-danger, hitherto the menace of millions of patrons, the nightmare of thousands of owners.

His statement is a challenge to 15,000 Exhibitors in the United States. It is not conceivable that a single one will fail to meet it . . . Costs only a few cents a day.

SENTRY SAFETY CONTROL

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And All Branches of

NATIONAL THEATRE SUPPLY COMPANY

N THIS ISSUE: "Miracle" spotlight centers on Danziger
Twin Cities strike affects 500 workers

MOVING PICTURE WORLD

VOLUME 88
NUMBER 5

—The Showman's Business Paper—

OCTOBER 1, 1927
PRICE 25 CENTS

the rules are changed

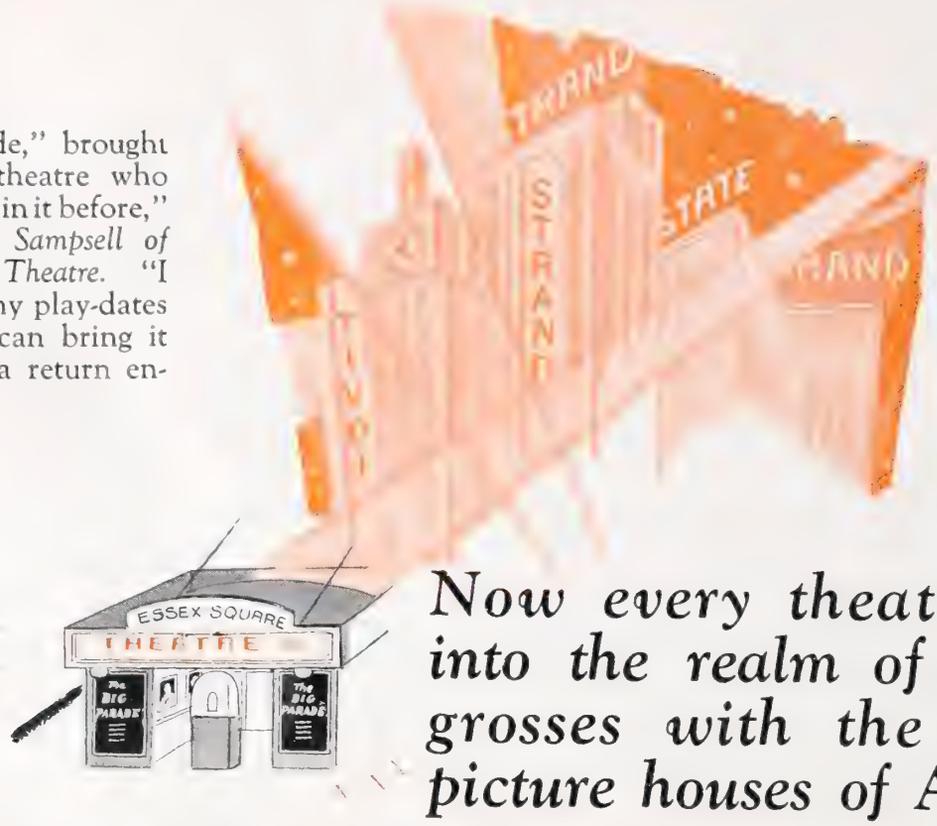
Football rules are changed this year. Public demand for a faster, more dashing game, changed them. ¶ The me public demand is dominant in the motion picture game. The rules are changed for 1927. Paramount d Paramount showmen, playing the game with the new rules, are rolling up record scores. ¶ Don't you be ntent with the old stuff and a licking. Play the new rules with Paramount's 100% Program and be a champ!

EAU GESTE — UNDERWORLD — WAY OF ALL FLESH — CHANG — FIREMEN, SAVE MY CHILD

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y. under the act of March 3, 1879. Printed weekly $3 a year

"The Big Parade," brought people to my theatre who have never been in it before," *reports Manager Sampsell of the Essex Square Theatre.* "I am arranging my play-dates now so that I can bring it back soon for a return engagement."



Now every theatre comes into the realm of amazing grosses with the big-time picture houses of America—

WHAT'S YOUR CAPACITY?

—you'll never know until you've played "Big Parade" and "Ben-Hur"

RELEASED! SEPT. 10TH The BIG PARADE OCT. 8TH BEN-HUR

THE Essex Square Theatre
IS in Essex, Connecticut—
A town of 3,000 population.
IT had a receipt record
THAT seemed impossible
TO surpass.
"THE Big Parade" more than
TRIPLED the best previous gross!
SUCH a picture comes
ONCE in a lifetime.

METRO-GOLDWYN-MAYER

A FEW MORE TELEGRAMS

SECOND DAY BEATS FIRST!

Second day business on "Big Parade" surpassed opening day. Had to call out State Police to hold back the crowd. Don't know how many were turned away.—*I. Hirschblonde, Traco Theatre, Toms River, N. J.*

LINES IN RAINSTORM

"Big Parade" at popular prices sensational in face of heavy rainstorm; lines of people two blocks long waiting at nine-thirty this morning for doors to open. Capacity from then on biggest in history of Memphis. In my ten years as exhibitor never played any picture with such drawing power. No wonder it's the talk of nation.
—*Howard Price Kingsmore, Palace Theatre, Memphis, Tenn.*

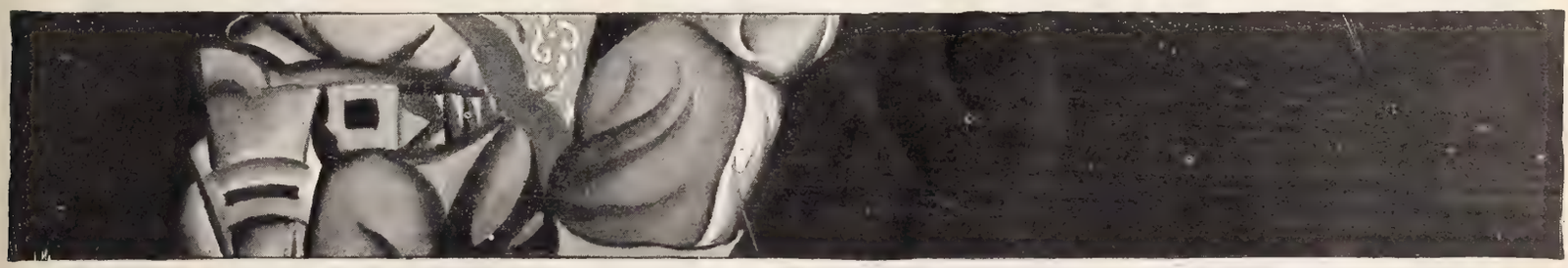
RECORDS BROKEN EVERYWHERE

Just closed week's run of "The Big Parade," breaking all house records. —*Charles Levinson, Hollywood Theatre, Petoskey, Mich.*

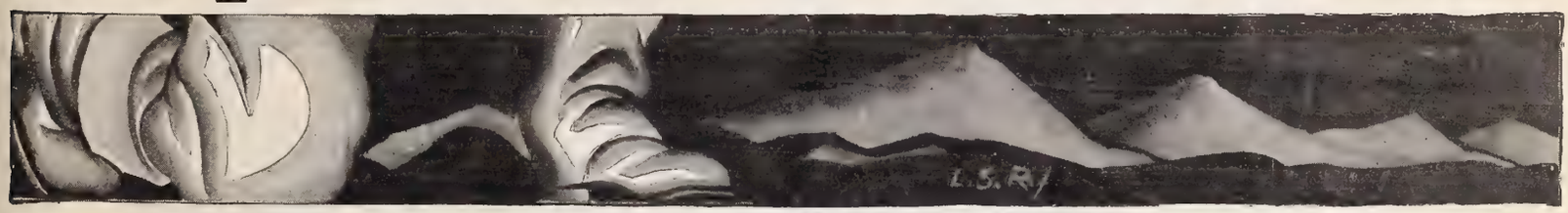
"Big Parade" broke all records in our theatres in Provo, Utah, Ogden, Utah and Twinfalls, Idaho.
—*Louis Marcus, Salt Lake City, Utah.*

the "big shot" for

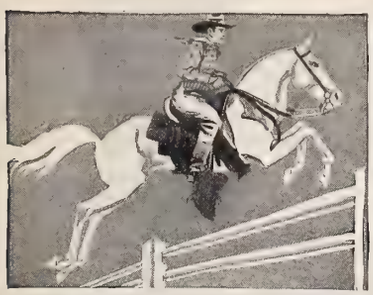
fred thomson



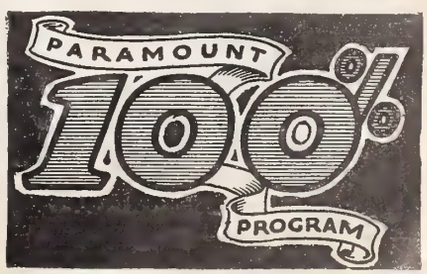
— paramount —



and "jesse james"



¶ The alert, thrill-loving public of today is keen for Fred Thomson and his clean, dashing action pictures. They demanded a bigger field for their idol. Thomson longed for just such an opportunity. His affiliation with Paramount—and "Jesse James"—is the answer. ¶ First run theatres everywhere are proud to book and play "Jesse James." The leading long run houses of the country have it set. A big special in every sense of the word. Produced on "Covered Wagon" scale. With all the hair-trigger action, romance and thrilling stunts for which Thomson is beloved. Portraying a dare-devil, sympathetic hero more sinned against than sinning. ¶ And with, of course, "Silver King"—Thomson's fiery steed. Directed by Lloyd Ingraham. Story by Frank M. Clifton. Jesse E. James, biographer and technical advisor. Then another great special. And two super-Thomson features. ¶ Fred Thomson joins Harold Lloyd, Clara Bow, Richard Dix, Bebe Daniels, Beery and Hatton, Fields and Conklin, Adolphe Menjou, Thomas Meighan, Pola Negri, Emil Jannings, Esther Ralston, Florence Vidor, George Bancroft, Zane Grey and others in the brilliant galaxy of Paramount 100% stars!

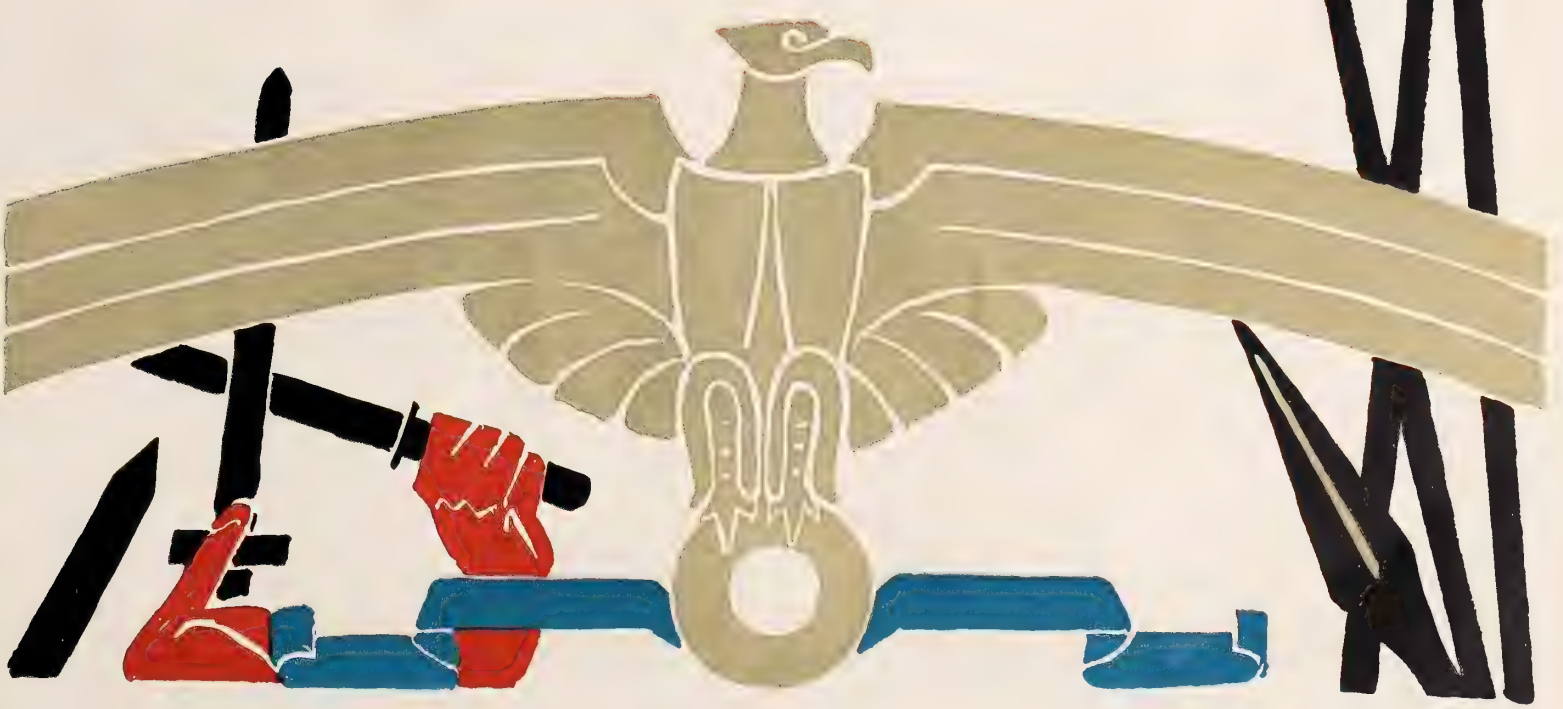


The Happiest of all Keaton Comedies!

UNITED ARTISTS PICTURE

BEN HUR

The last word



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You will show it in October and your audiences will remember it forever. By playing "Ben-Hur" in your theatre, you are proving the greatness of your theatre. The final flower of motion picture creation has been achieved — on your screen — when you play

BEN-HUR

Be first in the hearts of your public with
Metro-Goldwyn-Mayer

"let's see what makes it go!"

¶ guess it's best to start off with the grand poohbah of exploitation chic sargent that's one reason—

¶ and then there's that bull's eye of a release chart that's another reason—

¶ and then there's that guy richardson who is the works on projection—

¶ scramble these for a few minutes in your hat and you'll find sumner smith emerging for air and at his shoulder hastings and van and crawford and sewell—

¶ whereupon the prince of circulation gents dinny shea will back up your stuff all over the country and lastly completing the picture we have

¶ the priceless asset of the chalmers twenty year record of publishing

¶ moving picture world

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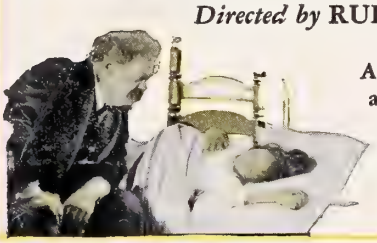
With RUDOLPH SCHILDKRAUT, JUNIOR COGHLAN, VIRGINIA BRADFORD *and* FRANK MARION

Directed by RUPERT JULIAN



Acclaimed by critics and public greatest rural classic since "WAY DOWN EAST."

ROD LA ROCQUE

in

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With PHYLLIS HAVER

A DONALD CRISP PRODUCTION

Established as greatest male star on screen.

LEATRICE JOY

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THE ANGEL OF BROADWAY

Directed by LOIS WEBER.

With VICTOR VARCONI, MAY ROBSON *and* CLARENCE BURTON

Rated at preview greatest picture of her career.

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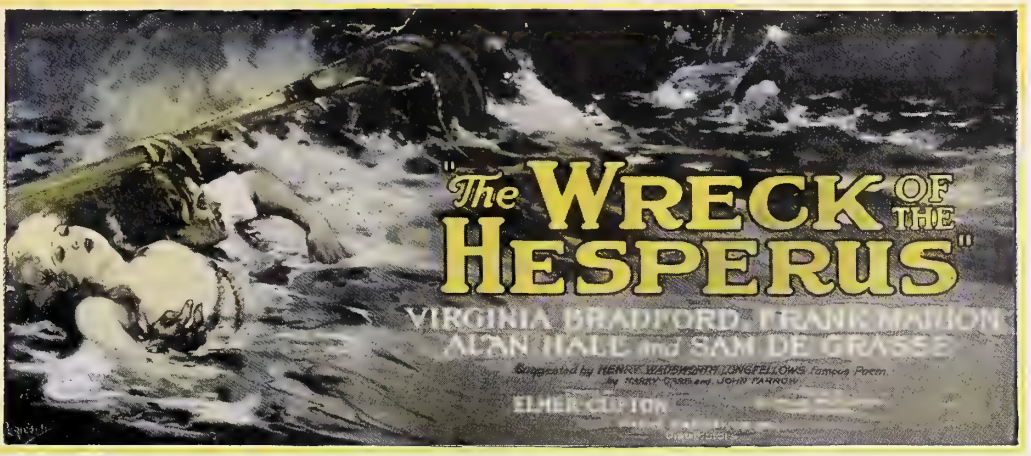
An analysis of number and variety of subjects covered reveals that Pathé News leads. For instance, the following is a comparison of the September 3rd issues of six different news reels:

Pathé News . . 29
2nd News Reel . 13
3rd News Reel . 12
4th News Reel . 11
5th News Reel . 10
6th News Reel . 8

Pathé News covers more than twice as many subjects in one issue as its nearest competitor—with the lowest registering only eight as against Pathé News' twenty-nine.



Sensational twenty-four sheet poster on "THE WRECK OF THE HESPERUS"

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HAILED AS NEW BIG COMEDY STAR

"Monty Banks is a real comedian, one of the best we have. You see him once, and you come back to see him again."

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Hollywood Filmograph

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"FLYING LUCK"

Directed by
Herman Raymaker
Produced by
Monty Banks Enterprises

He's a Big Bet—and Wise Showmen are Cleaning up Big with Him

If you haven't played a Monty Banks before—START NOW with "FLYING LUCK" - Here's your chance to make a genuine ten-strike. A riotous, thrill comedy on AVIATION—the first BIG SPECIAL COMEDY on this live subject. IT'S A GOLD MINE—GRAB IT QUICK.

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Member of Motion Picture Producers and Distributors of America, Inc.
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Last Minute News From Everywhere

MOVING PICTURE WORLD

The Showman's Business Paper

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RIGHTO!

Tunney did not have half as much trouble stopping Jack as the authorities are having stopping the films of the fight.

Vol. 88 **New York, October 1, 1927** **No. 5**

McMahon to Handle Pathe Publicity in West Coast Studio

Pierson Road Manager of "King of Kings"

Henry McMahon, one of the kingpins of publicity, has been signed on a year's contract to handle all the Pathe studio publicity in the West. He leaves for the Coast this week-end. H. Wayne Pierson has been named the new road manager of "King of Kings" and will inaugurate a road show campaign worked out by John Flinn.

Mr. McMahon announced that the third "King of Kings" unit will open September 30 at the Aldine, Philadelphiha; the fourth at the Grand Opera House, Cincinnati, October 16; the fifth at the new Erlanger Theatre, Atlanta; the sixth in Pittsburgh, Cleveland and Detroit; seventh in St. Louis and eighth in the Columbia, San Francisco.

Mr. McMahon regards his new work as "my most interesting job." He will reorganize the Greater Pathe western publicity and put it on the same plane with those of M-G-M and Paramount. Cecil B. DeMille as well as John Flinn personally selected him. He plans issuing constructive news with no suggestion of extravagance or wise-cracking.

Berlin Cable

(Moving Picture World Bureau, Berlin, Sept. 28.)

"Camille" is a sensational success. "Dancing Vienna," starring Lya Mara, opens Saturday at the Capitol. A German film week will take place from October 2 to 9 on account of the 80h birthday of President Hindenberg. German films only are to be shown in the movies. A strong fight has started against the movie tax. The Terra film, "Two Women," at the Bebapalast is a very fine picture. The acting of Maria Aacobini is marvelous.

Turns Westward

Henry McMahon

No Prosecution For Fight Film Showings

Washington, D. C., Sept. 29.—Department of Justice officials, after studying the federal law governing shipments of fight films, announced today that there is no violation in exhibiting the films once they are shipped. This was a reiteration of a previous decision.

The department is considering asking Congress to amend the law so that the exhibition of fight films will be punishable as well as for shipment.

Golden State Chain Closes

Stanley W. Hatch, western sales manager for First National, reports the closing of the Golden State Circuit, comprising thirty theatres, by Charles H. Muehlman, San Francisco branch manager. The deal is for the entire First National output for 1927-28 and for each house in the circuit.

Fox Books "Lone Wolf"

Columbia Pictures announces that the Fox Theatre Corp. has contracted for the showing of "Alias the Lone Wolf" in its circuit of New York theatres. This contract also includes the Academy of Music,

Danziger to Remake "Miracle;" Claims a Suit-Proof Copyright

First National-M-G-M Court Actions Clouded by Declaration of State Rights Pioneer

By Charles Edward Hastings

WHILE First National and Metro-Goldwyn-Mayer await adjudication in the courts of their respective claims to produce "The Miracle," A. J. Danziger, pioneer State Rights distributor, announced this week that he is preparing to remake his 1912 version of "The Miracle."

Mr. Danziger returned from Germany two weeks ago and expects to set out for Berlin again within a fortnight with details of his production clearly worked out, ready to proceed.

In a chat in the offices of his company, the Podasi Corp. Inc., 234 West Forty-fourth street, Mr. Danziger said:

"I have wired Ernst Lubitsch, and have received a reply that he is still under contract to Paramount Famous Lasky Corp. I have not yet entirely given up hope that I may be able to obtain the directorial services of Mr. Lubitsch. Permission of course will have to be obtained from P. F. L. C. In remaking my version of 'The Miracle,' I shall do it as thoroughly, as artistically, as possible. If Mr. Lubitsch cannot go to Berlin, I shall seek the services of the best director I can find."

The Danziger version of "The Miracle," which won its way through various processes of litigation more than 15 years ago, is not to be confused with any other version.

"When I was in Berlin early in 1912, my attention was called," Mr. Danziger said, "to a translation of the famous old fourteenth century legend, done by Gottfried Keller, the Scandanavian short story writer, which ran serially under the title, 'Das Wunder,' in 'The Berliner Tageblatt.' Keller's

(Continued on next page)

First Broadcasting of Broadway Film Premiere

For the first time a Broadway motion picture premiere will be broadcast to radio listeners-in when the festivities incidental to the initial performance of Al Jolson in "The Jazz Singer" will be put on the air during the evening of October 6.

The opening performance of this special Warner Bros. production will take place on that date at the Warner Theatre and radio fans will have an opportunity of taking part in it through the courtesy of Station WRNY located at the Hotel Roosevelt. Albert Howson of Warner Bros. will be master of ceremonies.

Ask Definite Answer

Application has been made to Justice John L. Walsh of the New York Supreme Court for an order requiring Leon N. Sanschagrin of Hudson Falls, N. Y., to make more definite his answer to a suit brought against him by FBO over an alleged breach of contract. The motion also asks the court to dismiss an alleged counterclaim of Sanschagrin.

London Cable

(Moving Picture World Bureau, Sept. 28.)

A great London welcome was accorded Fritz Lang. The lay press attacks the American version of "Metropolis." The Patent Leather Kid" scores a trade show success. The Nurse Cavell picture starts production. A strong move is pending to amend the Films Bill to permit foreign directors and producers for quota films. Kodak's new Berlin flotation absorbs the Glatz Raw Film Company. Warners arrange an array of ancient automobiles to advertise "The First Auto." Mr. Laemmle is at the Savoy.

MOVING PICTURE WORLD

The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 88 No. 5

Boston Leads Tiffany Contest on Last Lap

General Sales Manager Ed J. Smith, of Tiffany Productions, announces that the Boston exchange still holds the lead in the Tiffany National Sales Contest, which is now on the last lap.

Marcel Mekelburg, branch manager, and his crew at Boston, have held the lead for the past few weeks, being closely pressed for that position by both Denver and Detroit, who hold down second and third places, respectively.

Deny FBO Rumor

Joseph P. Kennedy, president of FBO states that "all rumors to the effect that FBO is or has been considering any merger or consolidation with other picture companies are incorrect."

First in 30 Years

As recently reported in Moving Picture World, Washington C. H., Ohio, which has been without a theatre for 30 years, is to have a new house which will be erected by John G. Gregory and others of Springfield, Ohio. A site opposite the city hall has been purchased and the theatre, when complete will represent an investment of $150,000. Gregory is reported to also have purchased property on Fayette street for erection of a vaudeville and picture house, while rumor has it that a New York group has taken an option on a site on West Court street on which to erect a large picture huse, thus again establishing "the rule of three."

Christie Co. Sues Boston Firm Over Prints of 'Tillie'

Injunction is Reported Entered by Court

Legal proceedings have been instituted in the Federal District Court at Boston by the Christie Film Company through its general counsel in New York, Arthur Butler Graham, against the Paramount Manufacturing Co., a Boston film making concern; Irving R. Green and Maurice M. Green, who are said to be in charge of the Paramount concern, and Don DeMatteo, a Boston laboratory expert.

It is alleged that the Christie Film Company purchased all existing rights in the photoplay, "Tillie's Punctured Romance," from Marie Dressler and that the defendants in the Boston suit acquired negatives or prints of the production without authority which were then reproduced and sold in the form of "duped" prints.

Christie and Paramount will distribute a new production of "Tillie's Punctured Romance."

It was reported Wednesday that alleged illicit prints of "Tillie's Puctured Romance" have been seized by the federal marshal at Boston and that an injunction against duping or sale of prints has been entered against the defendants in the suit.

Patheites Confer in Albany

Albany—An important sales conference at the Pathe exchange in Albany brought a number of representatives to town during the past week. Included in the number were A. J. Hacking of New York City, district manager; H. O. Duke, manager of physical distribution, and G. D. Swaebe of Boston. There was plenty of buying along Albany's Film Row during the past week. Among the exhibitors in town were Charles Sesonske of Lowville, Mike Kallet of Rome, Sam Slotnick of Utica, William Kennedy of Champlain, and the Thornton brothers of Saugerties.

New N. D. Manager

Minneapolis—G. Gordon has been appointed manager of the Metropolitan, Strand and Orpheum in Grand Forks, N. D., by Bennie Berger, owner of the theatres. Gordon will work under the supervision of Mr. Berger.

'Miracle Tangle'

(Continued from preceding page)

version of 'The Glories of Mary,' the ancient legend, so appealed to me that I ordered the picture made in 5 reels, by the Continental Kunstfilm in Berlin, with M. Musi, the French director of the 'Passion Play' for Pathe, directing.

"I had disposed of State Rights on my picture totalling more than $104,000 before the prints arrived in New York. My picture was held up on complaint, made to the Collector of Customs, that I was bringing in a pirated film. Collector Andrews was advised by the U. S. Treasury Department to look at both pictures, and determine the case on the facts. W. Stephen Bush edited and titled my picture, which was shown by me for the U. S. Treasury officials, in the old Fourteenth Street Theatre. When the U. S. Treasury officials asked to be shown the picture which, it was claimed, had been pirated, no film was produced in evidence by the complainants. There was a copyright on 'The Miracle,' issued on a *synopsis* of the Karl Vollmuller version. This synopsis was contained on one typewritten sheet of paper. The picture was released by the Collector and Justice Lehman in the Supreme Court immediately thereafter issued a 21-day injunction, which Justice Guy set aside.

"A nominal judgment of $500, directed by Justice Guy in 1912 in my favor, was paid in April, this year, by A. H. Woods, who, in association with Vollmuller; Max Reinhardt, the producer, Bote and Bock, theatrical agents in Berlin and Joseph Menchen, endeavored to enjoin my picture.

"These are the facts, briefly. I sent my picture to my State Rights buyers, and it went along from 1913, very successfully, for many months. My picture, 'The Miracle,' bears the copyright date of October 24, 1912 (Serial No. 33,985-6), and in view of the fact that I purpose to bring out a new picture based on the Keller version of the old legend, I shall, naturally, proceed in the courts against any person or persons who undertake to release a picture under this title."

Mr. Danziger, a former Bostonian, entered the film business in 1909, and imported and exported pictures for many years. He made a number of trips to Europe prior to the outbreak of the Great War and since the restoration of peace he has made 8 trips. He was formerly in business at 12 Union Square.

Efforts by Mr. Danziger to locate the original negatives of his picture disclosed the fact that the negatives were worn out and had been destroyed.

Joseph Kleiner, of 1440 Broadway, is counsel for Mr. Danziger.

Efforts will be made it is stated, to obtain the services of Lady Diana Manners to appear in the Danziger picture. Werner Kraus, the distinguished German actor, also is being considered for a role.

An action, and a counter action, by and between First National Pictures and Metro-Goldwyn-Mayer, for the screen rights to the Karl Vollmuller-Max Reinhardt-Joseph Menchen-A. H. Woods version of "The Miracle," is now in the Supreme Court in New York City. A ten-reel picture, "The Miracle," based by the Vollmuller version, was shown at the Circle Theatre, New York City, about 13 or 14 years ago, handled by Woods and Menchen. It is the question of the rights to this picture which are now in the courts.

N. Y. Incorporations

Albany—Eight companies were chartered to enter the motion picture business in New York State during the past week. These companies, with the amount of capitalization and incorporators were: United Attractions, Inc., $3,000, Edward Riley, Arthur Anderson and Wesley Totten, New York City; Show-at-Home Movie Library, Inc., capitalization not specified, Samuel Sedran, William Bellman, O. C. Binder, New York; Fitzer Service Corp., $60,000, Syracuse, Ben and Mitchell Fitzer, Jacob Karp, Syracuse; Spray Amusement Corp., $10,000, Fred M. Zimmerman, Nikitas Dipson, Buffalo; Gus Pappas, Aurora; C. Wm. Morgenstern, Inc., $10,000; Mortau Productions, Inc., $10,000, Louis Isquith, Inc., $10,000, all having for incorporators, Robert W. Lawrence, Al Rigali, Idella Mowry, New York; Tompkins Moving Picture Corp., $10,000, Nishan Krikorian, Edward and Louis Mehderian, New York City.

"Drop Kick" on U. B. O. Circuit

Jules Levy, manager of First National's New York exchange, has booked the latest Richard Barthelmess picture, "The Drop Kick," over the U. B. O. Circuit in Greater New York City, following its engagement at the Strand Theatre.

Boys Replace Girls

Detroit—The Capitol's girl usher system has been discarded in favor of military trained lads, although it has been in successful operation since that house opened in 1922. At present, there are only two Kunsky theatres in the downtown district where patrons are seated by girls.

Fly Legion Films From Leviathan to New York Theatres

Paramount News Stages Fast Delivery Stunt

What New York City characterizes as "the fastest trans-Atlantic shipment ever made" was accomplished when Paramount News exhibited in the Paramount, Rialto, Rivoli and Loew's New York theatres on Sunday evening at 9:30 pictures of the American Legion Parade in Paris which were filmed exactly 6 days before.

In addition to this feat Paramount News delivered to the Associated Press 280 prints of the parade pictures just 17 minutes after the negative was received at the Paramount News laboratory in New York City. These pictures were shipped all over the country by special night mail.

Through the ingenuity of the Paramount News staff, working with Associated Press, these news pictures were shown in the New York theatres a full day before the steamer that brought them could arrive in New York. They also were shown in Chicago Monday and in San Francisco Tuesday.

S. H. MacKean, assignment editor of Paramount News, and H. I. Wells, airplane pilot, hopped off from New York Sunday morning in a Curtiss sea-gull. They met the United States liner Leviathan, which carried the film, 100 miles off shore. George Ercole, Paris cameraman for Paramount News on board the Leviathan, dropped an airtight metal box, containing 6 cans of film, into the water. The plane landed, hauled in the film and flew back to New York with it.

Seeing New York

Dorothy Devore

Miss Devore Studies Broadway Productions

Dorothy Devore, Educational's comedienne, who is being starred in a series of 6 two-reel comedies this year, arrived in New York last Tuesday from Hollywood to spend a vacation of a week or ten days. It is Miss Devore's first visit to Manhattan, and she is devoting most of her time to seeing new Broadway productions both in the legitimate theatres and in the larger picture houses.

Miss Devore already has completed 4 comedies in her starring series and felt that she had earned a vacation. She will resume production work on the remaining pictures during the next 2 months. It is likely that then she will be loaned by Educational to other companies to appear in feature-length pictures.

Minn. House Reopens

Minneapolis—The New Garrick, a Finkelstein & Ruben house in the Loop district, reopened last Saturday.

500 Out in Minnesota Strike; Theatres Using Non-Union Men

Stagehands Strike, Their Projectionists and Musicians Quit in Sympathy—Albany Quiet

MINNEAPOLIS.—Minneapolis and St. Paul theatres this week are in the grip of a strike which has affected more than 500 workers in the Twin Cities and which shows no signs of an immediate settlement. The trouble started when the stagehands in 12 theatres in the Twin Cities demanded one day a week off. Theatre owners refused to concede this, however, as they claimed that the stagehands were demanding 7 days' pay for 6 days work. Shortly after the stagehands struck, the projectionists walked out in sympathy, and Saturday night more than 300 theatre musicians in Minneapolis and St. Paul laid down their instruments to join the striking stagehands and projectionists.

Meanwhile, the theatres are carrying on with the aid of non-union men, assisted by ushers and other house employes who are remaining loyal. The strikers are picketing the houses in an orderly fashion, and city policemen are guarding all the houses affected. Finkelstein & Ruben is advertising that all programs will be given as usual, even to the de luxe musical features, while W. A. Steffes, president of the Northwest Theatre Owners Association, insists that all the affected theatres will remain open despite their very apparent handicaps.

Pay For Day Off

The contract between the theatres and the stagehands expired September 1. In drawing a new contract, the stagehands demanded, among other things, a day off with pay and the right to appeal the case of a discharged stagehand to the executive board of the union.

They also asked a 30 week employment guarantee for property men, assistant property men, carpenters and electricians, but withdrew this demand during negotiations. Under the old contract stagehands were entitled to a day off each week, but not with pay. The projectionists had recently signed a satisfactory agreement

(Continued on next page)

Burr and Hines Here For 1st National Chat

Johnny Hines arrived in New York this week, joining his producer, C. C. Burr, who preceded him by a few days. The comedian supervised the final cutting of his latest First National picture, "Home Made," after the various previews in the environs of Hollywood, before boarding the "Chief" for New York. Both Hines and Burr expect to remain in Manhattan for about 3 weeks and while here will confer on the next vehicle on their production schedule for First National.

The Burr-Hines contract with First National provides for 2 more pictures. Mr. Burr said no new contract has been signed.

Rogers and Steffes Chat

Minneapolis—A recent visitor was Budd Rogers, vice-president of Gotham Productions, who spent part of last week in conference with W. A. Steffes, general manager of distribution of the film division of the Theatre Owners' Association of the Northwest.

Paramount News photos from the Associated Press' first pictures of the American Legion parade in Paris. A seaplane met the Leviathan 100 miles at sea, picked up these pictures and brought them to New York one day before the liner docked.

Censor Irish Films

Albany—A committee from the Ancient Order of Hibernians in Albany, N. Y., will now censor all Irish films to be shown at the theatres in that city. This is the result of an arrangement that was made last week, following a protest filed with Mayor Thacher. The committee took up the matter with the various film exchanges and the managers of these have agreed to the censoring on the part of the committee.

Everybody Happy

Kansas City — Civic leaders sought an injunction to close the Twelfth Street Theatre, a combination house. Judge Terte denied it. The opposition continued alleging that the shows were indecent and the judge finally granted a temporary restraining order against the theatre, prohibiting "indecent and immoral" shows. Wm. H. Harper, operator of the house, says he never staged any indecent shows. So the civic leaders are satisfied with the restraining order, and Mr. Harper, who continues operating, is satisfied with the publicity.

Northwestern Showmen Prepare for Big Year

Minneapolis—A period of thriving business is being prepared for by the theatre owners of the Northwest owing to the good crops which have put the farmers on their feet this season and given them a surplus for spending purposes, and also to the increased valuation of the industrial products of the Northwest, especially of Minnesota.

This state has now reached twelfth place among the states in industry, owing to the valuation of $1,101,855,641, which has been placed on the products of 105 industrial plants in the state. Prosperity in North Dakota is, of course, largely due to the fine crops and the good prices which have been received for them. Bankers report that the savings show great increases and business conditions are greatly improved.

Move Northwest Offices

Minneapolis — The distribution offices for the exchange work of the Theatre Owners' Association of the Northwest are now located at 606 Film Exchange Building in Minneapolis. Frank Workman is in charge. Executive offices, under the management of W. A. Steffes, are in the Nicollet Hotel.

Convention Soon

Detroit—When the state M. P. T. O. convention opens at the Hays Hotel, Jackson, many local film men will be on hand to join the session. S. L. ("Roxy") Rothafel has already sent word that he will be there, and various officials from the theatre owners' associations have planned to attend. Prize contests, a golf tournament, parties, special trips and a big surprise are the main items prepared by Wirt McLaren, convention chairman, and his efficient committee of Jackson exhibitors.

Two New Houses Add 7,000 Seats in Detroit

Detroit — Construction delays caused a postponement of openings at two houses here, the Hollywood and Oriental inaugural dates being changed to September 24 and 26, respectively. These theatres are on the atmospheric order. The Hollywood, Ben and Lou Cohen's 4,000-seat enterprise, has been modeled after the Spanish style, while the Oriental is said to be one of the foremost examples of Hindu architecture in America and seats nearly 3,000.

Huge attendances jammed the doorways during both openings and numerous film men as well as others were present to wish the owners success. Frank Raymond has been engaged by Charles H. Miles to handle the Oriental publicity. He succeeds G. Carrol Johnson, who resigned a short time ago.

New S. F. Wage Scale

San Francisco. — The Allied Amusement Industries of California, Inc., has been actively engaged of late in making new working agreements with theatre employees and in combatting local legislation considered harmful to the industry. A new wage scale has been worked out with the stage employees of San Francisco and Oakland and this will cover a period of 3 years. Negotiations are under way with the projectionists and the agreement to be decided upon will date from September 1.

Northwest Strike

(Continued from preceding page)

relative to wages and working conditions.

The Northwest Theatre Owners Association has been stating its case to the public in newspaper advertisements, and the Twin City Theatrical Crafts has answered in similar ads, asserting that some of the claims of the theatre owners are absolute falsehoods.

The theatres affected by the strike are the Garrick, State, Shubert, Hennepin-Orpheum, Seventh street, Palace, Gayety and Metropolitan in Minneapolis and the Palace, Orpheum, Capitol and Metropolitan in St. Paul.

No Albany Strike

Albany.—There will be no strike of projectionists in Albany and Troy, N. Y., as threatened. Following several conferences, a final one was held in New York City last Thursday.

A 3-year agreement with wage increases, but with no change in present working conditions, has been entered into. The union had previously sought to have an extra man in the booths. Increases ranging from $7.50 to $9.50 a week, and a yearly increase of $1.25 per week for the next 2 years, have been embodied in the agreement.

Coming and Going

Hal Roach, accompanied by Mrs. Roach, departed on last Friday's Century for the Roach studios at Culver City, Calif., where he will personally supervise the completion of the program of 40 comedies for this year which will be released by M-G-M. While in New York he made screen tests of several beauties with the idea of adding them to the roster of players now appearing in Roach comedies.

* * *

A. Pam Blumenthal, president of the Stanley Advertising Co., industrial division of the Stanley Co. of America, has returned from three months in Europe.

* * *

Budd Rogers, vice-president of Gotham, returned Wednesday from a sales tour of the Middle West in behalf of the 1927-28 product. Territories included in his route were Minneapolis, Omaha, Kansas City and St. Louis. He was gone two weeks.

* * *

Lon Young, director of advertising and publicity for Gotham, returns to his desk Monday after a vacation in Bermuda. During his absence Lon was elected vice-president of the A. M. P. A.

Variety Co. of Ohio Plans Chain of 150

Cincinnati.—The Ohio Theatre, now under construction at Mansfield, Ohio, originally scheduled for completion sometime after January 1, will likely open on Christmas day. At a meeting of the Variety Amusement Co., Inc., Cleveland, sponsors of the project, held at the Majestic Theatre, Mansfield, recently, a substantial bonus was offered the contractors, Krinsky and Zukeman, if they would have the house ready for Christmas opening.

The meeting, attended by Isaac and Jacob Silverman, Meyer Fine and Sam Stecker, Cleveland, and Harry Brown, Jr., who will manage the house, it was disclosed that the admission scale will range from 30 cents to 50 cents. The Variety Amusement Corp. has acquired 26 theatres since its organization last May, and Fine announced that they expected to control at least 150 houses within the next 6 months. In addition to the Ohio, the company also operates the Majestic, Mansfield.

F. N. Buys New Play

First National has purchased the screen rights of a new play by Kenyon Nicholson, author of "The Barker," written in collaboration with Thomas Barrows. The title of the play is "Two Weeks Off."

General Sales Manager Ed J. Smith of Tiffany Productions has left for a short visit to exchanges where negotiations are under way regarding booking on the 24 features to be delivered by Tiffany for the new season. Mr. Smith's itinerary calls for stop-overs at Buffalo, Chicago, Milwaukee, Omaha, Kansas City and St. Louis.

* * *

Jesse L. Lasky, vice-president of Paramount, and Walter Wanger, general production manager, are due to arrive in New York as Moving Picture World comes off the press. They will remain until the time for the semi-annual convention of their company in Chicago next month.

* * *

Sam Palmer of Publix is on his vacation.

* * *

Sam Morris, general sales manager of Warner Bros., left New York last week on an extended trip to visit Warner exchanges from here to the Coast. Major Albert Warner accompanied Mr. Morris as far as Chicago.

* * *

Al Jolson, Warner Bros. star, and Jack L. Warner, who is in charge of production, have arrived in New York for the opening performance of the extended run special, "The Jazz Singer," in which Jolson makes his screen debut on October 6.

* * *

J. Darsie Lloyd, Harold's father, has arrived from his home town, Toulon, Ill., where he has been resting for several weeks after a protracted illness. He will remain with Harold and Mrs. Lloyd during his stay in New York.

* * *

Sidney B. Lust, prominent exhibitor of Washington, D. C., is in New York for several days on business.

* * *

Dorothy Devore, Educational comedienne, arrived Tuesday for a 10-day vacation in New York.

Acquire Indian Rights

Gvalani Bros. of Karachi, India, have bought the exclusive rights for their territory for the 17 Sterling productions of 1926-27, they report by letter to *Moving Picture World*. This is in addition to many other independent productions.

New Denny Premiere

"Out All Night," the newest Reginald Denny picture, had its premiere last week in the B. S. Moss Colony Theatre, which is now Universal's Broadway first-run house, under the directorship of Dr. Hugo Riesenfeld.

General Electric Tries Out a New "Talking Movie"

Kinegraphone Running at Schenectady House

Albany.—Following a successful demonstration of the Kinegraphone, the latest product of the General Electric Co. of Schenectady, N. Y., held at the State Theatre in that city last Friday before an assemblage of 200 representing the press, theatre and engineering world, the latest of the talking movie devices is being given a public demonstration this week at the same theatre in order that the company may get the reaction from the ordinary theatregoer. The General Electric Co. is planning to embark upon the manufacture of the apparatus on a large scale.

The newest device will be known as the Kinegraphone and represents several years of experiments by the General Electric. This week's demonstration includes a short introductory speech by W. W. Farley, president of the Farash Theatre Co. of Schenectady, and a number of musical selections. In order that frequent direct comparisons could be made between the actual performance given, and the record, the company employed Schenectady talent for the first demonstration.

The chief feature of the apparatus, aside from the naturalness of the sounds produced, apparently lies in the simplicity of its operation. Only a slight change will be necessary in standard projectors, it is said, involving only the addition of a sound reproducing attachment and a loud speaker suitable for auditorium use. Both the picture and the sound are recorded on the same film. There will be no change necessary in the technique of making the film showing the pictures.

After the original picture film has been made and titled, accompanying music can be recorded on the film in the proper time relation.

5 More for "U"

Dan Michalove has announced the addition of 5 more theatres to the "U" chain. The Empire and Colonial at Winchester, Va., come into the "U" fold on October 1. It is possible that a third theatre will be added in this city. Three more have been taken over in Duncan, Okla., the Palace, Ritz and Follies.

A Showman Passes

Walter Hays

Walter Hays Passes On; Started De Luxe Houses

Walter Hays, 57, a vice-president of the Stanley-Mark Strand Corp., died suddenly of heart disease Tuesday morning in his apartment at the Hotel Alden. He was born in Rochester, N. Y. With Mitchell H. Mark, with whom he had been in the clothing business, Mr. Hays founded the Mark Strand Theatre Corp. and in 1914 opened the Mark Strand Theatre in New York City. Mr. Mark and he are largely credited with originating de luxe pictures houses with symphony orchestras and ballets.

Mr. Hays leaves his wife, the former Miss Bessie I. Salter of Indianapolis; a son, Alan, 21 years old, and a daughter, Jean Elizabeth, 18 years old. Services were held Thursday at 2:30 P. M. at the Riverside Memorial Chapel, Seventy-sixth street and Amsterdam avenue.

Maintains Fast Pace

Entering its fourth week at the Embassy Theatre, "The Garden of Allah," Rex Ingram's Metro-Goldwyn-Mayer special, is maintaining its capacity pace and is likely to set a new mark for the first month of any picture at this theatre, according to box-office reports.

St. Louis Stocks

St. Louis—Film stocks closed September 24 as follows: Skouras A, $38 asked, and St. Louis Amusement A, $40 bid and $42 asked. One year ago the quotations were: Skouras A, $50, and St. Louis Amusement A, $49.

Churches of America to Aid Best Dramatic Productions

Protestants, Catholics and Hebrews Promise to Make Best Type of Plays Profitable

THE churches of America—Protestant, Catholic and Hebrew—joined forces this week in a definite step designed to throw the full weight of their support behind the best dramatic productions on both stage and screen.

Feeling that support of the best at the box office will do more to raise dramatic standards than condemnation and black-listing of the objectionable, the Church and Drama Association, composed of representatives of the three major religious groups, issued the first of its weekly guides to worthwhile pictures and plays. This service, it is announced, is directed to people, whether within or without the churches, who are interested in better drama.

Hon. John W. Davis, former candidate for president and ex-ambassador to Great Britain, is honorary president of the Church and Drama Association. The Rev. S. Parkes Cadman, president of the Federal Council of Churches of Christ in America, is president. The Rev. George Reid Andrews is executive director and editor of the weekly bulletin, with headquarters at 105 East 22nd street, New York City.

Noted Backing

The vice-presidents are Dr. Cyrus Adler, president of the Jewish Theological Seminary; the Rev. Francis P. Duffy, pastor of Holy Cross Church; the Right Rev. William T. Manning, of the Cathedral of St. John the Divine; Prof. William Lyon Phelps, of Yale University, and Mrs. John Ferguson, representing organized church women.

"We feel," said Dr. Cadman in outlining the purpose of the Association, "that it is up to the church people and all who want the best entertainment in the theatre to see to it that their type of play is supported sufficiently to be profitable. If we do this, the producer will have no argument against giving us the best."

The movement has behind it many of the most prominent

(Continued on next page)

Skouras Bros. Reach Out to Columbia, Mo.

St. Louis—Skouras Brothers Enterprises, Inc., are said to have closed a lease on the new theatre that will be erected in Columbia, Mo., by the Tiger Hotel and Theatre Building, Inc. The theatre will seat 1,500. The structure will be located on South Eighth street between Broadway and Cherry streets. It will cost upwards of $400,000.

The entry of Skouras Brothers into Columbia is believed to be a forerunner of a general movement in that direction. For some time it has been expected that the dominant St. Louis theatre operators would enter the state field on a large scale, and within the next few years the organization is expected to take over or build theatres in most of the key cities of Eastern Missouri, and also probably in Southern Illinois.

Supervise Albany, Buffalo

Charles Rosenzweig, for five years manager of the F. B. O. exchange in New York, will in the future supervise the F. B. O. exchanges in Albany and Buffalo, in addition to his duties as manager of the New York exchange, according to an announcement by Lee Marcus, general sales manager. Mr. Rosenzweig's new appointment in no wise affects the positions of Harry Wineberg, manager of the Albany exchange, and H. T. Dixon, in charge of the Buffalo office.

Epidemic Subsides

St. Louis—Mayor Charles M. Wilson of Fulton, Mo., has announced that no new cases of infantile paralysis have been reported by the Board of Health for several days and it is believed the disease has been stayed in the town. It is likely than a ban against public gatherings will be lifted immediately.

Asks 4 Delegates

Sol Raives, president of the T. O. C. C., has written M. Markham Flannery, director of the Trade Practice Conference, insisting that he has not approved a plan of selecting 2 delegates for each zone. He calls attention to his letter dated September 20 "in which I suggested that the representation of the New York zone be increased to a minimum of 4." He proposes a committee of independent exhibitors to review the names of independent delegates chosen through Film Board of Trade channels.

George Allison Dies Suddenly in Valdosta

Atlanta—Film Row started its week's activities this week saddened by the death of George R. Allison, manager of the Fox exchange for years. He was the outstanding figure in the local film fraternity, an acknowledged leader of the highest type and probably the most beloved member along Film Row.

Allison died in his sleep at a hotel in Valdosta, Sunday night, following an attack of acute indigestion earlier in the evening. He was making a short sales trip with his South Georgia salesman, Paul S. Bryan. Allison came to Atlanta thirteen years ago as manager for General Film Co. Later he became associated with Hearst's International, going subsequently to Pathe and eventually Vitagraph, which post he left nine years ago to become local manager for Fox.

Louis Chakeres Dies

Cincinnati.—Trade and private circles were greatly shocked over the death of Louis Chakeres, 45, Springfield, Ohio, who passed away suddenly last week from heart trouble. Chakeres was president of the amusement company bearing his name. His organization controlled four houses in Springfield, as well as other houses in Lima, and various Ohio cities.

Legal Sparring

Motion was made this week before Justice John L. Walsh of the New York Supreme Court on behalf of the Metro-Goldwyn-Mayer Company and Joseph and Madge Menshen, to set aside an order requiring their examination before trial, in a suit brought against them by First National, A. H. Woods and Rose B. Woods, over ownership of film rights of "The Miracle."

The Pep Book

Proving that pep and progressiveness are synonymous, the Paramount Pep Club in its 1927 annual goes far beyond the very creditable issue for 1926. The star portraits are finely executed in color instead of monotone and alone would make the book of value to the possessor. However, this is backed up by a number of vital technical articles and the usual data as to the organization.

It was prepared by a committee of which Joseph J. Doughney was chairman, and the committee has every reason to feel proud of its achievement. The edition is limited to 2,000 copies, distributed among executives and leadng exhibitors.

An Audience of—Two

By T. G. HALLINAN

Winter Haven, Fla., Sept. 30.—A special showing of an M-G-M news reel at the Publix theatre here this week was put on for the benefit of one man and his wife.

The man is W. R. Hill, brother of J. D. Hill who with Lloyd Bertaud and Philip Payne are missing since the disappearance of the transatlantic monoplane, Old Glory. The news reel depicted the departure of Old Glory. The release was shown here several nights ago, but owing to a mix-up in schedule dates, F. E. Williamson, proprietor of the Williamson Theatre, held it pending instructions. Mr. Hill, a prominent fruit grower here, did not see the reel when it was shown, but a friend told him of it and he immediately sought out Williamson.

The theatre man told Hill that if he would come to the theatre the following morning he would run off the film for him. Both Hill and Mrs. Hill were on hand the next morning and the film was shown. There was no organ to play "The Star Spangled Banner," nor were there any vociferous youngsters down in front to whistle, stamp their feet and clap as Old Glory lumbered along the ground, finally rising slowly into the air and fading away into the sky. But there was an interested audience, an audience possibly more affected than any audience ever has been before. W. R. Hill was watching his brother fly away to his death. It was a heart-throbbing epitaph.

T.O.C.C. Offers Use of Office to Visitors

The Theatre Owners Chamber of Commerce asks the privilege of using the medium of the trade press to extend to the exhibitor delegates who will attend the Trade Practice Conference in New York the full use of the offices of the Chamber as their headquarters during their stay in the city, and requests that they will be the guests of the Chamber of Commerce at a dinner to be given at the Hotel Astor on October 10.

Outside exhibitor organizations who are sending delegates will please advise the Chamber of their names so that every effort may be made to make their stay in New York as pleasant as possible.

Hotel reservations will be made upon request.

13 Years in Building

Ottawa—A theatre in Winnipeg, Manitoba, that was started in 1914 is now being completed. Operations were suspended because of the outbreak of war after the excavations had been made, this being at the corner of Maryland and Westminster avenues. Messrs. Fraser and McDonald, representing Winnipeg interests, are now building the house, which will have 800 seats. The cost will be $50,000.

Loew Books Columbias

Claude H. Macgowan, general sales manager of Columbia Pictures, announces that Loew's, Inc., has closed a contract covering the Aldine, Pittsburgh, for all of this year's Columbia product. The Aldine played "The Blood Ship" as an individual booking, followed by "Alias the Lone Wolf."

First Division Signs With Bond Photoplays

First Division Distributors, Inc., has added Bond Photoplays, with exchanges at 265 Franklin street, Buffalo, 1048 Broadway, Albany, N. Y., to its long list of franchise holders. The Bond organization, headed by Herk Webster, will distribute the 18 First Division Features.

Bond Photoplays has been distributing I. E. Chadwick's productions in Northern New York ever since its organization First Division today is distributing naturally all Chadwick productions, exclusively. This producer is making 12 of the 18 and James Ormont is making the other 6 features.

New "U" Supervisor

Ottawa—Formal announcement has been made by Clair Hague, Canadian general manager of Universal, of the appointment of R. A. Scott of Vancouver, B. C., as supervisor of Universal exchanges in Western Canada, these being located at Winnipeg, Calgary and Vancouver. Mr. Scott continues as manager of the Vancouver office, but has jurisdiction over the whole western territory in the Dominion.

Herbert-Appleby

Hollywood.—F. Hugh Herbert, English novelist, now a scenario writer for Metro-Goldwyn-Mayer, was married last week on the lot where his romance started, to Aileen Lavern Appleby, who for 8 months has been his secretary. Nick Gunde, assistant director, was best man and Goldie Appleby, sister of the bride, was bridesmaid.

Cook Calls for More S. M. P. E. Members

The Society of Motion Picture Engineers on Monday began its three-day fall meeting at Lake Placid, N. Y. Willard B. Cook, president, opened the session with an address in which he stressed the need for more members.

Many interesting papers were read on the opening day and the two days following. Manufacturers of motion picture equipment demonstrated and explained some new devices and also added features on devices which are already standard.

The Department of Commerce was represented. Efforts are being made by that department to stimulate the export of American motion picture equipment.

Cummins, Yost Wed Soon

Hollywood.—Jingle of wedding bells will resound through FBO studios during the next month when Dorothy Yost, senario writer for the studio, and Dwight W. Cummins, also a screen writer, are married. Reports of the impending marriage came from the Los Angeles marriage license bureau, when an application was filed by the prospective bridegroom.

Wog Appointed Manager

O. Wog has been appointed manager of the Paramount Salt Lake exchange by John D. Clark, Paramount sales manager for the western division. Mr. Wog succeeds L. J. McGinley, who has resigned.

Adapt "Lilac Time"

Adele Rogers St. Johns, novelist, and Willis Goldbeck, scenarist, have been assigned to prepare "Lilac Time" for First National.

Churches of U. S.

(Continued from preceding page)

churchmen and lay leaders of America. Among the directors of the Church and Drama Association are: Alvin W. Kreck, William Fellowes Morgan, William C. Redfield, Winthrop Ames, Bruce Barton, Mrs. August Belmont, Chancellor Elmor Ellsworth Brown, the Rev. Samuel McCrea Cavert, O. H. Cheney, Joseph P. Day, Justice Victor J. Dowling, Raymond H. Fiero, Mrs. Charles Dana Gibson, Frank Gillmore, Will H. Hays, Otto H. Kahn, the Rev. Charles S. MacFarland, the Rev. John A. Marquis, Carl E. Milliken, the Rev. Daniel A. Poling, Channing Pollock, J. Robert Rubin, Prof. Randolph Somerville, Manny Strauss, Paul N. Turner, Henry D. Walbridge, Felix M. Warburg, Prof Luther A. Weigle and Pliny W. Williamson.

Paramount Has Scheduled Ten Productions on October List

"The Rough Riders" and "Way of All Flesh" Included

SOME of the most important productions on the Paramount 1927-28 program will be released during October when 10 feature pictures will be sent to exhibitors. Among those listed for general release are "The Rough Riders," "The Way of All Flesh" and "Underworld."

The list follows:

"The Rough Riders," with a featured cast. Released October 1.

"The Way of All Flesh," with Emil Jannings starred. Released October 1.

"Figures Don't Lie," with Esther Ralston starred. Released October 8.

"Shootin' Irons," with a featured cast. Released October 8.

"Shanghai Bound," with Richard Dix starred. Released October 15.

"A Gentleman of Paris," with Adolphe Menjou starred. Released October 15.

"Jesse James," with Fred Thomson starred. Released October 22.

"Now We're in the Air," a Beery-Hatton vehicle. Released October 22.

"Underworld," with a featured cast. Released October 29.

"Woman on Trial," with Pola Negri starred. Released October 29.

Legionnaire's See New United Artists Picture

The members of the American Legion assembled in Paris foregathered at the Palais du Trocadero, Wednesday night, September 21, to see the first showing on any screen of "Two Arabian Knights," United Artists' post-war comedy featuring William Boyd. General Pershing and other high army officers attended.

Sheldon Directs "The Ghost Ship"

"The Ghost Ship," suggested by the Jack London story, "White and Yellow," is now in the course of filming by Tiffany Productions. This is the first of a series of four Jack London sea stories to be delivered by Tiffany for the new season.

The adaptation for the screen was made by E. Morton Hough and the scenario prepared by Ben Cohen and Ben Ali Newman. The picture is being directed by Forrest Sheldon under the personal supervision of Roy Fitz Roy.

The principal players include Dorothy Sebastian, Montagu Love, Tom Santchi, Ray Hallor, Pat Harmon, Eileen Percy, Bud Duncan, Blue Washington and Sojin.

Here we see "Dimples" Lido, a Continental beauty, whom Carl Laemmle, Jr., discovered, and who will come to America this Fall to act in Universal pictures. Mr. Laemmle, Sr., has been snapped with Junior and "Dimples" on the beach.

Universal Now Considering "Fallen Angels" As a Book

UNIVERSAL is seriously considering an entry into the publishing field in connection with the Arthur Somers Roche serial story "Fallen Angels," which recently appeared in chaptered form in the Red Book Magazine, and which is to be made into a Universal picture during the coming season. The Carl Laemmle organization is considering the acquisition of book publishing rights to the story, in order to launch an elaborate edition of the book simultaneously with the picture's release.

This move, if carried through by Universal, will be a distinct departure in the motion picture industry. Whether it presages a further incursion into the publishing field by the big film company is not known. The present day parallelism between the stage and the screen and between the screen and the literary world as regards stories, book rights and timed publication and release, is pointed out by Universal executives as ample reason for such a move.

Edward Montague, scenario editor for Universal, who arrived in New York from Los Angeles several days ago, ostensibly to confer with the home office officials and with literary sources regarding Universal's line-up of picture-rights for the 1928-1929 season, would not go into details concerning the "Fallen Angels" book, but admitted that the plan is under discussion. He stated that Charles Logue recently completed a splendid adaptation of the story, which was concluded in the September Red Book. It is also likely, he said, that Edward Laemmle will direct it.

The association of Logue and Laemmle as script adapter and director has been a fortunate one for Universal, resulting in such successes as "Cheating Cheaters," "The Thirteenth Juror," and "Held By the Law." Both are especially good when dealing with crook themes. "Fallen Angels" is of this type.

It is also reported that settings already are being put up at Universal City for the picturization of the Roche story, and that camerawork will begin in a few weeks.

Paul Leni Starts Direction of Hugo's "The Man Who Laughs"

Conrad Veidt is Cast as Gwynplaine on Screen

PAUL LENI, master of lights and shadows, whose first production for Universal, "The Cat and the Canary," is teaching new screen art to the makers of photoplays and bringing a new appreciation of the artistry of the screen to audiences from Coast to Coast, this week started production on what is promised as the most ambitious undertaking of Carl Laemmle's career, a screen version of "The Man Who Laughs," the immortal novel by Victor Hugo.

Carl Laemmle, who long has cherished the ambition to sponsor this picture, finally found in Paul Leni a director whom he believes will do the job right. In Conrad Veidt he believes he has found the man whose training, whose background and whose character-delineating ability assure a proper portrayal of that weird, pitiful figure of literature, the princeling whose face was mutilated into a sardonic, everlasting grimace.

Mary Philbin will play Dea, the blind heroine.

George Siegmann has the role of Hardquanonne, the man whose skilled knife disfigured the infant prince, and Torben Meyers, the Danish character star, has the role of a Comprachico, or child-seller.

Jack Holt in "The Tigress"

The plum which induced Jack Holt to ignore all the magnificent offers made him by other companies and sign up with Columbia Pictures, was made public today with the announcement that his first starring vehicle will be "The Tigress," a romantic love story set against the fiery and colorful background of the Spanish Sierra Nevadas.

As the swashbuckling Spanish nobleman, hero of "The Tigress," Mr. Holt will have a role entirely different not only from his past-year cowboy interpretations, but also from any of the varied characterizations he has given in his long career.

Columbia Signs Viola Dana

For the first time in years Viola Dana and her sister, Shirley Mason, will meet on the same lot when they report for work at the Columbia Pictures Studios, which have been home to Miss Mason for the last year.

Miss Dana's recent appearances have been in starring roles for FBO. She has been signed by Harry Cohn to appear in one of the eight specials listed with "The Perfect Thirty."

Jules Cowles, who occupies a niche of his own as a screen character artist, has the role of "Dinty Moore" in "Bringing Up Father," which Jack Conway is directing for Cosmopolitan and for M-G-M release. J. Farrell MacDonald is "Jiggs."

One-Fourth of Gotham 1927-28 Product Completed

With the completion last week of "Blondes by Choice," starring Claire Windsor under the direction of Hampton Del Ruth, one-quarter of Gotham's program for the current season is now completed.

This is exclusive of the two specials starring Mrs. Wallace Reid, the first of which, "The Satin Woman," was the initial release on the new season's schedule.

The second special production, "Hell Ship Bronson," will be started at the termination of Mrs. Reid's personal tour of the first run photoplay presentation theatres.

First Division Film, "Polly," Goes to Cutters

The latest James Ormont special to reach the hands of the film cutter is "Polly of the Movies," one of First Division Distributors 1927-1928 releases.

Scott Pembroke, who directed the first of the Ormont productions, "Ragtime," for First Division, hung up his megaphone late last week on "Polly of the Movies," as the last of the rushes were turned over to the editing and titling staff.

Rock Comes East

Joe Rock, head of production for Sterling Pictures, with headquarters in Hollywood, has arrived in New York for a short stay, during which time he will confer with Henry Ginsberg, president, and Irving L. Walenstein, West Coast representative, who has been in the East for the past three weeks, on future production plans for the 1927-28 season.

F. B. O. Shoots Legion In France for Film Special

FBO SENT A CORPS of cameramen to Paris on the Leviathan to take shots of the Legion convention, which will be utilized, in its entirety, in FBO's production, "A Legionnaire in Paris," now in process of filming.

Ernest Koening, FBO's representative in Paris, in charge of the shooting, had FBO cameramen stationed along the entire line of march on the Champs Elysee, and each of the 18,000 members of the American Legion, as well as General John F. Pershing, Marshal Ferdinand Foch, President Gaston Doumergue of France and Mayor James J. Walker of New York, participated in the scenes for the film. In addition to these scenes, shots were taken of the American Legion on board the Leviathan, at the point of debarkation at Havre, on the streets of Paris, in the Convention Hall, at the Follies Bergere, Comedie Francaise, and Zelies.

With thousands of newspapers blazing headlines like "Paris Acclaims Legion Parade," "300,000 Cheer Legion Parade," "Parade of Legion Thrills All Paris," an audience of many millions is anticipating the film in the United States, with all Europe equally eager to see it.

Louis Sarecky wrote the story, Jeff Moffitt prepared the treatment, while Arvid Gilstrom is handling the direction. Al Cooke and Kit Guard, comedians extraordinary, will enact the leading roles.

Hyatt Daab, director of publicity, advertising and exploitation at FBO, is preparing a gigantic publicity and exploitation campaign starting immediately.

Four Pictures Announced by Warners for October Release

FOUR PRODUCTIONS will be contributed by Warner Bros. to the motion picture output for October.

On October 8 exhibitors may set playdates for George Jessel's first starring picture on this year's schedule. This is "Sailor Izzy Murphy," a companion piece to the comedy, "Private Izzy Murphy," in which Jessel scored last season. "Sailor Izzy Murphy" was directed by Henry Lehrman from E. T. Lowe, Jr.'s story. Audrey Ferris, Warner Oland, Otto Lederer, John Miljan and Clara Horton are in the cast.

Dolores Costello's new starring picture, "The College Widow," is scheduled for October 15. Archie Mayo directed it from the celebrated story by George Ade. Miss Costello's supporting cast includes William Collier, Jr., Anders Randolf, Grace Gordon and Charles Hill Mailes.

October 22 is the day on which May McAvoy's next stellar production, "A Reno Divorce," will be released. Ralph Graves is the author and director of this picture and also appears in its cast as leading man to Miss McAvoy. Hedda Hopper, Robert Ober and William Demarest are also featured.

"A Dog of the Regiment," starring Rin-Tin-Tin, comes along on October 29. This picture will be of special interest to Rin-Tin-Tin fans, inasmuch as it is built around the wonder dog's own life story, particularly his heroic exploits during the Great War. Albert Howson wrote "A Dog of the Regiment" and Ross Lederman was its director. Tom Gallery, Dorothy Gulliver and John Peters play the supporting roles of greatest prominence.

His own worst opponent! The trick cameraman and William Demarest, Warner Bros. player, engaged in a conspiracy when this picture of Demarest in three poses was made, just to show you how to spend a quiet evening playing cards with yourself.

J. Farrell MacDonald, who needs no introduction to the patrons of any theatre, is "Jiggs" in "Bringing Up Father," the Cosmopolitan picture which Metro-Goldwyn-Mayer will release.

"Broadway Madness" for Release on October 1

Excellent Pictures Corporation's production starring Marguerite de la Motte and Donald Keith in the drama of a Gold-Digger from the Rialto, "Broadway Madness," is scheduled for release on October 1.

It will be followed on October 21 by the dramatic romance starring Gladys Hulette, Pat O'Malley and Rosemary Theby. The working title for this production has been "Bowery Rose." It may be the final title, though the producers are contemplating a change. This is the picture with the sumptuously magnificent fashion show.

Three weeks later the same producers will release "Back to Liberty." The cast includes George Walsh, Edmund Breese, Dorothy Hall and DeSacia Moores.

Start Filming "Night Life"

Tiffany Productions, Inc., announce that they have commenced the filming of their latest picture, "Night Life," under the direction of George Archainbaud, from the story by Albert Shelby Levino.

The cast includes Alice Day, John Harron, Eddie Gribbon, Walter Hiers, Lionel Braham, Kitty Barlow, Dawn O'Day, Mary Jane Irving, Audrew Sewell, Earl Metcalfe, Patricia Avery, Snitz Edwards, Violet Palmer and Lydia Yeamans Titus.

George Jessel, Warner Bros. star, creates many laughs at the expense of the navy in his new Warner Bros. picture, "Sailor Izzy Murphy."

Andreas de Segurola Cast For Role in M-G-M Film

Andreas de Segurola, for twelve years a star of the Metropolitan Opera in New York, and one of the greatest baritone-basses the world has ever known, has deserted music for the silent drama. The celebrated singer has been added to the cast of "Bringing Up Father," Cosmopolitan's filmization of the George McManus comic cartoons, to play the role of "The Count."

De Segurola won fame in Europe and created a furore when he joined the Metropolitan, singing in "Faust," "La Boheme," "Pagliacci," "The Barber of Seville" and others. With Enrico Caruso and Emmy Destinn, he appeared in the first performances of Puccini's "Girl of the Golden West," adapted from the Belasco drama, and produced at the Metropolitan.

Percy Marmont in Gotham Picture

Work is scheduled to start about October 15 on "The Fruit of Divorce," in which Percy Marmont will play the stellar role, according to an announcement from Sam Sax, president of Gotham.

"The Fruit of Divorce" is an original screen story by Leon De Costa, author of "Kosher Kitty Kelly," "The Blonde Sinner" and other screen and stage successes.

Cast in Spy Role

Josephine Norman has been placed in the role of a spy in Jetta Goudal's newest film, "The Forbidden Woman," directed by Paul Stein for Pathe-DeMille.

"The Jazz Singer," Warner Bros. Greatest Achievement, Completed

Thursday evening, October 6th, is announced by Warner Bros. as the date for the world premiere of Al Jolson in "The Jazz Singer," which will take place at the Warner Theatre at a top admission price of five dollars.

CALLED by the Warner Bros. the biggest achievement in the history of their business, "The Jazz Singer," starring Al Jolson, was finished this week after four months of work.

The last month of production was devoted to the making of the Vitaphone sequences.

The remainder of the time was consumed in shooting interiors at the Warner Studio in Hollywood and in allowing Director Alan Crosland to make a location trip to New York with several of the principals.

That the advent of "The Jazz Singer" will mark a very definite step forward in picture history is the belief of the four Warner brothers. It is the first feature length production to be made with Vitaphone sound.

"The Jazz Singer" is not a "talking picture." The Vitaphone has been introduced to present the climatic events in the story, the synagogue services and the Broadway first-night, when Mr. Jolson will be heard in half a dozen of his most celebrated song numbers. He is also heard in the synagogue scene, singing "Kol Nidre," and in this episode, also, Cantor Joseph Rosenblatt appears before the camera for the first time and sings, through the agency of the Vitaphone.

Sax Signs R. Wm. Neill To Direct Gotham Pictures

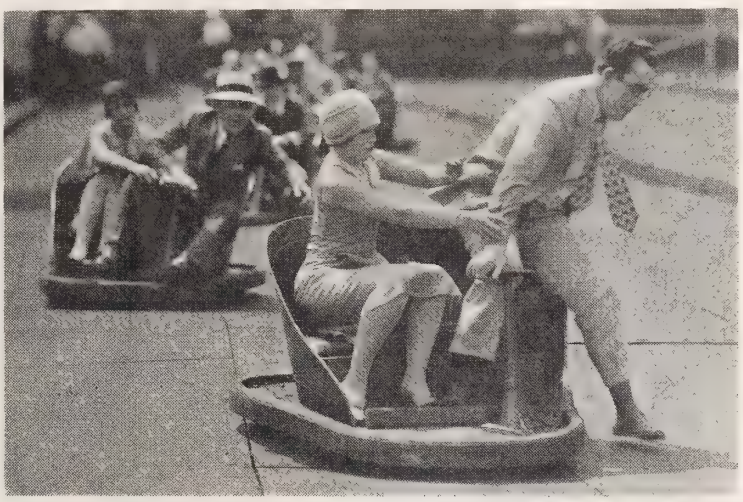
R. WILLIAM NEILL has been assigned by Sam Sax, Gotham president, to direct "The Fruit of Divorce," fifth of a series of twelve Gotham productions on this season's schedule.

Percy Marmont is expected to arrive shortly from England to confer with Sam Sax on the details of his next production, and another picture which he will make later in the season under the Gotham banner.

Production on "The Fruit of Divorce" is scheduled to get under way by October 15. This will be Mr. Neill's first directorial effort for Gotham. "The Fruit of Divorce" is an original screen story by Leon De Kosta, who turned out "The Blonde Sinner" and "Kosher Kitty Kelly."

Heerman Directing

Victor Heerman has started production on "Ladies Must Dress" for Fox. Virginia Valli, Lawrence Gray, Hallam Cooley and Nancy Carroll have the featured roles.



Harold Lloyd and his entire company are in New York City, shooting scenes for his newest Paramount picture. He is seen here in Luna Park, Coney Island, with Ann Christy, his new leading lady.

HAIL, THE CHIEF!
A real American Romeo will be seen when Warner Baxter, favorite film hero, enacts the role of "Allesandro," in "Ramona," Helen Hunt Jackson's story, with Dolores Del Rio in the title role. Edwin Carewe is directing this Inspiration picture for United Artists' release.

Monte Blue In Seattle For Greater Movie Season

Monte Blue, Warner Bros. star, was the chief attraction last week at the opening of the West Coast Greater Movie Season in Seattle. The star, who was vacationing in the North, went to Seattle to make a personal appearance on the stage of the Blue Mouse Theatre.

He was introduced by John Hamrick, manager of the house, and gave a twenty-minute talk. Later, to oblige several thousand fans who were waiting on the sidewalk to see him, he went outside for half an hour more, shaking hands and talking to the crowds.

Columbia Film Wins Chicago Critics

"The Swell-Head," Columbia's last release of the past season featuring Ralph Graves, Eugenia Gilbert, Johnnie Walker, Mary Carr, Tom Dugan and Mildred Harris drew enthusiastic comment from the Chicago critics, where it recently finished a successful week's run at the State Lake Theatre.

Stage Star Signed

Katherine Dale Owen, beautiful and blonde, who made her last stage appearance in New York in "The Play's the Thing," has been added to the cast of "The Wise Wife," directed by E. Mason Hopper for Pathe-DeMille.

Gala Opening Planned For "The Jazz Singer"

Among Little Pictures with the Big Punch

M-G-M Announces 8 Short Films for October

Metro-Goldwyn-Mayer's short feature program hits its full stride with a release schedule of eight short subjects for October.

On October 1 will be released the first of the Great Events series of six subjects, "The Flag." This is a color feature, the picturization of the Betsy Ross story of the origin of the American flag. The cast includes Francis X. Bushman, Enid Bennett, Johnnie Walker and Alice Calhoun. Direction is by Arthur Maude.

The second release scheduled for October 1, is the Hal Roach comedy starring Charley Chase, "The Lighter That Failed." Edna Marian appears in support of Chase. Direction is by James Parrott.

On October 8 will be released the fourth of the series of twenty-five UFA "Oddities," "Dog Days." A second subject scheduled for release on October 8 is the second of the series of ten All-Star comedies, "The Second Hundred Years." Featured in this comedy are Stan Laurel and Oliver Hardy, the new Hal Roach comedy team, supported by Jimmy Finlayson.

The release scheduled for October 15 is the second of the series of ten Max Davidson comedies being produced by Hal Roach. The title of this one is "The Call of the Cuckoo." In support of Davidson are Lillian Elliott and "Spec" O'Donnell.

The fifth of the series of UFA "Oddities," "Hidden Death Traps," will be released on October 22.

"Our Gang," Hal Roach's little rascals, bursts forth in "The Old Wallop," also on October 22.

On October 29 the Charley Chase comedy, "The Way of All Pants," will be released. This is the third of the series of ten Chase comedies which Roach is producing for M-G-M.

Big First Runs Book a Pathe

"Pieces of China," Pathe's unique film of the turbulent Orient, revealing intimate scenes of a great empire, has been booked by the Roxy in New York and the Metropolitan in Los Angeles.

This subject was produced by Isaac O. Upham, San Francisco business man and traveler who recently returned from his sixteenth trip to the country.

Supporting Dorothy

Glen Cavender, Henry Murdock and Al Thompson play the principal male roles opposite Dorothy Devore in her latest starring comedy for Educational titled, "Kilties."

This is the irrepressible George Davis, featured in the Educational-Mermaid comedy, "Seeing Stars," in which Davis seems to be funnier than ever before.

Heavy Bookings on First Horton Comedy 'No Publicity'

HOLLYWOOD Productions, producer of the six Edward Everett Horton two-reel comedies released by Paramount, reports exceptionally heavy bookings on the first of the series titled "No Publicity."

The Loew Circuit has booked this comedy for all of its theatres in New York, which, with playdates secure from independent houses, makes a total of 65 theatres which will screen this picture during the months of September and October. This constitutes a very good representative for the first of the Horton comedy series.

"No Publicity" has been sold quite extensively throughout this country and Canada according to Hollywood Productions, which reports an unusually heavy demand by exhibitors on all of the Horton releases.

Practically all of the Middle West and Southern territory has been booked solid and advices from Canada and the Northwest indicate additional prints will have to be made to supply the many day and date screenings arranged for theatres in those territories.

Ham Caps Climax

Lloyd Hamilton tries on twenty different sizes and styles of hats and caps during the action in "New Wrinkles," his latest starring vehicle for Educational, which is to be released soon. Hamilton's quest for a new hat that will fit his large head forms one of the most amusing sequences of the picture.

With George Davis

A remarkable array of beauties is used in "Seeing Stars," the new Educational - Mermaid Comedy, featuring George Davis. It is a laugh film depicting Davis as a young man who thinks he is funny enough to break into the movies. His adventures in a motion picture studio serve to introduce many of these pretty girls.

Expedition in Para

A wireless message received by S. Barret McCormick, editor of Pathe Review, reports the safe arrival in Para, Brazil, of the Dickey-Pathe Expedition which is on its way to the upper reaches of the Rio Negro in the interior of Brazil.

Two Leading Ladies

Two leading ladies appear opposite Al Thompson and Phil Dunham in the Educational-Cameo Comedy, "Eats for Two," in which they are co-featured. The two feminine beauties are Lucille Hutton and Derelys Perdue.

Miss Coffee's Task

Leonore Coffee did the screen adaptation of the stage play, "Chicago," for Cecil B. DeMille.

Paramount to Release 10 Short Films In October

Paramount will release ten short features during October, along with the usual issues of Paramount News. The list includes 4 two-reel Paramount-Christie comedies, 1 two-reel Paramount-Mintz novelty and 5 one-reel Paramount-Mintz cartoon comedies.

"Hot Papa," a Christie comedy featuring Jack Duffy, heads the list, being the October 1 release. Accompanying it is "Koko the Kop," an Inkwell Imps cartoon.

Then follows: "Oh, Mummy," a Christie comedy starring Jimmy Adams, and "Tired Wheels," a cartoon, which are slated for October 8 release.

"Fantasy," a Mintz two-reel novelty, and "Koko Explores," an Inkwell Imps number, released October 15.

"Wedding Wows," a Bobby Vernon-Christie comedy, and "Topsy Turvy" of the Krazy Kat series, released October 22.

The last releases for the month, on October 29, are "Scared Pink," a Christie comedy featuring Jack Duffy, and "Koko Chops Suey," an Inkwell Imps one-reel cartoon.

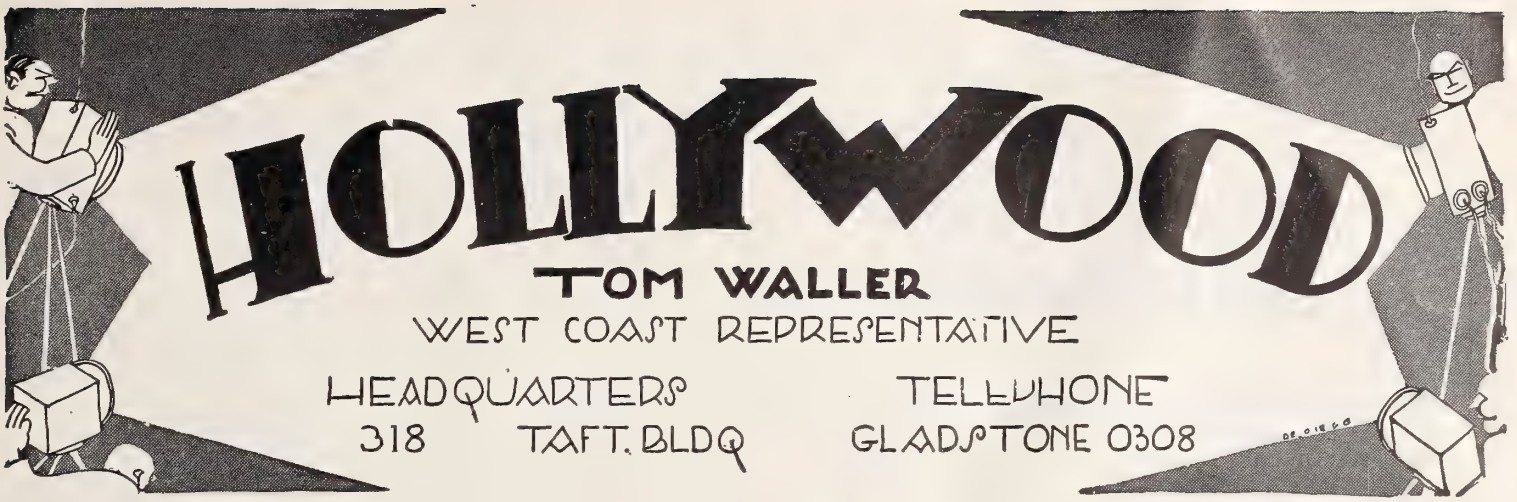
Pathe Announces List of Releases For October 9

The Hal Roach comedy, "Now I'll Tell One," starring Charley Chase, brings a full share of comedy to the Pathe short feature program for the week of October 9th. The programme also includes Topics of the Day Number 41; "All Bull and a Yard Wide," one of the Aesop's Film Fable releases; the seventh chapter of "Hawk of the Hills," current Patheserial; Pathe Review Number 41, and two issues of Pathe News.

Pathe Review Number 41 presents: "Sea Cats." An interesting insight into the gull haven at Kabura Island, Japan, government protected; "Serving Time," an intimate study of the great Metropolitan Tower clock, 46 stories "about street level," which furnishes accurate time to 1/16th the population of the U. S.; "Zoo Neckers," the giraffe in a neck to neck with the camera; "The Father of Icebergs," a crystal kingdom of fantastic forms.

Chase in the Air

Charley Chase promises to become a full-fledged aviator since entering on his newest Hal Roach comedy for M-G-M. In this story Charley takes to the air and has spent most of his time the past few weeks mastering the intricacies of loops and spins.



Shearer-Thalberg Nuptials

Norma Shearer, M-G-M star, will receive part of her mail, at least, addressed to Mrs. Irving Thalberg, after September 29th.

The announcement of the date of the wedding was made last week when the license was applied for.

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer, a brother executive of Thalberg's is to be best man. The marriage is to be solemnized at Thalberg's Santa Monica home. In the filing notice of intention, Miss Sheaerer gave her age as 23 and Thalberg as 28.

They are making no announcement as to where their honeymoon will be spent.

Distinguished Guests at Lindbergh Breakfast

During his Los Angeles visit, Col. Charles Lindbergh, trans-Atlantic flyer, was the guest of Marion Davies at breakfast at the Metro-Goldwyn-Mayer studio. Many prominent motion picture stars, producers and directors attended.

Among the breakfast guests were: Ramon Novarro, Ralph Forbes, Norma Shearer, Renee Adoree, Tim McCoy, Sally O'Neil, John Gilbert, Karl Dane, George K. Arthur, William Haines, Marceline Day, Bert Roach, Lon Chaney, Greta Garbo, Aileen Pringle, Lew Cody, King Vidor, Robert Z. Leonard, Monta Bell, John McCarthy, Sam Wood, Jack Conway, Clarence Brown, Louis B. Mayer, Irving Thalberg, Harry Rapf, Hunt Stromberg, Bernard Hyam, E. J. Mannix, William Randolph Hearst, Edward Hatrick, president of the M-G-M News Weekly and Victor Watson, a member of the Hearst newspaper organization.

Fineman Returns

B. P. Fineman, Paramount executive, has returned from a six-week vacation in Europe.

Turnbull Severs Paramount Bond; Goes to DeMille-Pathe

Distinguished Executive of P. F. L. Corp. to Stop Work When Present "Special" Is Completed at the Studio

By Tom Waller
West Coast Representative

IN THE WAKE of the resignation of Ralph Block, as editor-in-chief at the Paramount Studios, reports this week that Hector Turnbull will end a long executive affiliation with Paramount, including an important post in New York as well as one in the studio, caused no little surprise on the Famous "lot," as well as throughout Hollywood.

It was said on the "lot" that although Turnbull's present contract as a production supervisor expires on October 1, he will not leave the organization until the work of his present unit, "Gentlemen Prefer Blondes," is complete. Thus, Turnbull will not actually leave Famous until about six weeks from this writing.

Unconfirmed reports have it that Turnbull has practically culminated negotiations which will result in him having a supervisory berth at the DeMille studios.

No one, at this writing, it was said on the Paramount "lot," has been named to fill the job left open by Block.

HECTOR TURNBULL, one of the distinguished executives of the industry, long with Paramount; a production expert, and now supervising "Gentlemen Prefer Blondes," who will terminate his association with Paramount shortly and take a production berth with Cecil B. DeMille.

Josephine Lovett on Clarence Brown's Story

Josephine Lovett is to do the adaptation and continuity on Director Clarence Brown's next M-G-M production. Heretofore she has done treatments on stories directed exclusively by her husband, John S. Robertson.

Among the scripts turned out by Miss Lovett for her director-husband were: "Captain Salvation," "Annie Laurie," "The Road to Romance," "The Enchanted Cottage," "Classmates," "New Toys" and "Shore Leave."

Miss Astor Cast

Gertrude Astor has one of the featured roles in "The Cohens and the Kellys in Paris," now being made at Universal.

Schertzinger to Begin Work at Lasky Studios

Victor Schertzinger, former ace director for Fox, will begin work within the next few weeks on his first directorial effort for Paramount since leaving Fox about two months ago.

Although disappointment over his failure to go to New York last March, and take charge of Fox's Movietone is said to have led to the break with Fox, both Fox officials and Schertzinger maintain silence on this subject, the only statement on the Fox lot being that the matter simply "petered out."

Schertzinger is now scheduled to direct George Bancroft's first starring vehicle for Paramount.

During the two years that Schertzinger was with Fox, he made eight pictures, several of which were outstanding successes.

Max Is a Barber

Max Davidson, Hal Roach's character comedy star, is hard at work under the direction of Fred Guiol, on an opus of the tonsorial art. Max, as a barber and inventor of various weird hair tonics, promises much.

Emerson-Loos to Retire?

Anita Loos, author of "Gentlemen Prefer Blondes," and her distinguished husband and co-worker, John Emerson, are planning to retire to a life of ease with the completion of a book, a motion picture and a musical comedy on which they are now working.

This announcement was made just before they left Hollywood for New York.

Emerson has been president of the Actors' Equity Association since 1919, while Miss Loos has been writing scenarios since she was 14 years of age.

Hatton Resting

Raymond Hatton, Paramount comedian, is vacation at Silver Lake in the high Sierras.

Paramount Executive Goes Over o DeMille

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

PAUL SCHOFIELD
Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Ingenue
Telephone: Gladstone 7102

HARRY BEHN
Scenarios and Original Stories
Telephone: Glendale 7238

MARIE PREVOST
DE MILLE STAR
Now playing in
"ON TO RENO"
A James Cruze Prod.

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National Pictures

FRED NEWMEYER
Directing
Paramount Pictures

BARBARA BEDFORD
Free Lancing

MICHAEL CURTIZ
Director
Warner Bros.

Joseph Franklin Poland
Supervising Editor
Universal's
Feature Comedies

HERMAN RAYMAKER
Director
Warner Bros.

BILL CODY
Releasing Through
Pathe Exchange

WILLIAM A. SEITER
Directing
LAURA LA PLANTE
in
"Thanks for the Buggy Ride"

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Old Carbon Studio Lighting Plan Wanes; Incandescents Win

THE DAY of the old carbon lighting systems in movie studios is on the wane. The glaring carbons are eventually going to give way to the less incandescent bulbs, with which experiments have been attempted by practically all the larger studios.

At Universal, a picture started this week will find at least 70 per cent. of the lighting being done by incandescents, according to Frank Graves, head of the electrical department. This is Director Mel Brown's "Number 13 Washington Square."

From Graves we also learned that at least 50 per cent. of the lighting on Paul Leni's "The Man Who Laughs" will be provided by the incandescent bulbs.

The new lighting is much less expensive than the old, and easier on the eyes of the players. It will eliminate the huge cost now entailed at all the studios in the repair of the present arcs. The use of incandescents, exclusively, will mean the passing of the studio power houses, and will cut down the number of electricians necessary on a set.

In his experiments for Universal, Graves told *Moving Picture World,* the tests were all that could be asked for, and proved the practicability of the innovation. According to Graves, the best results were obtained by the use of super-speed film, although the panchromatic also showed excellently in the tests.

Orthochromatic film, generally used for interior shots under hot, glaring arc lights, throws reds on the screen as black, and blue colors appear as gray or even white.

New developments in photography and lighting promise to eliminate technical difficulties of the past.

Cameramen who have experimented with panchromatic film for interior work had some difficulty in calculating required light because the incandescent lamps have had to be re-inforced by the stronger Kleig arcs.

Hyper sensitive film requires less light and the present type of large incandescent bulbs can be used almost exclusively to illuminate sets.

Blake Wagner has proved several things by exhaustive tests at the First National studio.

"Sets can be lit naturally," he explained. "The regular globes in chandeliers, wall brackets and floor lights are almost enough for the whole room. Clusters of lights for the foreground, and a few stationary, are all one needs besides.

"And the yellow light doesn't blind the actors. They work easily and don't get Kleig eyes. They need less makeup. And it's cheaper with incandescents and hyper-sensitive stock."

Lloyd A. Jones, formerly of the U. S. Bureau of Standards, found that hyper-sensitive film used less than half the light needed for panchromatic film. Ordinary film needs more.

According to Wagner, George Barnes, of the Samuel Goldwyn organization, claims that he used but $2,000 of a $6,000 lighting budget by the use of incandescents with plain panchromatic film. Hyper-sensitive stock, he declared, would have cut this expense more than in half.

Popularization of the present perfected methods already means millions saved for producers in costs and thousands of dollars in salaries for actors and actresses formerly barred by technical problems.

Guess Who's Popped Up Out in Hollywood? Why—Edwin August!

EDWIN AUGUST, at one time one of the screen's most romantic figures, is back in Hollywood after a prolonged absence.

We ran into August in front of the FBO studio one afternoon on his way from a heart-to-heart talk with William LeBaron, studio head, on the subject of directing.

August, who directed and starred in more than a hundred pictures up to about ten years ago, is now anxious to grab a megaphone and again shout "camera" and "cut." For the last five years he has been in vaudeville, and specializing in writing stage sketches.

Since arriving in Hollywood he has been the guest of Noah Beery at the latter's ranch in Lankershim. When Beery was an unknown in pictures years ago, he harkened to the direction of August. Now, on the crest of success, Beery is the host of his former director.

Questioning August as to what picture he thought stood out in his mind as among his best, he unhesitatingly replied, "The Yellow Passport." In this he co-starred with Clara Kimball Young, Kitty Gordon, Carlyle Blackwell, Edna Wallace Hopper, Molly King, Anna Q. Nilsson and other well-known players who he directed in the past, recalled pleasant memories of the days when the movies were not shown in million dollar palaces.

A. Pantages Takes Lease of Hollywood's Forum

The Forum Theatre, hitherto an independent house with one of the largest seating capacities in Los Angeles, has been leased from the Mortgage Investment Company by Alexander Pantages. The Pantages policy of first run and vaudeville, and the weekly change, was inaugurated this week.

Under its former policy of presentations and indefinite runs, the Forum, during the last six months, had been admittedly a box office flop.

The Pantages lease on the house, it is said, is a short one, and its renewal, it was volunteered, will probably be determined by the success of the Pantages policy. Returns for the first week under the change were said to have been satisfactory.

Beery Denies Knowing Girl Accuser

Juanita Montanya, 19 years old, must have been reading of the massive fortunes to be made in Hollywood.

Anyhow, Juanita decided to make her million quickly, so she has brought suit against Wallace Beery, screen comedian, for $1,000,000, charging that he attacked her twice. Beery denies even knowing the girl.

She was questioned by Chief Deputy District Attorney Davis, but on the advice of her attorney refused to answer any questions, on the ground that they might tend to incriminate her, according to Davis.

Bebe's "Miss Jockey"

Bebe Daniels will be starred in "Miss Jockey" as her next Paramount production. Clarence Badger will direct from a treatment now being prepared by Lloyd Corrigan.

Miss Carol's Role

Sue Carol has a featured role in Universals' "The Cohens and the Kellys in Paris."

De Mille Studio Facilities Are Now Being Greatly Increased

JUST AN INKLING as to the tremendous amount of production fortifications, which new conditions under the merger are witnessing at the De Mille studios, was gleaned this week from a survey of some of the improvements on the lot.

In addition to the new stage, one of the largest in the film colony, four new double-barrelled projection rooms and seven new cutting rooms were being given the final touches this week.

This means that the projection rooms of the DeMille studios, within the next few weeks, will have more than doubled, reaching a total of seven, while the cutting rooms will be doubled, numbering fourteen in all.

Another change making way for markedly increased activities on the DeMille lot, is that accounting offices which were formerly housed in the main building, are now being moved to smaller buildings on the "lot."

The administrative building, we were told, will be used solely for the purpose of accommodating the executives.—T. W.

Resignation of Rowland Doubted in Studio Circles

NEW YORK rumors floating out to Burbank that Richard A. Rowland soon will relinquish his high executive post with First National in Manhattan, met a blank wall at the First National Studio.

Mr. Rowland's present contract we were informed, does not expire until June, 1928. An employee in an executive capacity told us that no intimation could be given at this time as to Mr. Rowland's future plans.

In other words, this latest batch of rumors may be regarded the same as the series circulated about Rowland in the past.

Webb to Direct "U" Picture

Millard Webb will direct the screen version of Earl Derr Biggers' Saturday evening Post story, "Honeymoon Flats," scheduled to go into production at Universal City in the near future, it was announced yesterday by Universal executives in New York City.

Webb, considered one of the leading farce comedy directors, directed Laura La Plante in "The Love Thrill," acclaimed by critics as one of her outstanding successes. He also handled the megaphone for several of Colleen Moore's best pictures.

Mervyn Le Roy Makes Hit with "First"

First National officials apparently are very well pleased with Mervyn Le Roy's first directorial accomplishment. The youthful director has but recently finished his first picture, "No Place to Go," and from the complimentary remarks heard around the "lot," we are led to believe that Mervyn has done a good job with his first assignment.

We learned during the last week that Le Roy was to direct Charles Murray and George Sidney in their next comedy, the title of which has not as yet been announced.

Silvers and Heller on Vitaphone Music

The Vitaphone score of "The Jazz Singer," starring Al Jolson with May McAvoy in the feminine lead, has now been synchronized to the picture on one of the large Vitaphone stages at the Warner Bros. studio.

Louis Silvers who directed the orchestras of Jolson's shows for the past five years, wrote the score and with Herman Heller, Vitaphone Orchestra Director, prepared the synchronization.

The score for this production will be played on the Vitaphone by a seventy piece symphony orchestra. This is in addition to the interpolated song numbers by Al Jolson which will be heard in the course of the film.

"The Jazz Singer" will have its world premiere at the Warner, next Thursday evening.

Mrs. Bushman to Sue For Back Alimony

Josephine Bushman, former wife of Francis X. Bushman, through her attorney, has announced that she will shortly file suit for $55,000 against the actor, charging that he is in arrears that much in alimony.

According to Milton Cohen, Mrs. Bushman's attorney, the suit will be filed as soon as he receives an exemplified copy of the divorce records from Maryland for inclusion in the complaint.

Lowell Sherman Signed

Lowell Sherman has been signed by M-G-M for a supporting role in "The Divine Woman," starring Greta Garbo. Lars Hanson has the male lead. Victor Seastrom will direct.

Splendid "Combo."

Wesley Ruggles is to direct Laura La Plante's next "Make Them Happy." This will be the third time this particular director-star combination has worked together at Universal.

M. P. World Staff Photo.

WHERE THE WILD WAVES ROAR—Members of the FBO company now on location at Catalina Island making "The Summer Hero." The pictures were taken by the World Graflex on Bill Wrigley's island that grew from a stick of chewing gum. The group photo shows director James Dugan with the megaphone, and on his left is Duke Kahanamoku, noted swimmer. Ray McCarey, assistant director, is to the Duke's left. In beach attire and the jaunty cap is Paula Howard, pretty screen ingenue, while the girl holding the megaphone is Duane Thompson, the leading lady. James Pierce, former all-American center from the University of Indiana, is also on location with the company.

Hollywood Visitors Seldom Win Glimpse of Great Stars

Studio Cafeterias Rarely, If Ever, Supply Those Hungry to See Their Screen Pets; Street Corners Are Best

By Tom Waller
West Coast Representative

IT TAKES A LOT of drag these days for the layman, or tourist as he is popularly termed in Hollywood, to crash the studio gate. So many wires have been pulled so often that during the last year, studios have banded together and increased the amount of influence necessary to gain admission, from a tape to a rope. And ropes here aren't so easy to grasp, even if the friend from back home goes to a friend established in these parts quite a while, with the idea of getting him to help make a vacation in Hollywood something to mull over in the years to come.

The average Hollywood tourist is the tourist of moderate means back home, who is out here to make a splurge in any local hostelry, advertised as economical and yet the place where the film folk pull off their shindigs. Because he decked himself out in the home-town store with clothes which he felt sure would fit in with the Hollywood landscape, the tourist stands out on said landscape just as conspicuously as would Miss Liberty, were she moved by Metro's lion-carrying plane, from New York Harbor to the boulevard.

And because the tourist of a few days or more figures that movie folk must wear golf socks of the same loud hue, he looks for loud golf socks in his first stroll down the boulevard, resulting in his vanity being more or less flattered by finding that the wearers of other loudly tinted wool and cotton goods are scanning his own with similar interest. But, although the socks meet with his home town visualization of Hollywood, yet the faces are not those which he viewed on the screen of his home-town theatre.

After the walk he trips back to the hotel for a ride in the big blue bus which passes the homes of famous stars, and then stops at one of the studio cafeterias for lunch. Now, he figures, he will see what he failed to see as the result of his first stroll down the boulevard.

The famous homes are passed, and yet rarely does he see the owners conspicuously perched on the lawns as the photographs depicted. If he gets a glimpse of a gardener at work during one of those blue bus tours, he is fortunate.

The studio cafeteria is reached. We will say that it is the one just outside the long wall which guards the Paramount lot. He enters. At last he is among Hollywood's own. There are men and women with paint on their faces in pink shirts and low-cut dresses. He settles down to drink in the atmosphere and to gape long and hard. He fails, however, to detect Adolphe Menjou, Wallace Beery, or any of that calibre in the cafeteria crowd.

If he is one of the few lucky tourists with the terrific amount of drag, he actually gets in back of the studio wall. Once on the lot in the place he pictured as so Bohemian, he wanders around under the careful escort of a guard from the publicity department. It is just his luck to be in the studio on the day when companies are on location or stars are not working. It is also just his luck to reach a set that is carefully boarded up and placarded, "Positively No Admission," and learn that his favorite stars are on the other side of the fence discreetly working in one of those glamorous love scenes.

Then the tourist's time in Hollywood is up. He will pack his bags, settle down in his train and tax his imagination for a story that will satisfy the neighbors back home. As for the facts about Hollywood—he has none. Yet he's got to have some kind of a story.

The interesting thing about this type of tourist is that he could have accomplished his Hollywood quest for star gazing, had he slowed down his pace when he first stepped upon the boulevard. Instead of scanning the attire and faces of the pedestrians, had he stopped at almost any street corner on the boulevard, this phase of his quest in Hollywood would have been accomplished.

As an illustration, the writer, while conversing with a friend on the corner of Hollywood Boulevard and Vine street, piped off Reginald Denny, Paul Stein and Adolphe Menjou rolling by in their respective vehicles, within a period of five minutes one afternoon shortly after three o'clock, this week.

The street corner angle would fit in with the tourist's plan of necessary economy. Instead of being more or less flat on the home bound train and taxing his imagination, he would still pocket the ducats which he had spent at the wrong time in the more expensive boulevard eating places, vainly searching and paying for a glimpse of that which rolls by with almost clock-like regularity on the street outside—free of charge!

MARTHA MATTOX, now appearing with Colleen Moore in "Ain't She Sweet?" a First National production. Miss Mattox recently completed a featured role with Gilda Gray in "The Devil Dancer" for Samuel Goldwyn.

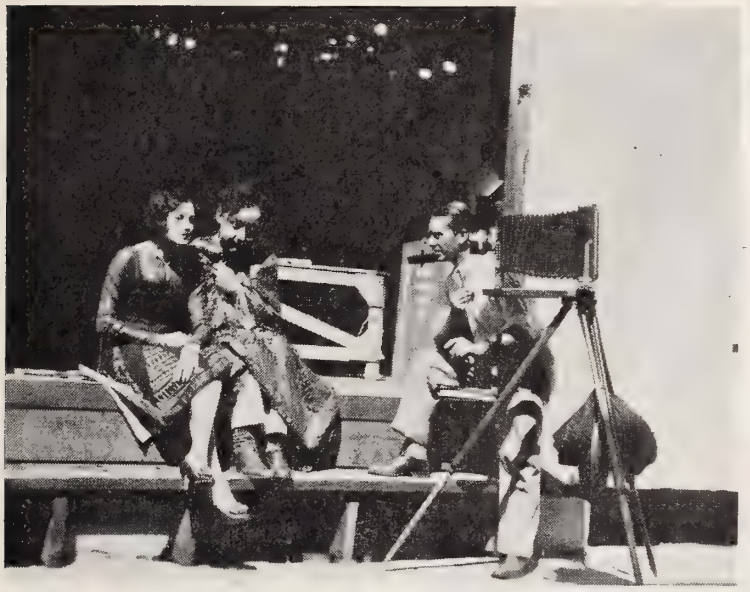
Let Him Have It

Harry Speer, the "Mike" of "Our Gang," tough as he may seem, still reserves the right to childhood ills, and is spending a day or two at home recuperating from a slight attack of la grippe.

M. P. World Staff Photo

EVEN PICTURE PEOPLE MUST EAT—Noon hour glimpses of the studio cafes at Universal City, and at the First National plant in Burbank, showing the boys and girls rushing for the midday chow. Sorry none of the stars are shown here putting away a slab of pie. But then stars usually like to dine inside and away from prying eyes.

Luncheon party at the Hal Roach studios, with Benjamin Shipman, business manager, as host, in honor of Count Felix Von Luckner, Germany's "Good Will Ambassador," and party. Back row, left to right: H. M. Walker, Vice-President Roach studios; Leo McCarey, supervising director; the Count and Countess Von Luckner; Joe Cobb, Jay Smith and Jackie Condon, of "Our Gang"; Captain Lauderbach; Ray Coffin, Director of Publicity; Warren Doane, general manager; James Parrott, Hal Yates, Anthony Mack and Frank Butler, directors. Lower row, left to right: Mr. Shipman; another member of the Count's party; Charlie Chase; Jean Darling; "Wheezer" and "Farina" of "Our Gang."



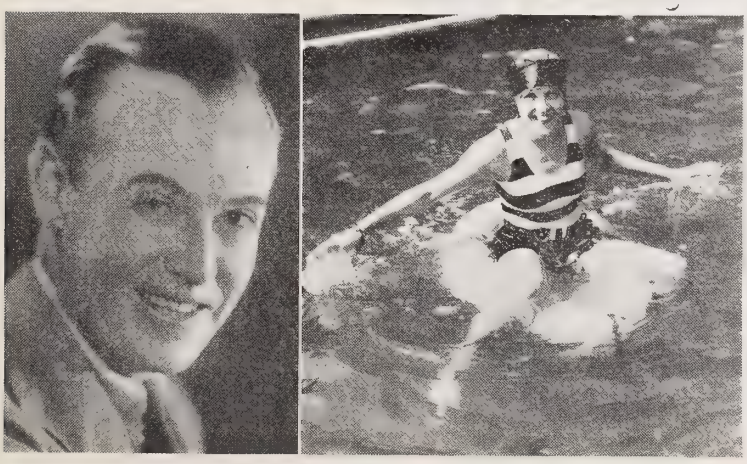
M. P. World Staff Photo.

ELMER FRYER, DeMille's artistic "still man," shoots an informal picture of Franklin Pangborn and Elinor Fair on the Metropolitan lot.

M. P. World Staff Photo.

EDNA CONWAY, under contract to Fox, provides an Ellis Island touch to John Ford's "Grandma Bernlie Learns Her Letters." Left to right: J. Kashuda, Miss Conway, Pat Rooney and Ruth Eddings.

Hollywood Doings Told In Pictures



NEAL BURNS, Christie comedy star, whose engagement to Joan Marquis, film actress, was announced last week. These photos show the blushing bride and groom to be. Burns has been under contract to Al Christie for the past thirteen years and is one of Hollywood's most prominent long distance bachelors.

M. P. World Staff Photo.

THE ARCHDUKE Leopold, of Austria, at Universal City, seems to be taking pictures seriously. The girls, left to right, are: Clara Morris, Dorothy McGowan, Ouida Willis and Peggy Gilmore.

Production Activities In West Coast Studios

First National
Universal
De Mille
Metro-Goldwyn-Mayer

By Tom Waller
West Coast Representative

First National

ONE NEW PICTURE is in production at First National in addition to those covered in this department of the September 10 issue. This is the latest Colleen Moore vehicle, at present being "shot" under the temporary title of "Ain't She Sweet?"

The story is by Gerald Duffy and has to do with a girl of the working class who owns a little lunch wagon on the East Side of New York, but has Fifth Avenue aspirations. She is an avid follower of the Sunday Supplements, and her ideas of high society are molded therefrom.

Finally she takes her savings of a few hundred dollars and invests it in glad rags and sallies forth to conquer the smart set. Under an assumed title of Duchess, she is taken into the bosom of society and rests there complacently until "the best people" find she was formerly a hot dog vender. Then the complications set in, as the medico would say, but everything comes out all right in the end. She marries a Duke and becomes a bona fide duchess.

Larry Kent plays the part of the duke, with Fritzi Ridgeway, Hallam Cooley and Gwen Lee in the other feature roles.

Marshall Neilan is directing under the personal supervision of John McCormick.

The pictures now in production, previously covered in *Moving Picture World* are:

"Louisiana," starring Billie Dove, with Gilbert Roland and Noah Beery featured and George Fitzmaurice directing.

"The Valley of the Giants," in which Milton Sills is starred, supported by Doris Kenyon and Arthur Stone, with Charles Brabin directing;

"Helen of Troy," which will finish in about a week, with Maria Corda, Lewis Stone, Ricardo Cortez, George Fawcett and Mario Carillo in the cast;

"The Shepherd of the Hills," featuring Alec B. Francis, which company is still on location in Utah;

"Man Crazy," with Jack Mulhall and Dorothy Mackaill; "The Gorilla," co-featuring Charlie Murray and Fred Kelcey, and "The Texas Steer," starring Will Rogers.

Johnny Hines has completed "Home Made," which is now in the cutting room.

Universal

REGINALD DENNY in "Use Your Feet" and "The Cohens and Kellys in Paris," with an all-star cast, are the two new pictures under way at Universal. "The Symphony," starring Jean Hersholt, is the third picture in production, and this should be completed within a short space of time.

The Denny picture has a prize ring background, and Universal City at the present writing abounds in gentlemen of the cauliflower ear industry, conscripted to lend color to the fight sequences. A gymnasium has been installed on one of the sets, and the odor of resin greets the visitor's nostrils on stumbling onto the "set."

Fred Newmeyer, who directed Harold Lloyd in a number of the latter's biggest box-office successes, is wielding the megaphone on the Denny picture. The story is an original and shows the popular Denny in the type of role that first brought him national screen recognition. Earl Snell did the continuity.

Barbara Worth has the feminine lead and Mary Carr, Hayden Stevenson and Gertrude Howard have the other supporting roles.

William Beaudine is directing "The Cohens and Kellys in Paris." It is a sequel to "The Cohens and Kellys" made a few years ago and with the players gathered for the cast it should turn out to be an exceptionally fine picture in regards to comedy.

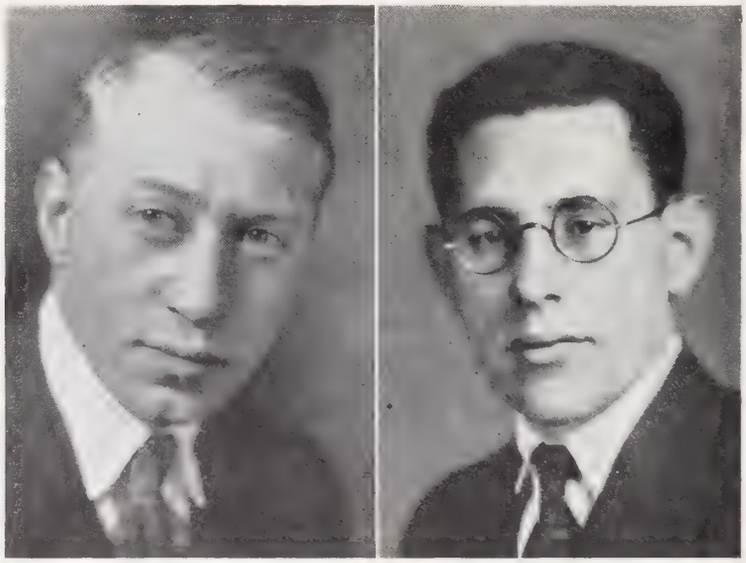
J. Farrell Macdonald, George Sidney, Vera Gordon, Kate Price, Gertrude Astor and Sue Carol have the featured roles. The first five named need no introduction. Miss Carol is a newcomer who will bear watching. She has been loaned to Universal by Douglas MacLean, to whom she is under a long term contract. Al Cohn did both the original story and the continuity.

In reference to "The Symphony" *Moving Picture World* went into detail on this production in the issue of September 10. It is the story of a German composer, who turns out a musical masterpiece but finds himself unable to obtain a hearing for his work. His daughter, played by Marian Nixon, finally prevails upon the conductor of a celebrated concert orchestra to play her father's symphony on an occasion when the father is in the audience.

From that point on he is famous, as the story goes. F. Harmon Weight, who has been directing for some years, may have his biggest picture in "The Symphony."

George Lewis, Roscoe Karns, Andrew Arbuckle and Patricia Garon are in the supporting cast.

Svende Gade is the author of the story and Charles Kenyon did the continuity.



HELPING OUT—B. P. Schulberg, Paramount-Famous-Lasky associate producer, and Sol Wurtzel, Fox studio head, prominent motion picture executives who have pledged their support to the Community Chest Drive this year. Other screen executives who joined with Schulberg and Wurtzel in promising their support in the drive were: John Waldron, William Sistrom, Ben Getz, A. L. Rockett, L. M. Goodstaet, Warren Doane, Henry Henigson, Daryl Zanuck, Harry Rapf, Michael Levee, E. H. Allen, J. Boyce Smith, Morris Small and Maitland Rice.

De Mille

WITH eight pictures in the cutting room and four in the course of preparation, the *World* this week found three pictures before the camera on the DeMille lot.

"Chicago," from the stage play of the same title, was one of these to get underway before the camera. The lineup of players include Phyllis Haver, Victor Varconi, T. Roy Barnes, Robert Edeson, May Robeson, Virginia Bradford, Warner Richmond and

(Continued on opposite page)

GEORGE NICHOLLS

George Nicholls, well-known screen actor, whose recent death shocked Hollywood film circles, was laid to rest at Forest Lawn Cemetery during the last week.

Nicholls leaves a widow, Mary Viola Nicholls, and a son, George Nicholls, Jr., a film editor. He was 62 years old.

Mr. Nicholls was influential in the success of many of the present day stars and directed Charlie Chaplin's first eight pictures. He came to Los Angeles fourteen years ago with D. W. Griffith.

His last two pictures were "White Gold," for De Mille, and an important characterization in Von Stroheim's, "The Wedding March."

A complete story of the life of Mr. Nicholls was carried in the March 5th issue of Moving Picture World.

Gliese Sues Fox for $100,000

At the Fox studio, a denial was made that Rochus Gliese, German artist's name, was omitted in publicity and credit for the "sets" on "Sunrise" given to another individual.

Gliese this past week brought suit against the Fox Film Company for $100,000, charging that his contract provided that his name appear in publicity notices and in the picture as art director. But, he asserts, his name was omitted. He further asserts that a daily trade journal credited Rudolf Scharff, another German, with designing some of the sets in the picture.

At the studio, Gliese's action is considered a bid for some free publicity, and little interest is being evinced in his action.

Ruby McCoy in "U" Comedy

Production has just been completed at the Stern Brothers studio on "The Bellboy's Belle," the latest and by far the most ambitious of the "Let George Do It" two-reelers starring Sid Saylor. Directed by Samuel Newfield, it is the first picture in which Ruby McCoy, titian-haired Hollylwood beauty, has played in. Miss McCoy was the cigarette girl in the Montmartre Cafe in Hollywood.

"Big Boy"—His War

An elaborate network of trenches, dugouts and shell holes serves as a background for the war scenes in "She's a Boy," the first starring vehicle for "Big Boy" in the new series of eight comedies he is making for Educational this season. The baby star is pictured as a little French war orphan in this comedy.

Studio Row

Edith Roberts is back in **Hollywood** from the **Fiji Islands** where she co-starred with **Edmund Burns** in a picture. **Burns** is now enroute from **Seattle** and will arrive home shortly.

* * *

F. W. Murnau, Fox director, is due back today in **Hollywood** from his European jaunt on October 15, according to a wire received at the Fox studio from **Winfield R. Sheehan,** vice president of **Fox Films,** now in New York. **Murnau** is to direct **"The Four Devils"** from the novel by **Herman Bank,** as his next effort.

* * *

George Fawcett is to return to the speaking stage following the completion of his current screen role in **"The Valley of the Giants"** for **First National,** according to an announcement.

* * *

"The Cock-Eyed World," a sequel to **"What Price Glory,"** with the same cast, will go into production at the **Fox** studio about December 1st. The sequel will show **Victor McLaglen** and **Edmund Lowe,** the two soldiers, back in civvies and wrestling with business.

* * *

Georgia Hale has the feminine lead opposite **Hoot Gibson in** the **Universal-Jewel** production, **"Western Suffragettes." Joe Rickson, Rose Gore, Howard Truesdale, Heine Conklin, George Ovey, Nora Cecil** and **Dan Crimmins** are also in the cast.

* * *

Glenn Tryon's second comedy for **Universal, "The Flying Nut"** is reputed to be a knockout, if we are to take the word of individuals that have seen it in the projection room. **William James Craft** directed the picture with **Patsy Ruth Miller** in the feminine lead.

* * *

Production is well under way at the **Fox** studio on **"Come to My House,"** starring **Olive Borden. Alfred Green** is directing and the supporting cast includes **Antonio Moreno, Doris Lloyd, Richard Maitland, Ben Bard** and **Cornelius Keefe.**

* * *

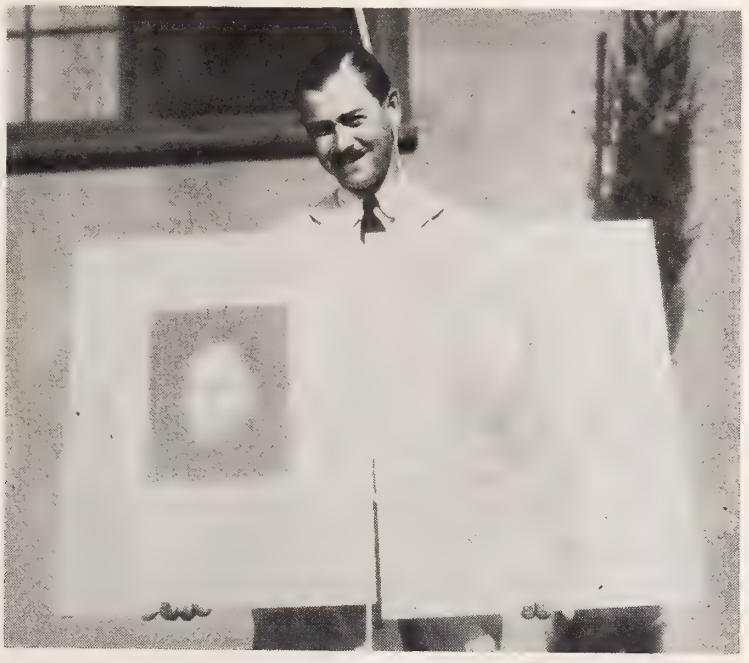
May McAvoy has started on her next production for **Warner Brothers** with **Conrad Nagel** in the male lead.

* * *

Richard Wallace has signed a new one-year contract to direct for **Asher, Small and Rogers,** who release through **First National.**

* * *

Albert Conti and **Bertram Marburgh** have been added to the cast of **United Artists, "Garden of Eden,"** starring **Corinne Griffith.**



M. P. World Staff Photo

MAX MUNN AUTREY—Portrait photographer at the Fox studio, holding two of his studies, which were entered at the showing held at the Ambassador in conjunction with the convention of the Pacific International Photographers. Autrey was one of the blue ribbon winners. The large head (left) is a study of George O'Brien. This likeness brought forth considerable commendation from the judges.

PRODUCTION ACTIVITIES

(Continued from opposite page)

Clarence Burton. Frank Urson is directing. According to present plans, the entire picture will be shot within studio boundaries. The actual shooting is not expected to take over a period of five weeks.

Within the same time, shooting on "The Leopard Lady," a circus story laid in Vienna, is expected to be completed. This production was started before the cameras last week. Jacqueline Logan, as previously reported in this department, was quite suddenly substituted for Jetta Goudal in the leading role. A short time thereafter, news of the severence of contractual relations between DeMille and Miss Goudal were substantiated at the studio. The other players are Robert Armstrong and Allan Hale. Rupert Julian is directing. The theme is based on an original story by Buelah Marie Dix.

"My Friend From India" began its third week before the cameras on a set in the Metropolitan studios this week. It is figured that shooting on this picture, Franklin Pangborn's first starring vehicle, will be completed within two weeks.

Metro-Goldwyn Mayer

ON THE Metro-Goldwyn-Mayer lot this week, seven pictures were shooting. Of this number, five have already been reported in this department as having been in the shooting stage three weeks ago.

The two pictures which were started before the camera this week are "Dogs of War," which Stewart Patten is directing, with Flash, the police dog, Ralph Forbes and Marceline Day; and an untitled story dealing with a medaevial romance, which Harry Beaumont is directing, and in which Ramon Novarro and Renee Adoree are co-starred.

John Stahl is scheduled to complete camera work on "In Old Kentucky" this week. "Wyoming," with Tim McCoy, is now shooting some exteriors, and camera work will be completed on this within two weeks from this writing.

"West Point," William Haines' latest starring vehicle, has four weeks more of camera work to go.

Glazer Signed

Benjamin Glazer, screen writer, has been signed by John McCormick, First National producer, to assist in the preparation of future Colleen Moore starring stories.

"What Will the Harvest Be?"

Preference Booking

PRESENTLY the Federal Trade Commission will hold a conference with representatives of various lines in the industry looking to clarification of the situation and the production of a code of practise.

This is the direct outgrowth of the recent finding of the Commission to the effect that "block booking" as observed by Paramount was illegal and must be abandoned. Upon being shown that this is now the common trade practice, the Commission decided to go into this—and other matters—more fully.

As to the outcome of the conference, only one thing seems to be assured. Block booking will not emerge from the conference under that title. There is no reason, however, to assume that booking an entire product will be entirely forbidden. It is to be questioned whether such a procedure would be either desirable or advantageous.

The equivalent of block booking exists in many other lines. Some clothing manufacturers require of the retailer that their entire line be stocked. The retailer cannot purchase one or two models. He must carry the entire line. The same idea holds true in many other lines. The retailer is not compelled to take anything, but he must take all or nothing.

Many exhibitors approve block booking. They want to be assured of a supply of programs. They figure they can get it at a better price if they buy in one transaction. If block booking were abolished, they still would desire to follow this practise.

Others feel they would like to pick and choose. This is good business policy if it accords with the policy of the house.

But the trouble is that these latter exhibitors want to purchase their selected films at a pro rata price. If there are forty films in the block, they want their selections at one fortieth of that price.

That is not such good business practise. Selected quality is never offered at run-of-mill price. The man who buys six five cent cigars for a quarter does not expect to get one for four and one-sixth cents. He knows the extra cigar is the concession to his block buying.

It would seem to be fair and equitable practise if the distributing companies were permitted to offer their product in bulk or as the single unit, but to be permitted to give the preference and protection to the block buyer. To insist upon individual sales for each title would be to get entirely out of step with modern business methods.

Doubtless block booking has its abuses, and these may be abated, but bulk selling is too common to be abolished by fiat, nor can the retail buyer expect the benefit of the wholesale concessions.

This Week and Next

New York First Nighters Are Unintelligent Spoiling Effects With Ill-Timed Applause

One Woman Guest at "Sunrise" Opening Spent Her Time Knitting on a Sweater

Lawrence Stallings Can Please His Public Only by Making a Bigamous Marriage

Smaller, But Brighter, Letters For Signs Is Howard Dietz's Latest Broadway Idea

OH well, the Championship remains in the Industry. Both contestants have been leading men, and probably will be again.

THE result might have been anticipated. It takes nine tailors to make a man, and Jack has only Estelle.

NEW YORK first night audiences are distinctly yap. They applaud at the wrong times and yell at everything from the title to the tailpiece. It's annoying to the non-yaps.

AT "Sunrise" the other evening they burst into applause at each fresh scene of the Movietone, and it was impossible to hear the opening of the fine work of the Vatican Choir.

IT'S bad enough to have to listen to them in a silent picture, but they might lay off Movietone and give it a proper chance.

THE only thing we never have heard applauded is the license tag of the state censorship. That runs in silence.

SOME night we shall give a rah-rah-rah for the license tag. Might as well make it unanimous. It might make them more kindly.

NOT a single black shirt at the Mussolini demonstration! Some good advertiser lost a fine chance to get in the limelight by wearing a black shirt with his soup and fish.

ONE woman hardly took her eyes from the screen and yet she knitted on a sweater from overture to the last fade out. She never dropped stitch or missed a scene.

ONE newspaper critic wrote that there were few dry eyes at the premier of "The Student Prince."

THE eyes may have it, but there were scores of dry throats when the students began to lap up the lager.

GORDON WHITE, of Eduactional, is bragging about a new 10½ pound son. A ten pounder is a feature; not a two reeler.

ALLA NAZIMOVA intimates that she is through with the detestable pictures. Which makes it unanimous.

NOW Fox has made a Movietown record of a fashion revue. We know some colors are pretty loud, but we didn't realize they would record.

THE Exhibitor's Herald doesn't like Chicago's new Cuckoo theatre and suggests that the only way to break even is to drink a cup of free coffee and pocket two packs of free cigarettes. It will be a good trick if any one does it, but even a Chicago gunman has his limitations.

ANYHOW we might as well get used to them. They are growing increasingly popular—and profitable.

AT that "Potemkin" wasn't such a knockout at the Cameo last week. There were plenty of vacant seats to be had when other houses were overflowing.

HAVING come to the limit of height in electric sign letters, Howard Dietz is making them brighter, if not bigger. "The Student Prince" sign uses mirror reflectors.

WONDER what happened to the printer who spelled it "Hair Apparent" in the house program of "The Student Prince" the opening night.

MAJOR BOWE'S staff at the Capitol is doing some exceptionally good press work for the contemplated program changes. It is making the grade in the dailies, which is the real test.

LAWRENCE STALLINGS is going to write a sequel to "What Price Glory." He has our sympathy. Sequels never seem to click. Each person has his own idea as to how it should end, and no two ideas are precisely alike. At best you can please only a handful.

ONCE we wrote a sequel to a story done for a small magazine. Hundreds of subscribers wrote in asking for it. And when they got it, ten times as many wrote to say it was disappointing.

IN the present instance, the only way to please the majority would be to have the heroine commit bigamy by marrying both "Quirt" and "Flagg." Nothing short of this will suffice—and maybe that won't.

THERE seems to be a well founded rumor that Leo, the M-G-M trademark lion, plans to take out a life membership in the "Ship by truck" movement.

IT is evident that Leo had not read about Lindenbergh. He refused to make the trip on one ham sandwich.

A COUPLE of weeks ago we called Jay Emanuel the Lon Chaney of the Film Boards of Trade, because he could play a double role. Jay writes that a lot of his friends think it was because we kidded his photograph. Lon is no beauty, either.

AS a matter of fact Jay is not homely. He just doesn't screen well. That's why he is in the exchange business instead of Hollywood.

JOSEPH P. KENNEDY and Sylvester Z. Poli having made their weekly denials, everything is set for next week.

Epes W. Sargent.

by the way

Coming Film Trade Conference Offers Independent Exhibitors Notable Opportunity If Delegates Are Properly Chosen

Block Booking and Contract Considerations Of Minor Importance, When Compared With Questions of Non-Theatrical Competition and Narrowing Sources of Future Film Supply

Federal Commissioners Should Give These Problems More Than Passing Consideration

Court Fully Vindicates Louis B. Mayer

THE exhibitors of this country are to have the opportunity of their lives at the coming Federal Trade Practice Hearing to be held at the Bar Association, New York City, on October 10, and they should exercise the utmost care in selecting their representatives to this meeting with the Federal Trade Commission.

•

PRESIDENT R. F. Woodhull of the M. P. T. O. A. stressed this fact importantly in his address to the Pennsylvania exhibitors in Philadelphia last week and it cannot be emphasized too strongly, that this meeting is apt to be quite the most momentous in its future influence upon all phases of motion picture industrial activity that has ever been held.

•

IN effect, the United States Government has invited the film industry to come to a friendly round table conference, where differences may be ironed out, trade practices formulated and a definite code of ethics established under the conditions of which all future relationships between the component parts of the industry shall be conducted.

•

UPON the decisions made and the rulings defined by this conference between the Federal Trade Commission and the representatives of the producers, distributors and exhibitors, much will develop that affects the well-being of all and it behooves the exhibitors to look well to the fitness and abilities of those who are to represent them, for neither the Hays organization nor the Government will help them later, once the standard procedure has been established with their own approval.

•

IN the broadest sense this is an opportunity for the industry to write its own "Bill of Rights" and if the exhibitors fail to have their proper share in shaping it, theirs will be the responsibility, and no one else's.

•

THOUGH it may be heresy to say it here, as the writer sees it, the main problems of the exhibitor today and for the future are not "block booking' or certain of the clauses in the Standard Exhibition Contract, but rather the questions of being assured an adequate and satisfactory supply of product and some solution of the unfair and uneconomic competition of the non-theatrical field.

•

IN both the former there are doubtless now and then abuses and occasions when one party endeavors to take advantage of another, but practically all of these differences may be settled by arbitration or by a man-to-man conversation, and too much time should not be spent discussing them, either by the Federal Trade Commission, the exhibitors, themselves, or the rest of the industry.

•

THE question of competition by churches, schools and others in the non-theatrical field, which is most serious in many sections and daily grows more menacing to the theatre man, should receive the most careful consideration by the Conference.

•

IT presents many complexities and grave problems, involving constitutional, as well as economic aspects, and the conferees will do well, if they do nothing else, than arrive at a satisfactory solution of this baneful condition, which is of prime importance to every large and small exhibitor.

WHILE not at the moment so pressing, the question of the independent exhibitor's future film supply is one that cannot be lightly dismissed from discussion at this meeting.

•

THIS year and next, doubtless, the showman with one or two or three houses of moderate size, will probably have an ample selection of film, but after that what is the probability that he will be able to exercise any option at all as to the character or quality of the pictures he shows his patrons?

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IT is worth noting that at this coming conference there will be practically no truly "independent" producer represented, the few who still are described by that name being so merely by sufferance from their greater competitors.

•

THE tendency of the big theatre-owning-producer-distributors to merge still further, indicates that the day is not far off when there will be practically only three or four big groups from whom the individual showman will be able to secure his screen material.

•

IT is easy enough to scoff and say this cannot happen, but the same thing was said about "prohibition" till we found that it was with us, and the position of the exhibitor, should this condition be brought about, as there now are many evidences it shortly may be, will by no means be a comfortable one.

•

HE will have the alternative of accepting the pictures his bigger competitors choose to give him, at the prices that they figure his theatre will stand, which probably will be considerably above his own valuation—or of closing his house.

•

EITHER way the prospect is not very attractive, and in justice to the exhibitors, generally, this is a subject which should receive more than a passing examination by the Federal Trade Commissioners and will if the exhibitor delegates are properly foresighted and on their jobs.

•

THE vindication and complete exoneration of Louis B. Mayer by the Los Angeles courts, in connection with the Julian oil stock scandal, will be welcome news to many of his friends, who at no time have had any doubt of his entire innocence and absence of any intent to commit even a technical violation of the law.

•

IN addition to exonerating Mr. Mayer from all blame, the court also took occasion to declare that his regrettable experience was entirely due to his unselfish efforts to do what he could to save the Julian Company from the crash which later proved inevitable, in his desire to protect his friends.

•

THAT'S about the way we sized it up, when we first heard about it.

Merritt Crawford

WHAT impressed the audience most at the opening of Fox's "Sunrise" at the Times Square Theatre last Friday, was not so much the fine picture made by Fred W. Murnau, nor the excellent work of George O'Brien and Janet Gaynor, who shared the stellar honors, as it was the Movietone accompaniment for the picture and the Movietone scenes, taken in Italy under the supervision of Winfield R. Sheehan, which preceded the main feature.

The audience saw and heard, as if they were there upon the stage before them, the superb Vatican choir of sixty or seventy voices in the various views of the Vatican, the marching Fascisti, singing their patriotic songs, the Bersaglieri, those crack Italian troops who constitute Mussolini's personal guard, passing in review with their bands playing, and then the

great Premier, himself, speaking in English and Italian, exactly as if he was actually in the theatre.

The perfection of the synchronization of sound and picture has at last been attained and hereafter anyone who doubts the future of this form of entertainment must be classified with those who thought that the "movie" was only a passing amusement for children and folks of inferior mental capacity.

Similarly, the Movietone accompaniment to "Sunrise," which included the entire orchestration and stage effects, was so perfect that it amazed as well as delighted the audience. The exhibitor's musical problems will be simple, once this device is generally adopted and this doesn't mean—maybe.

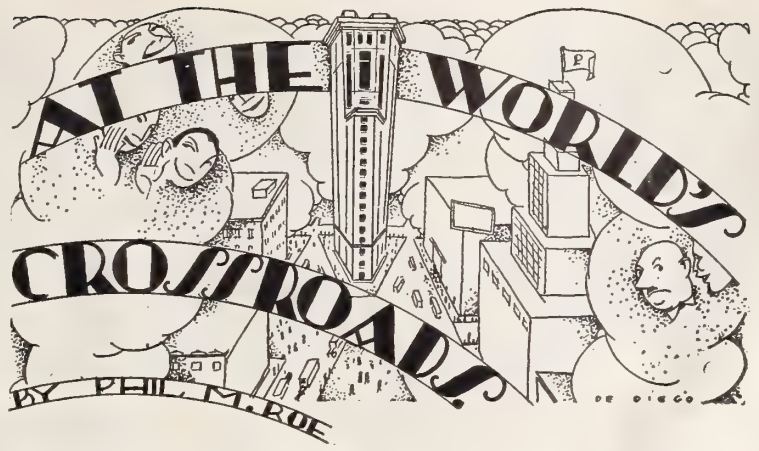
*

CELEBRATION of "Eberhardt Day" by the A. M. P. A. last week was marked by the presentation of a bronze lion to Walter Eberhardt, retiring president of the organization, who was the guest of honor.

Walter wishes it clearly understood that this lion is in no way connected with Howard Dietz's pet and that he is not responsible for any publicity which the lion family has received lately. Walter declares that First National publicity takes up all his time and his lion is going to stay at 383 Madison avenue.

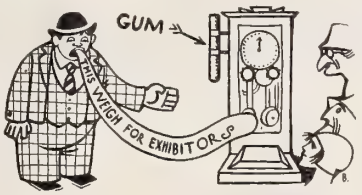
*

ANOTHER "Big Boy" in the Educational family, is the caption of a postcard which Gordon White is sending ot, announcing the safe arrival of Gordon S. White, Jr., ringside weight, 10½ lbs., on September 15. Attaboy, Gordon!



LITTLE Priscilla Moran's picture "Hungry Arms," is to be renamed "No Babies Wanted" and will be released by Dr. W. E. Shallenberger through Plaza Pictures, Inc. This is the child star who won so much attention among the screen colony in Hollywood, where many grown-up stars, among them Mary Pickford, wished to adopt this wonderful little actress waif, whose own life-story is as tragic and bizarre as any that has ever been screened. "No Babies Wanted" is said to be unique in its heart appeal and is surefire box office, with little Priscilla as the central figure, supported by a well known cast.

RIN-TIN-TIN, Warner Bros. famous dog star, is the hero of two books just put out by the Whitman Publishing Co. which are designed for children. One of them is entitled, "Little Folks' Story of Rin-Tin-Tin," and the other, "The Story of Rin-Tin-Tin, the Marvelous and Amazing Dog of the Movies." The books will be handled by the chain stores all over the country and should make good advertising tie-ups for exhibitors playing Rin-Tin-Tin's pictures.



THE weigh of all flesh is brought forcibly to the attention of those who frequent the neighborhood of 48th Street and Seventh Avenue these days. Howard Reichenbach, Harry's younger and only less famous brother, is now the movie representative of the Peerless Weighing Machine, a penny-in-the-slot automatic device, which also sells gum to the unwary, and he is busy making deals with exhibitors to put it in their lobbies. Business and Howard's ballyhoo are both good and at least fifty per cent of the showmen heading for 729 now know their poundage to an ounce from the machine in front of the drug store on the corner. Most of them weigh more coming, than going.

WHILE the good folk of Kearney, Mo., are planning to erect a monument to the late Jesse James, Warren Nolan, of Vic Shapiro's staff at United Artists, and Owen P. White have written the story of the life of this noted philanthropist, which will appear serially in Collier's weekly in October. Warren evidently is getting his hand in so that one of these days he will be able to write the inside story of the motion picture. As some one once said: "Jesse James in his palmiest days would look like a two spot alongside of most of the film industry's ordinary, everyday 'philanthropists,' when it comes to the old army game."

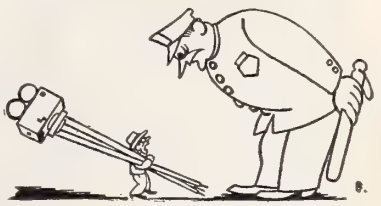
THE Trade Conference at the Bar Association, October 10 ought to open up, among other things, considerable discussion on the desirability of a neutral distributor for film. Only in this way can the bona fide independent producer have a chance to exist, while if the present concentration of producing and distributing interests with the big theatres continues, there will come a time when the smaller showman will have to take the pictures allotted him by the big fellows or close up. For there will be no other pictures that he can get.

A lot of exhibitors say that this time has already arrived.

*

BEN B. HAMPTON, once president of the General Film Co. and a well known producer, is writing a series of articles entitled "The Romance of the Movies," which will begin with the December number of Motion Picture Magazine and continue several months. In the forthcoming November issue, Mr. Hampton has an article called "The Battle of the Bankrolls," which sets forth the competitive conditions now existing between the big producers in endeavoring to make "bigger and better" pictures. Hot stuff!

COLONEL JASPER EWING BRADY hopes that he may be able to write a real life of Marcus Loew, which would give a more intimate and accurate picture of the dramatic career of the motion picture's greatest showman, than any so far published. As one of those closest to Mr. Loew and naturally deeply attached to him, Colonel Brady would write his story from the heart, the more so as he attributes his own recent recovery from a long and dangerous illness to the kindly consideration of the late head of Metro-Goldwyn-Mayer. Colonel Brady's biography of his beloved chief should prove to be a valuable contribution to the literature of the history of the film industry.



THE New Jersey Police Benevolent Association, recently in convention assembled in Atlantic City got all "het up" about the way the motion picture caricatures the cop. The dignity of the law-enforcers must be preserved at all costs and pie-in-the-face and all other formers of movie amusement must no longer be applied to police officers on the screen, according to a resolution passed by the indignant Jersey "constabules," who urge censorship of all films portraying policemen in other than strictly official activities.

This seems to be rank ingratitude, for was it not the Keystone Cops who first made the police famous?

*

FRED QUIMBY and Jack Woody are traveling through the sticks, Fred as the sales manager for M-G-M shorts and Jack as Hal Roach's Eastern representative. They make a strong team and there is no chance of exhibitors overlooking the possibilities of M-G-M's fine line of short subjects, comedies and novelties with a box office pull every one, with these boys out on the firing line. It looks like a big year for the tabloid features on the M-G-M schedule.

*

SOME one around the office pulled this one last week: "With a Henry King production at the Rialto, 'The King of Kings' at the Gaiety and 'The Student Prince' at the Astor, the Broadway movie palaces seem to be running to royalty." This is presented here as the week's worst. Can anyone send in a worser?

*

HEADLINE in a New York newspaper: "Alla Nazimova Quits Films—Becomes American Citizen." Is there something subtle about this?

The Smoking Balcony

By

Epes W. Sargent

MOST film salesmen were agreed that Phil Lake was about fifteen years ahead of his town. He was a bit too progressive for a conservative place like Mayfield, and when he ran a whole week of German "art" films at the Century theatre, Mayfield held up its hands in horror.

Phil pointed out that Fifth Avenue, New York, was paying 99 cents to see precisely the same pictures, but Mayfield flatly refused to pay a quarter and talked about local censorship if Phil did it again, though there was nothing immoral about Phil's offerings. It was merely that Mayfield had not grown up to Galigari and pictures of that ilk.

Mayfield was a sore trial to Phil. He had come to the town fresh from college, where he had picked up a lot of ideas about management that were not in step with the community, and he was too young to realize that good management required a concession to the town, rather than requiring the town to make concession to him.

When he started his midnight matinees the High School principal complained that the boys and girls were kept up too late, and when Phil persisted, an ordinance was quietly passed through the Council prohibiting performances after eleven o'clock without special permit. Even Phil knew better than to make application for a permit.

He had the flappers and the sheiks with him, and they all assured him that he was a mighty power for the advancement of Mayfield, and that his efforts must tell in time, but moral support does not pay film rentals, and for a time Phil really made an effort to cater to the conservatives. He booked in a number of uplift pictures, gave more thought to his educationals and even figured on a booking committee composed of the ministers, the school principals, the Chief of Police and the Mayor.

He abandoned the idea very promptly when a suggestion that they indicate their preferences brought out some lists of suggested plays that ran all the way from next season's pictures, still in course of production to Vitagraph's "Life of Moses" which the Lutheran minister remembered as having seen in 1909.

It was useless to explain to them about block bookings and all that. They wanted pictures, not brands, and as they could not even agree upon the pictures, Phil never broached the committee idea and was glad that he had tried them out first.

Gradually he drifted back to the younger element, who at least were more steady patrons, and who were outspoken in their approval of his progressive methods.

But the Mayville Waterloo came when Phil broached the idea of a smoking balcony. He had read of Dr. Reisenfeld's experiment at the Colony, and salesmen told him of other houses where smoking was permitted upstairs. The balcony always had been a problem with Phil, and the smoking balcony seemed to offer him a chance to sell these undesirable seats.

Mayville did not warm up to the proposition at first. A few confirmed smokers told Phil it was a good idea, but there was no stir created until Phil announced that the smoking balcony was for men and women alike.

Hell popped open with a promptitude that started even Phil, accustomed as he was to having Mayville squelch his plans. The churches and the W.C.T.U. united in common cause.

The Mayville girls smoked, in spite of parental interdiction, but they did it under cover. It was not regarded as seemly for a girl to smoke in public. It was bad enough that the youngsters were only a couple of inches below New York in the matter of skirt lengths, but smoking was another and very different matter.

Something might have been done about it through official channels were it not the W.C.T.U. was decidedly in bad with the Mayor and the Chief. Both were Past Grand Powhatans of the Independent Order of Aboriginal Indians, and when the W.C.T.U. brought enforcement officials from the city to check the flow of firewater at the Indians' reception to the Sublime Grand Sachem, they created a gulf that had not yet been bridged, and just for that both officials declined to intervene. Secretly they told Phil to go as far as he liked.

For once Phil did not have to coax space from the local paper. His smoking balcony was the best advertised innovation he had ever introduced. The "U" members pleaded with him, but Phil responded with a few remarks about progressiveness, and they decided that it was useless to argue.

Pretty nearly all of Mayfield crowded into the Century the opening night of the smoking balcony, and first and foremost were the leading members of the W.C.T.U. They came early and waited for the doors to open and Phil was surprised to note that they all crowded up the stairs to the balcony and took the front row seats with an overflow into the second row.

"Trying to crowd the smokers out—or perhaps shame the girls," the Mayor commented. "I hope they get their fill of smoke."

"I guess it's to spot the girls," replied Phil. "I suppose they'll pull pads and pencils and write down all the names."

"Write and be darned," muttered the Mayor, still thinking wrathfully of the bone dry wigwam of the Aboriginal Indians, and he went inside to see the show.

There were not more than a score of the more daring of the younger girls seated in the balcony when the overture was played, and none of them had the nerve to smoke. Even most of the men kept their tobacco in their pockets.

The third number always was a solo, with the lights full on, and just as the news reel came to an end there was a tremendous scratching of matches and as the lights went on all eyes were turned from the lower floor to the balcony.

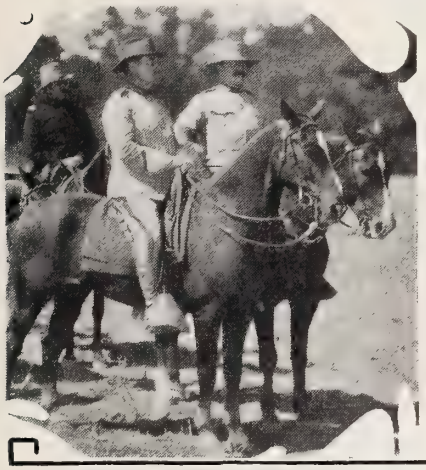
There was a gasp and then a roar of laughter. Down in the right hand corner of the horseshoe was Mrs. Belding, President of the U, puffing on a bright corncob. Next to her was the Vice-President, a motherly old lady of 72, drawing on a stogie, while her neighbor worked on a cigarette in a holder half a yard long and an exact duplicate of the one that was the pride of Beatrice Harlan's life.

As the eye ran along the line it was seen that every one of the gentle faced old ladies was vigorously puffing at pipe, cigar or cigarette. It did not matter that some of them were blowing through the smoke tubes instead of drawing the air in. The effect was about the same, and it was not until Grandma Phelps swallowed a mouthful of smoke and was carried gasping and choking down the steps that the laughter ceased, and cries of "Shame" and "It's too bad" mingled with the suppressed chuckles.

Phil Lake is running a "Little Theatre," otherwise known as a "Cuckoo," in Pittsburgh. He was laughed out of Mayville. The W.C.T.U. was too much for him.

PARAMOUNT today releases "The Rough Riders," a Victor Fleming production with Noah Beery, Charles Farrell, George Bancroft, Charles Emmett Mack, Mary Astor and Frank Hopper (as "Teddy" Roosevelt). This is the vivid, thrilling story of "T. R." in Cuba in the Spanish-American War, threading a charming romance of young love. The picture goes to showmen in ten reels (9,443 feet) as the outstanding item in Paramount's exceptional releases for the month of October.

"Teddy" Lives!



AS "the living image of T. R." Frank Hopper scores a success that no beginner in pictures could hope to duplicate.

MR. BEERY is the sheriff, who joins the rough riders to be near one of his escaped prisoners.

CHARLIE FARRELL brings down the wrath of "The Colonel" for striking his rival. Later, the rivals become pals.

MR. HOPPER makes "Teddy" so very real that thousands of the latter's closest friends have written enthusiastically about this role.

THE Colonel twits "Hell's Bells," the Sheriff, for injecting irrelevant details into the war. "Happy Joe," an escaped prisoner (Mr. Bancroft), is enjoying a laugh.

MANY touching, as well as humorous, scenes, attend the work of enlisting Roosevelt's "Rough Riders."

Warners In Excellent Position On Product

"H. M." Directs Survey For Exhibitors

THE PRESENT EXCELLENT POSITION of Warner Bros. is due in large part to the great number of pictures on their 1927-1928 program which are already produced placing the company well in advance of their schedule. Promised to exhibitors this year were 26 Warner Winners and also a special group of Extended Run Productions.

Many of these pictures are actually ready for screening. Several more are actually before the camera with casts complete and directors at work. The remainder to be made are already in the preliminary stages of preparation.

The Warner Winners completed to date are:

"The Bush Leaguer," starring Monte Blue and directed by Howard Bretherton. Leila Hyams, Clyde Cook and Richard Tucker are in the supporting cast.

"The Desired Woman," starring Irene Rich and directed by Michael Curtiz. William Collier, jr., John Miljan and William Russell comprise the rest of the cast.

"Slightly Used," starring May McAvoy with Conrad Nagel, supported by Audrey Ferris, Arthur Rankin, Anders Randolf and Eugenie Besserer. Archie Mayo directed.

"Jaws of Steel," starring Rin-Tin-Tin directed by Ray Enright. Helen Ferguson, Jason Robards and Mary Louise Miller are also in the line-up of players.

"One Round Hogan," starring Monte Blue directed by Howard Bretherton and also featuring Leila Hyams, James J. Jeffries and Tom Gallery.

"A Sailor's Sweetheart," starring Louise Fazenda and Clyde Cook supported by Myrna Loy, William Demarest, John Miljan and Thomas Ricketts, directed by Lloyd Bacon.

"Sailor Izzy Murphy," starring George Jessel directed by Henry Lehrman. Audrey Ferrie. Warner Oland, Otto Lederer, John Miljan and Theodore Lorch are in the cast.

"A Reno Divorce," starring May McAvoy directed by Ralph Graves. Ralph Graves. Hedda Hopper and Robert Ober are the principal supports.

"A Dog of the Regiment," starring Rin-Tin-Tin directed by Ross Lederman. Tom Gallery, Dorothy Gulliver and John Peters have important roles.

"Ginsberg The Great," starring George Jessel directed by Byron Haskin. Audrey Ferris, Gertrude Astor and Douglas Gerrard head the cast.

The Extended Run Productions ready for screening are as follows:—

"Don Juan," starring John Barrymore directed by Alan Crosland. Mary Astor, Warner Oland and Estelle Taylor play in the star's support.

H. W. WARNER, President of Warner Bros., directs early survey of his company's product for showmen. Mr. Warner is deeply interested, now, in the premiere of "The Jazz Singer," set for next Thursday night, at Warners Theatre, New York City.

"The Better 'Ole," starring Syd Chaplin directed by Charles Reisner with Doris Hill, Jack Ackroyd and Ed Kennedy.

"The Missing Link," starring Syd Chaplin directed by Charles Reisner with Ruth Hiatt, Tom McGuire, Akka and Crauford Kent.

"When A Man Loves," starring John Barrymore with Dolores Costello. Directed by Alan Crosland with Holmes Herbert, Warner Oland and Charles Clary.

"Old San Francisco," starring Dolores Costello, directed by Alan Crosland, Warner Oland, Joseph Swickard and Anna May Wong have big parts.

"The First Auto," with Barney Oldfield directed by Roy Del Ruth. Patsy Ruth Miller, Douglas Gerrard and Frank Campeau head the cast.

"The Jazz Singer," starring Al Jolson, directed by Alan Crossland and supported by May McAvoy, Warner Oland and Otto Lederer.

"The Fortune Hunter," starring Syd Chaplin directed by Charles Reisner. Helen Costello, Clara Horton and Louise Carver head the players.

"Ham and Eggs," starring Louise Fazenda supported by Myrna Loy, Tom Wilson and Heinie Conklin, directed by Roy Del Ruth.

In actual production now are five more Winners and one Extended Run production.

"Good Time Charley," directed by Micheal Curtiz and featuring Warner Oland, Helene Costello and Clyde Cook.

"The Girl from Chicago," directed by Ray Enright with Myrna Loy, Conrad Nagel and William Russell.

"The Comeback," starring Monte Blue and Betty Bronson with William Russell.

"Beware of Married Men," starring Irene Rich supported by Clyde Cook, Myrna Loy, Audrey Ferris and Richard Tucker.

"If I Were Single," starring May McAvoy with Conrad Nagel, Andre Beranger and Myrna Loy. Roy Del Ruth is directing.

"Glorious Betsy," an Extended Run Production starring Dolores Costello supported by Conrad Nagel and directed by Alan Crosland.

The Warner Winners yet to be produced are: "Silk Tights," starring May McAvoy; "Five-And Ten-Cent Annie" starring Louise Fazenda and Clyde Cook; "Powder My Back," starring Irene Rich; "Across The Atlantic," starring Monte Blue; "Rinty of the Desert," starring Rin-Tin-Tin; "The Cliff Dwellers," starring Rin-Tin-Tin; Two Untitled De Luxe Winners; Two Untitled Starring Pictures for Louise Fazenda and Clyde Cook.

The Extended Run Production yet to be produced are:—"Black Ivory" starring Monte Blue and "Noah's Ark," to be directed by Michael Curtiz.

An Untitled Starring Picture For Dolores Costello.

Once And Forever

SO they drenched the earth with blood again, and the Boy was blinded in the shambles. The Girl finds him in a hospital.

PARIS had changed Paulette. A woman of the world! But to our sightless hero she is still the girl of his dreams. A thrilling moment in "Once And Forever," the Tiffany Production, with Patsy Ruth Miller, John Harron, Burr McIntosh, Emily Fitzroy and W. V. Mong.

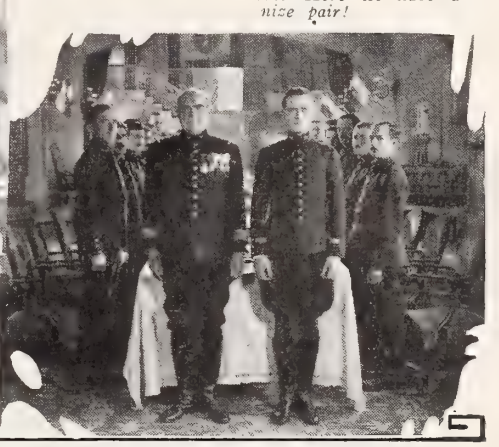
THE Girl prays for her sweetheart, but it is not the sweet young unsophisticated child we knew before—Paris!

THERE are wonderful moments during the period of his convalescence. Paulette remains with Georges.

THE gossips have shattered kingdoms and played havoc with innocent lovers. Here we have a nize pair!

IN the innocent days, when the young sweethearts played together. Peeking from behind the old pump.

THE French moved forward, and to the attack, lying flat on the hot earth, Georges is blinded.



THERE was a great banquet in the home of the Governor before the Boy started for the front. Mr. McIntosh and Mr. Harron in the foreground.

THE gossip (Emily Fitzroy) accuses Paulette before the Governor of the Island, alleging she had seen a man leaving the Girl's room. (Georges had called to say goodby.)

SO the Girl is bound in marriage to the inventor of a formula for making cheese. But when the surgeons have restored sight to the eyes of Georges, the Boy and the Girl find happiness.

Your Folks Will Like This One

It's an S. Barret McCormick Pathe Review Novelty

By Charles Edward Hastings

THOSE KINGS AND QUEENS OF JAZZ, whose singing and playing have been brought home to a majority of your patrons through the medium of the radio as well as through local theatre presentations, have been corralled by S. Barret McCormick, Editor of Pathe Review, and it is possible, now, to present more than twenty Broadway favorites to your folks through issues No. 39 and 40 of the Review.

Paul Whiteman, Al Jolson, Grace LaRue, Ann Pennington, Sophie Tucker, George White—the list is a long one—are shown in "Words and Music," the Pathe Review "camera interview," which discloses this band of merry-makers at work and at play.

Mr. McCormick knows what will appeal to a majority of audiences. There is no reason why he shouldn't know. Few men are better equipped to reason out showmen's problems than the editor of the Review. He was a showman back in the days when showmen were rare. We remember him when, out in Denver, some years back, he successfully swung his house out of "the five-cent class" and placed it in "the ten-cent class," never again to revert back to the nickel. With the showman's insight, McCormick went right along, onward and upward, until Pathe won him away from the theatre, in the march of the years, and put him in the home office to do a lot of heavy thinking for showmen who are altogether too busy to think out every detail for themselves.

Under the McCormick regime, the Pathe Review has become a living thing, quick to respond to the need of audiences scattered over the entire show field.

In "Words and Music" the celebrities of radio fame (known to most folks to enter your theatre) are given an opportunity to demonstrate their method of working.

Mr. McCormick takes audiences right up "Tin Pan Alley," and each celebrity is introduced informally. With rolled shirt sleeves, they tickle the keys to find the notes that will result in tuneful compositions. And there are interesting shots of leaders like Whiteman in formal dress directing the efforts of orchestras known to Broadway, to all radio fans and owners of talking machines.

The entertainers presented are: Paul Whiteman, the world's most famous jazz orchestra leader; George Gershwin, who has lifted Jazz to true musical expression; Ann Pennington, internationally famous "Scandals" star; George White, musical comedy producer; Al Jolson, world's highest paid entertainer; Ray Henderson, composer; Bud De Silva and Lew Brown, co-writers with Henderson of "Wonder How I Look When I'm Asleep;" Henry Burr, singer; Alfred Bryant, writer of "Joan of Arc;" Pete Wendling, composer of "Oh What A Pal Was Mary;" Jimmy Monaco, who wrote "Nesting Time;" Winnie Lightner, Broadway star; Jimmy McHugh, song writer, co-author of "Hinky Dink;" Irving Mills, co-author of "Hinky Dink;" W. C. Handy, originator of the "blues;" James Hanley, composer of "Second Hand Rose;" Jesse Greer, author of "Freshie;" Sophie Tucker, vaudeville star; Jack Yellen, author of "Crazy Words—Crazy Tunes;" Harry Woods, composer; Grace LaRue, musical comedy star; Mabel Wayne, writer of "A Little Spanish Town;" Cortez and Peggy, noted dancers; Harry Von Tilzer, writer of songs for thirty years and L. Wolfe Gilbert, song writer.

Although "Words and Music" is offered in two parts, it may also be booked in its entirety by showmen who wish to offer it as a special "presentation," with organ or orchestra effects.

To insure the utmost in effects, a specially cued musical score has been prepared by Pathe for showmen who sign up for this subject.

Meet S. Barret McCormick!

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Handsomest Man Contest Makes Fall Debut Try This On Your Own Business Luncheons

ALTHOUGH it is nothing new, it is well to remember the Handsomest Man stunt, worked with business luncheons. William L. Hendricks, manager of the Palace theatre, Jamestown, N. Y., reports large success with the idea, both in direct return and in press notice, working for The Big Parade. We are giving prominence to his campaign, not because it is new, but because it was well handled, and when well handled it can bring in a business all out of proportion to the investment. Read it over, refresh your memory, and then shoot it at the first big offering you have. Don't use it to put over a sick sister. Keep it to make even more business on a big bet.

The idea is merely to offer prizes for the handsomest men in the various business luncheon clubs. Mr. Hendricks used it for Rotary, Kiwanis, Elks and Lions. The lunch clubs worked the idea at their luncheons, but the Elks made it a feature of a regular meeting. Rotary got one large notice, Kiwanis got smaller advance and report notices, the Elks won a paragraph and the Lions merely announced special features. Each was offered as local news and not as theatrical publicity, and the novelty of the idea resulted in all the friends of each winner guying him unmercifully.

The stunt is simple in the extreme. Mr. Hendricks merely sent each secretary a letter. Here is the text:

"Miss Dolores Del Rio who stars with Victor McLaglen and Edmund Lowe in the spectacular Fox production What Price Glory, appearing at the Palace Theatre a solid week commencing Sunday, September 4th, has requested me to present to the best-looking member of your club two complimentary tickets to see What Price Glory, with her compliments.

"It is the usual custom to have the club members vote. Miss Del Rio also asked me to forward the name of the winner to the studio that she may send him a photograph of herself."

In each instance the organization accepted the suggestion of a ballot, and this was made the feature of the occasion. Kiwanis enlarged the contest by giving the winner a pewter cup and awarding the tickets to the runners up, but in each instance the balloting was made the occasion for a lot of good humored joking.

All of these organizations are eager to make their luncheons well-attended successes, and an effort is made to present some novelty each week. Some years ago we used to help the secretary of the New York Rotary with his publicity and we know that from the largest to the smallest club, the drive is always for large attendance, and generally there is some novelty planned for each meeting.

This Handsomest Man stunt is particularly good, because it carries a laugh. In the smaller towns it might be possible to make a selection at each luncheon and then run off a finals at the theatre, permitting the audience to cast the final vote. This is practical only in towns where all the leading business men are known to the community. In such a case a more permanent prize should be made the final award, but it always is possible to get the attention of the members, and with such stunts you bring your attractions vividly before a representative group of men.

You will find the secretaries and the committees always ready to work in with you, and you do not have to stop with this contest. You can offer the Leading Citizen idea, offer rewards for the best criticism, the best advertisement, hang up a monthly or three months pass to the member bringing in the largest number of recruits, and if you have a portable projector, you can even run the news reel and a trailer at some meeting.

If you do not work with the various organizations, you are losing one of your best bets. You can even work up to special nights for these various clubs, when each member is given two seats in a reserved section. It may cut the receipts a little that night, but the advertising return is more than sufficient.

Newspaper Heralds

Negotiating a co-op page, the Paramount Theatre, Logansport, Ind., 7,000 newspapers were distributed to every home instead of the usual heralds. In addition 5,000 stock heralds were sent to Chicago for insertion in the Sunday papers destined for Logansport. Twenty street car banners and the windows of two empty stories carrying special displays helped to make The Big Parade a household word around town.

Sold Large Orders of Special Hula Sundaes

Generally a special sundae is just some old concoction with a new alias, but C. Clare Woods, of the Colorado Theatre, Pueblo, had an idea for Hula.

He had cutouts made of the head of Clara Bow from a press book mat—it is 2-A, if you are interested. This was topped with an advertisement for the picture at the Colorado. The playing dates were included.

The foundation was a scoop of ice cream, generally vanilla, covered with grated cocoanut and small sandies to represent the grass skirt. This was given a bodice in the shape of a dab of whipped cream, with a dash of orange ice for a lei. One of the cutout heads was stuck into the cream.

As it sold for a fancy price, they could afford to take pains with them and more than 500 were sold. The proprietor of the store reported that not a single cutout had come back in the empty plates and there were few on the floor, so most of them must have gone home with the purchasers.

Another confectioner was tied to the Hula Shake, which was a milk drink. He also reported good sales. Both stores did extra business and are ready for another line up and, of course, both stores carried a heavy advertising layout around the fountain to sell the goods. Two music stores came in with displays of ukes, and a third featured Hawaiian records.

A distributed novelty was a single sheet which read: "Lives there a man with soul so dead he never to himself has said, 'I'd like to see Clara Bow in a grass skirt'?" The dodger told where this pleasant and inspiring sight might be witnessed.

TRIED PAINTING THE TOWN WITH BRUSHING LACQUER

Most companies are demonstrating the new celluloid paint, and the demonstrator was borrowed for the lobby of the State theatre, Buffalo, for the run of Painting the Town, a feature that helped Denny over.

Bubbling Mothballs Sold Modern Commandments

Made a Window Donor Ask for a Comeback

Hooking a drug store to a window display on Ten Modern Commandments brought a request for an early return date. That tells that the window was a success.

It was devised by Roy Helms, of the Egyption Theatre, Greenville, S. C., and offers a really attractive idea.

The basis of the display was a compo board structure cut to suggest the tablets of the law, but made double. The wings carried the ten modern commands, which were:

1. Thou shalt not park or pet; go to the Egyptian to see "Ten Modern Commandments." (A ribbon was run from this to a quarter card holding a still.)

2. Pose not in thy one-piece bathing suit. Hot is the sun and great the pain from sunburn. (A ribbon was run from this to a display of Ungentine.)

3. Keep thy figure trim, neat and sylph-like. (Ribbon was run to a reducing compound.)

4. Chew thy gum silently and park it in far away places. Great is the stickiness thereof. (Ribbon to a display of chewing gum.)

5. Powder thy nose and rouge thy lips in private. It's better to make them think you grew that way. (Ribbon to display of cosmetics.)

6. Early to bed and early to rise keeps a girl healthy, wealthy and movie-wise. (Ribbon to display of stills on our picture.)

7. Beware of Black Bottom. Fallen arches are often the result. (Ribbon to display of arch supporters.)

8. Covet not another girl's complexion. You can buy one at Eckert's. (Ribbon to display of cosmetics.

9. Remember the golden rule and always count your change. You can always buy for less at Eckert's. (Ribbon to few boxes of chocolates with original and reduced selling prices marked on them.)

10. Honor thy father and mother, and always keep posted on the movies. (Ribbon to another display of stills.)

The centre tablet was cut away to let in a glass carboy in which moth balls were placed. The gas formed bubbles on the moth annoyers and thus buoyed, they rose to the top, to fall to the bottom again when the buoyancy was reduced as the bubbles above the surface burst. Mr. Helms explains that the speed of movement can be regulated by the amount of air admitted to the bottle. The more air the quicker the action. On the other hand the more open the bottle, the more often the water requires recharging. The water was clear the first day, green the second, pink the third and so on.

Passes were offered those who could correctly count the number of balls in the bottle, and though only 41 were used, they kept in such rapid motion that they were difficult to count and only two turned in a correct count, out of about 200 who used the blanks which were to be had for the asking. As the stunt was run for several days, the passes were not given out until the offer was withdrawn to prevent successful counters from passing the word along.

The rising moth balls have been used before, but we do not recall that anyone thought of the idea of counting them.

Mr. Helms had the entire town interested in the stunt and the picture, and the druggist is begging for a return date.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Five incidents made up the show which had Charlie Murray and George Sidney on the flicker sheet in "The Life of Riley." This production ran 1 hour and 10 minutes. In addition to the topical review, running the usual 8 minutes, there were three musical presentations which took up 42 minutes, thus bringing the entire show up to 2 hours exactly.

Opening each deluxe performance the house orchestra played selections from "Eileen," the Victor Herbert operetta. Introducing the overture was a short trailer setting forth the title of the selection to be played and the name of the composer. Lights were as follows: light blue and flesh pink ceiling spots; blue borders, bridges deep green, full; dome 2 steel blue floods or orchestra. Silver draw curtains closed across the small production stage. (9 minutes.)

As the applause for the overture subsided, Sascha Kindler, concert master of the orchestra, stepped forward from his place in the orchestra to play "Indian Summer" and "Indian Love Call" from "Rose Marie." In this he was accompanied by George Crook, chief organist, on the new Kimball. The dome covered the two artists with an amber spot; all other lights off. Colored lights in organ lofts back of shutters represented mode of the music. (5 minutes.)

Following the Topical Review came the big stage presentation, "Sports Revue." The number opened with Walter Smith, basso, appearing in front of the silver draw curtains to sing "When Your Heart's in the Game," covered by a steel blue spot from dome. After several measures the draw curtains opened leaving singer "in one." Sixteen girls, 4 polo girls, 4 hunting girls, 4 bathing girls and 4 girl golfers entered stage right at second chorus. They were covered by 2 deep blue spots. At the end of this number blacks opened disclosing Art Landry and his band in a garden set, backed up by a light blue cyc, a hedge wall and foliage borders. Two silver pedestals with vases on either side of stage. Ten box lamps behind cyc; circuits of light blue in aluminite borders. "A Night in June" was the first selection by the band. Amber floods from bridges on band. Restivo, accordionist, then played three selections, whistling his own accompaniment in last number. Amber spot from dome on player; stage blacked out; bridges off. "C'est Vous" was sung by Eldora Stanford, soprano. She was covered by a flesh pink spot from dome; bridges deep blue floods. "Happy," a comedy song by the band, was the next offering. Three white floods from bridges and dome; white spots on principal workers. Next came Reeves and Lou, novelty dancers, who did a dance called "Two in One," and consisted of the boy and girl dancing in tandem in one extra large pair of oxford trousers. A white spot from dome covered dancers; stage borders blue; bridges off. "Just a Memory" was the third number by the band, with Walter Smith coming in for last chorus. Light blue floods from bridges; dome amber and at finish stage blacked out. The closing number, "Good News," was by the entire company. (28 minutes.)

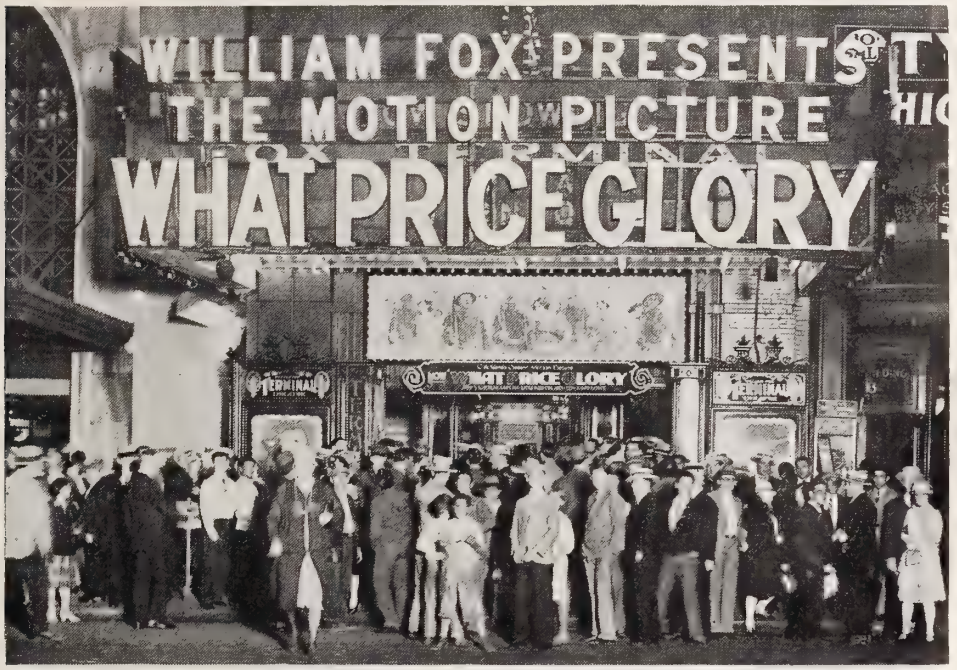
ARCHERY EQUIPMENT MAKES FOR INTEREST IN ART YOUNG

A nicely framed display from Cleveland on Pathe's Alaskan Adventures, then showing at Keith's Palace theatre. Handled as the feature it is, it made a real business. There is a real punch to this picture when properly sold.

Booking Ahead

E. R. Rogers staged a fall fashion show at the Tivoli Theatre, Chattanooga, Tenn. Before the show was over the same store had booked a Palm Beach sport and bathing suit show for early in January, which proves that the store profited as well as the theatre. And as the store paid all the expenses, the theatre's profit was net. It was used in conjunction with "After Midnight."

Manager Headed a Parade Instead of Trailing



THE BIG LETTER SIGN IDEA ARRIVES IN NEWARK
Fox's Terminal theatre, over in Jersey, plastered the front with letters large enough to be read across the park which the theatre faces and backed this up with a well designed pictorial display below.

McPike Didn't Trail He Headed the Parade

This is a little different from the story of the man who trailed the circus parade. This is Carol C. McPike, of the LeClaire Theatre, Moline, Ill., and he led the parade instead.

Lindbergh was coming to town and most of the people were pretty certain to be along the line of the reception parade. McPike had Drums of the Desert, and he thought the crowd might like to know about it. He arranged a bannered float, with banners on both sides and the rear. On the floor of the float he built a tepee with a man dressed as an Indian with a more or less Indian drum, sitting on the floor and strumming away.

The line of march was through the streets to East Moline and back again over another route. The manager sent his car out fifteen minutes ahead of the parade, running it slowly to permit the crowds to get the message. When the parade overtook the truck near the city line, the truck swung out to let it pass and then crossed over to the other street ahead of the return.

It was figured that the float would get more attention before the parade than after the event, as most of the crowd turned away as soon as Lindbergh had passed. Mr. McPike timed his disply to catch them all set and waiting.

The same truck was perambulated the Saturday night before the opening.

Big Stunts

All managers seem to hustle when they get The Big Parade and some splendid campaigns are reported. In Memphis, Tenn., Howard Kinsmore, of the Palace, pulled two big specials. He made a shadow box of the lobby of an idle theatre and got a big splash. In addition a tieup with the Army recruiters not only gave him the A boards, but all the telephone and trolley poles.

Perfumed

L. E. Davidson said it with perfume. He had Hula at the Princess Theatre, Sioux City, and arranged with a company for 3,000 sample bottles of a new scent, which were tied to 3x5 cards for the picture and the perfume. Naturally they got attention.

The trailer was supplemented by teaser slides between the short subjects and the brevity of the title permitted the use of two foot letters for the electric sign, all of which helped to make business.

Blew the Bugle Call For Coogan Picture

While it is not precisely new, Fred O. Slenker, of the Garden Theatre, Davenport, Iowa, gave a new twist to the mystery man. He worked it for Jackie Coogan in The Bugle Call.

He announced through the newspapers that the Saturday before the picture opened, a mysterious bugler would arrive in Davenport and sound his bugle call at nine preannounced stations; mostly in the vicinity of the schools. No time was given, but the promise was made that he would distribute passes for the Coogan picture.

The children hung about the stations until the bugler came along, and there were so many that the tour had to be interrupted after the third stop until the supply of passes could be increased. The man had taken only a thousand with him, and he had to rush back for a reserve of 1,200. He could have used at least as many more.

The tickets were of the usual two-for-one type, good for the admission of a child when accompanied by a paid adult admission. No record was kept, but the belief is that practically all of the 2,200 tickets were brought in.

At each point a boy bugler sounded assembly, and a man got out of the closed car and handed out the tickets.

Chapter Three

Atlantic City is not the only place to have an annual bathing beauty contest. Smalley's Sidney Theatre, Sidney, N. Y., sends in a throwaway announcing its third annual bathing revue. Made an annual event, the revue possesses much more appeal than where it merely is thrown in to help a poor night, and the Smalley made a corresponding clean-up.

The Smalley also sends in a blotter put out with the top-line, "Have a blotter, but don't blot us from your memory."

A TRENCH EFFECT FOR LOST AT THE FRONT IN CHATTANOOGA
W. F. Brock put his cutouts of Murray and Sidney back of a barbed wire when he played the picture at the Rialto theatre. Soldiers from Fort Oglethorpe attended the first performance as a ballyhoo and helped put it over.

Selling Alaskan Adventures With Bow and Arrow

Sold Alaskan Adventures With Bows and Novelties

Alvin Hostler, of the Strand Theatre, Altoona, Pa., put over Alaskan Adventures in two parts, and sold both sections to advantage. He did not figure that it was just a scenic to be played, if it had to be, but to be slid over.

Mr. Hostler felt that he had something to sell, so he went out and sold it to a nice business. It was not offered as a scenic or as a feature, but to get it on the program, Mr. Hostler split it into two parts, and found that the first half helped to sell the second.

The best bet was a drive on the Boy Scouts. During the summer the scout camp near Altoona had been giving much attention to archery. Mr. Hostler made a display of the best boy-made bows and arrows in his lobby. And with the co-operation of the Scout Executive he wrote a letter to every scout in town telling of Art Young's work with bow and arrows. And because it was local news, the newspaper gave him a three column cut on the display with about half a column of text.

A two headed calf was displayed in the lobby with a sign reading: "You haven't seen anything until you've seen Alaskan Adventures, with Art Young." People came to see the calf and were sold tickets.

And about fifteen kinds of fish in a large aquarium was further used to arouse interest.

Just as a by-product, Mr. Hostler has the paper for his form letters printed with a bottom piece advertising his coming attractions. It costs no more and sells four or five titles instead of just one.

A FOUR WAY TRUCK ON WHAT PRICE GLORY IN CHARLOTTE

The truck was loaned by a dairy company, the gas supplied by an oil company, the plumbing done by another concern and the endurance test sponsored by the truck agency. E. E. Whittaker tied it all to his picture, gratis.

Built Own Coliseum To House Ben Hur

T. R. Earl, of the Imperial Theatre, Asheville, N. C., built a beaverboard coliseum front when he played Ben Hur, with pillared arches to give entrance and exit to the lobby, while the upper portion was painted to represent the tiers of seats, crowded with racing enthusiasts presumably urging Ben to bring home the bacon in his chariot.

It helped to get a write up in the daily paper in which the reporter told how he has to wait twenty minutes to gain admission and how well worth while the wait was. As the Asheville papers are not very generous with their space, this was something of an achievement.

The drive was helped by an unusually large number of three, six and 24-sheets, pasted well into the country five days in advance of the showing, with 50 window cards for use in the business district, backed by an equal number of stills. A special drive with still and cutouts was made in one centrally located store.

The false front was the only outstanding feature of the campaign, the rest of the effort being devoted to announcing the title as widely as possible.

Changed Merchant Signs For the Scarlet Letter

When The Scarlet Letter came to the Princess Theatre, San Antonio, Texas, Marsline K. Moore did something. He persuaded most of the merchants to paint over the letter A in their store signs with red water color, so that there were a bunch of scarlet letters along the business streets.

One or two stores would not have helped much, but with almost every store repainted, the effect was striking.

Then he fastened a huge electric A to the bottom of an airplane and sent it over the town at as low an altitude as the law permitted. The letter was plenty large enough to be distinctly seen.

And he went out one night, after the town had gone to bed, and painted red letters at all the chief street corners.

Five thousand paper napkins used in restaurants carried the red letter and a thousand round windshield stickers tied in with 100 window cards. For the house front he used the letter flown from the airplane. It was nearly three stories high.

With a bunch of stunts like this he did considerable business.

GETTING A WINDOW FOR A PAIR OF COLLEEN'S SLIPPERS

Harry Brown, Jr., of the Majestic theatre, Mansfield, Ohio, offered a pair of slippers as a dance prize. The store gave the slippers and the window, the ballroom did most of the advertising and Brown sold Naughty But Nice.

Found a Reason

Playing Hula about the time of the Dole race to Hawaii, T. W. Erwin, of the Majestic theatre, Austin, Texas, hooked in with "Imagine Clara Bow in Hula and you have the reason why men fly to Hawaii." This was the kicker to a herald containing "Famous Shakes in History," which includes Eve's shake of the apple tree, Cleopatra's shake of Caesar and Henry Ford's well known brand.

Triangular Cut Is Next Best to the Circular

Ben Hur Title Made Chief Sales Appeal

The Aldine theatre, Pittsburgh, launched its Ben Hur run with a three tens in which the title is made the chief seller. This is good practice with a title so well known as this, but it might have been carried further, with type alone, for the cut does not support the rest. It is a detriment rather than a sales aid, because the figure is so poorly drawn. Probably it will not keep anyone away from the theatre, but it certainly will not help to create the impression of a super production to illustrate the chief character with so poor a drawing.

A POOR ILLUSTRATION

That does not look like the sort of drawing with which to illustrate a four million dollar statement, and its crudity really weakens the space. With the corner left blank it would at least have thrown the type into relief. As it stands it is worse than a total loss.

The selling talk seems a little weak. Ben Hur does not have to be elaborately sold, but there should be something beside the price tag if anything is used.

But there is no getting away from the display of the large title, and that, after all, is what sold the customers.

Sketchy Cut Is Good For Big Parade Space

This press book cut on The Big Parade is a trifle sketchy, but better, in a way, than a more detailed scene cut. Unless a tremendous smash can be used for the picture it is better to follow this style and merely indicate the subject, rather than to seek to illustrate it.

This is what Loew's Columbia theatre, Washington, D. C., has done. In place of the usual effort to picture the action, there is just a suggestion of love making, a scattering of soldiers, and you have the idea of the picture far better than could be conveyed in one or two actual scene cuts.

No newspaper cut can do justice to the picture nor convey an adequate idea of its bigness. It is better to use merely a suggestive cut and trust to the type to do the real selling. This three-eighths will do better selling than four times the space all messed up with unconvincing cuts. Cuts may be better for some pictures, but you can't put The Big Parade into a picture or two, and it is better to sell with talk.

LOEW'S COLUMBIA
F ST. at 12th
NOW PLAYING
DOORS OPEN DAILY 9:30 A.M.
SUNDAY AT 2 P. M.
NO ADVANCE IN PRICES
The BIG PARADE
Starring
JOHN GILBERT
with Renee Adoree
Metro-Goldwyn-Mayer PICTURE
Story By LAWRENCE STALLINGS.
Here at last is the picture that has captured the heart of the world. In its second year in New York, and has broken records wherever shown. The most spectacular success in the annals of entertainment of any kind.
FEATURE PRESENTED DAILY AT 9:40, 11:40 A.M. 1:40, 3:45, 5:45, 7:45, 9:45 P.M.
SUNDAY SHOWINGS at 2:30, 5:30, 7:30, 9:30 P.M.
FIRST TIME SHOWN AT POPULAR PRICES
Special Musicial and Scenic Effects

BETTER THAN DETAIL

This copy is not wildly extravagant, but it gets the argument over, and we think that it brought in plenty of extra sales, certainly more than would have originated from a cut.

Action Is Suggested By the Attractor Cuts

With an airplane and a train smash, the Garden theatre, Baltimore, manages to convey the suggestion that The Great Mail Robbery is more or less exciting, even without the well written text. When a cut can perform this service, it is useful, since it will attract to the space the class of persons most likely to buy the entertainment, and still exert a drag on those who might possibly be sold, even though they are not looking for just that.

NOTE: This is another of those Master Pictures we promised to book for you!
GARDEN
A Whitehurst Theatre
A Roaring Drama of Peace Time War with Crime!
YOU'LL BE PROUD YOU ARE AN AMERICAN
when you see the fighting 'Leathernecks' in this thriller of thrillers!
FBO presents
"THE GREAT MAIL ROBBERY"
With THEO VON ELTZ and JEANNE MORGAN
HER LOVER A THIEF! WITH ALL THE WORLD AGAINST THEM—SHE STILL LOVED HIM
With screaming brakes the locomotive stopped as the tracks flew skyward! They fought to save a million dollars in gold from the most bloodthirsty band of bandits!
FIVE BIG ACTS OF SUPERIOR VAUDEVILLE

CUTS PLUS TALK

But the Garden is not wholly dependent upon the cuts. It has a lot of well written copy to make the sale complete. There are four distinct appeals. One should be enough, but these are all so brief that four do not hurt. In many instances four different appeals would knock the sales. It does not have the effect here because they are brief and of interest to the action hunter. Four distinct efforts to sell might hurt a polite drama, but melodrama lovers will respond to more argument, and this puts the picture over nicely.

This space is about a three fives, and follows the Garden's usual style. Working on a page where most spaces are threes, but generally a much longer drop, the Garden holds its own better than well, merely through being different in shape. It would not sell as well with a ten-inch drop, because it then would be too much like the others.

Does Easy Selling On Small Cut Allowance

This triple ad from the Liberty, Doan and Alhambra theatres, Cleveland, does much with a limited cut area. The cut is only an inch and a half wide in a two column space with a five-inch drop. That is not very extravagant, and yet it sells Chaney on the character cut and still has room to suggest the circus atmosphere with the figure of the girl, and it is routed to give the best possible location to the sales talk.

LOEW'S STATE
MASS. AVE. AT NORWAY
CONTINUOUS from 1 P. M.
STARTING MON., AUG. 29
"Adam & Evil"
with
LEW CODY
AILEEN PRINGLE
A Metro-Goldwyn-Mayer Picture
A matrimonial mirthquake with the screen's famous male and female vamps, together for the first time.
ON THE STAGE:
THE PARISIAN REDHEADS
Playing Red-Hot Jazz
ROME & DUNN
HARMONY—AS YOU LIKE IT
Mats. 30c. Eves. 40c and 50c Except Sat. Eve., Sunday and Holidays.
M-G-M NEWS
TODAY—Doors Open 2:30—Norma Shearer in "After Midnight"—Isham Jones' Orchestra and Big Vaudeville Show
"THE BIG PARADE" AT POPULAR PRICES NEXT WEEK

SMALL, BUT ENOUGH

This cut seems to be a trim from a larger mat, but the advertising man has saved all he really needs to make sales with, and in a ten-inch allowance gets a really effective display. We like the layout of this space, which gains in display value through the use of light Roman and italic instead of the usual bold face. This does not show in the reproduction, but in the full page it stands out much better than a blacker space would have done. Incidentally it is easier to read, once the attention has been attracted. It is foolish to suppose that mere blackness yields value. And yet thousands of dollars are wasted through the use of black where light faces would have been better.

New Material

N. Prager, of the Hippodrome theatre, Fort Worth, used cactus leaves to spell out the title of Nevada on his 16-foot house banner. He had the material handy, and it gave a unique and appropriate sign.

AT just about this period in the history of old Mother Earth the "manly art" interests millions of Americans, and others. In Warner Bros.' "One Round Hogan," Monte Blue, the fighting star, provides enough thrills for a 12-reel special in the course of a little over six reels.

IN the ring with Frank Hagney, Monte gives the fans a splendid example of how fights should be fought. Dear old Jim Jeffries, ex-champ of the world's heavyweights, is Monte's "daddy."

LOVELY Leila Hyams is seen as Monte's leading lady, the rich girl who detests pugilists.

BELIEVING Monte to be "a business man," Leila discovers he's a bruiser. "I hate you —" she is saying. (We shall see!)

MONTE garners a haymaker when defending Leila from the villain. But he shall pay——

One Round Hogan

IT'S awful hard y' know, to keep the girl you love from finding out the truth (that you're a fighter), with a punching apparatus like this glaring right out at you! Naturally Monte swings at it. If you miss this timely picture, blame no one but yourself.

IN just another little minute, now, "One Round Hogan" will cut loose, as we observe, and the end of this parlor petting will bring the lads together in the ring. Then—bing!

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"Out All Night"

Amusing Farce Built Around Reginald Denny's Being Forced to Pose as Doctor Aboard Ship

HOLDING consistently to light farce comedy, the style of entertainment in which he has gained a large following, Reginald Denny, in "Out All Night" his newest Universal-Jewel, again has an attraction that should thoroughly amuse the average motion picture audience.

Circumstances which are motivated in regular farce comedy style bring Denny and a stage star whom he has worshipped from afar, into the same automatic elevator alone. It promptly proceeds to go out of business for the night and the pair fall madly in love and are married secretly because of a clause in the girls' contract prohibiting marriage. The troupe is sailing for Europe and because Denny has a doctor's grip in his hand he is practically shanghaied aboard the same ship.

Here you have the plot foundations which have been ingeniously elaborated in accord with this form of entertainment. There is the real doctor, a friend of Denny, who has disappeared after inbibing too much liquid refreshment, a vamping blond who arouses the young bride's jealousy, a burly chief officer, a gouty captain and others. Among the numerous complications is one in which Denny is deprived of his dress suit and takes refuge in a native Grecian costume and another where he dresses as a stewardess and is chased by an affectionate steward.

The comedy interest starts off with a bang in a theatre with Denny mistaken for one of the full-dressed chorus men and left clotheless when stage hands forcibly disrobe him. With the elevator sequence, the pace slows down a bit but Director William A. Seiter has managed to inject comedy bits at every turn, the ride to the dock in a taxi, the jump of the girl to the ship in which she sprains an ankle, which incidentally motivates considerable of the subsequent action. Of course, the most prolific source of laughs lies in Denny's posing as a doctor, his absolute ignorance of what to do and the amusing manner in which he manages to bluff his way through.

Sticking to the idea of farce the laughs grow out of the situations without recourse to slapstick, and there are a number of good gags. Frequent chuckles attested the audience appeal of this picture at the Colony Theatre, New York, where it is being shown, and it compares favorably with this star's recent productions. His wide circle of fans should enjoy it.

Denny gives a characteristically amusing performance with his aptitude for light comedy demonstrated in a lot of little touches that produce some of the most whole-hearted laughs in the picture. Marian Nixon scores with a charming portrayal of the girl, while Ben Hendricks, Jr., makes a lot of his limited opportunities as the real doctor.

Carl Laemmle presents
Reginald Denny in
"Out All Night"
Directed by William A. Seiter
A Universal-Jewel Production

CAST:

John Graham	**Reginald Denny**
Molly O'Day	**Marian Nixon**
Kerrigan	**Wheeler Oakman**
Rose	**Dorothy Earle**
Uncle	**Dan Mason**
Captain	**Alfred Allen**
Purser	**Bob Seiter**
Dr. Allen	**Ben Hendricks Jr.**
Taxi Driver	**Billy Franey**
Valet	**Harry Tracy**
Officer	**Lionel Brahams**

Length—6,170 Feet

Infatuated with Molly, a stage star, John meets and marries her but they have to keep marriage secret. They all land on a ship where John is mistaken for a doctor. After a lot of complications, Kerrigan, Molly's manager, tears up contract to win her and she announces her marriage. Farce comedy.

"The Woman on Trial"

Pola Negri Fails to Score New Triumph In Listless Version of Drama by Vadja

AFTER HER SPLENDID rise to her old heights in "Barbed Wire," Pola Negri is doubly disappointing in an uninspired direction of a trite theme developed from a drama by Ernest Vajda and patterned after "Madame X." Both the story and the direction cramp the abilities of the star, and the resultant screen play will add nothing to her renown.

The suggestion of "Madame X" comes from the device of showing the heroine on trial for murder. She is told that she may relate the story and launches into the drama proper. At the conclusion return is made to the court room, where she is acquitted and a closing scene shows her reunion to the man for whose sake she has undergone her humiliation.

This is Pierre Bouton, who is dying from consumption. To get him to the Alps, Julue marries Moreland, an art patron. With his money she secretly buys Pierre's paintings, enabling him to remain at Davos, where eventually he regains his health. Only once does she go to him, when he seems to be dying, and it is here that Moreland follows her. He divorces her and with the aid of Gaston Napier, another artist, places her in so compromising a position that her little son is taken from her. she shoots Gaston, but is acquitted and is reunited to the now cured Pierre.

There is no new twist to the story and it is so flatly told that not even the usual interest is achieved. There are moments when the Negri passion blazes forth for a moment and many mother-love episodes which possibly will register with the impressionable, but there is no real interest created and no really fine moments.

Adolph Zukor and Jesse L. Lasky Present
Pola Negri in
"The Woman on Trial"
Based on play by Ernest Vajda
A Mauritz Stiller Production
A Paramount Picture

CAST:

Julie	**Pola Negri**
Pierre	**Einar Hanson**
Gaston	**Arnold Kent**
Morland	**Andre Sarti**
Paul	**Baby Brock**
Henrietta	**Valentina Zimina**
Brideaux	**Sidney Bracey**
Morland's Lawyer	**Bertram Marburg**
Julie's Lawyer	**Gayne Whitman**

Length—5,960 Feet

Julie, of the Paris Studios, loves Pierre Bouton, a consumptive. To gain money to permit him to go to mountains, she marries Morland an art patron, and with his money buys Pierre's paintings, though she does not hold communication with him. Morland divorces her and, by a ruse, obtains custody of their child. She shoots the man who aids Morland's scheme and for this is tried and acquitted. Sombre melodrama.

It has not even the usual comedy touches to bring relief. It is all held sombre—and dull.

Mauritz Stiller, the director, shakes out his little bag of tricks. There is the usual claptrap of feet instead of entire bodies, of wheels instead of vehicles, but the direction is heavy and mechanical. It suggests over-direction which hampers the players with minute instructions, and glaring bad taste is shown in the opening scenes in the crude depiction of the consumptive. It may make for strength, but it also makes for disgust.

Einar Hansen is the consumptive and is permitted to do nothing to redeem these early moments. Andre Sarti, as the suspicious husband, is reminiscent of the 10-20-30 melodrama days and even Arnold Kent, who is permitted a little freedom of movement, is artificial. Only the child is fairly natural, and the best scene in the play comes where he and his mother, on opposite sides of a window pane, exchange caresses. This is the single bit of invention in the entire picture. There has seldom come to the screen a picture in which the megaphone so obviously intrudes itself.

"Sunrise"

Murnau in Fox Production of Sudermann Tale Offers Gorgeous Production of Simple Plot

William Fox Presents
"Sunrise"
Based on story by Herman Sudermann
Directed by Fred W. Murnau

CAST:

The Man	**George O'Brien**
The Wife	**Janet Gaynor**
Maid	**Bodil Rosing**
Woman from City	**Margaret Livingston**
Photographer	**J. Farrell MacDonald**
Barber	**Ralph Sipperly**
Manicure Girl	**Jane Winton**
Obtrusive Gentleman	**Arthur Housman**
Obliging Gentleman	**Eddie Boland**

Length—Ten Reels

A city vacationist, lingering in her summer retreat, enslaves a local farmer. Plying her wiles, she persuades him to murder his wife, sell his farm and go with her to the city. He makes the attempt, but his courage fails. They have a wonderful day in the city, but on their return a storm upsets the boat and the girl is given up for lost, but is brought ashore and life starts anew for the simple pair. A romance of regeneration.

WORKING with the slight foundation of a story by Sudermann, rather liberally adapted for screen use, F. W. Murnau, making his first American production, shows some of the influences of Hollywood, but evidently has suffered less from studio interference than others who have come from Germany, for he holds much of the continental flavor in this simply told tale of the triangle of a man, his wife and a city siren.

A vacationist engages the interest of a well-to-do farmer, who impoverishes his farm to supply her with funds. Growing bolder, she suggests that he murder his wife, sell the farm and go with her to the city.

Aghast at the thought, he violently rejects the idea, but she fawns upon him and wins him to her way. She plots out the scheme even to gathering the rushes which are to serve him as an improvised life preserver.

The wife is delighted at the offer of a sail, but the husband's manner frightens her as he strives to gather his courage. He finally makes the attempt, but cannot carry it through, and pulls for the shore, where she leaps from the boat and blindly dashes through the woods. He gives pursuit.

She boards a trolley car and he barely catches it. They ride to the terminus, she in silent terror, he in contrition. Gradually love overpowers her fear and when they steal into a church to watch a wedding, they, too, renew their vows.

They have a wonderful time at an amusement resort and late in the evening they start to return to their island home. A storm overtakes them and he lashes about her the rushes that were to be his own protection. He gains the shore and the storm having ceased, the fishermen put out in search. When they come to the rushes, scattered on the water, they give up hope and return to the shore.

The girl goes to him, feeling secure of her prey, and he is choking her to death when word comes that the wife has been found and at her bedside he watches the sunrise that means another day of domestic love.

This is rather a thin story for so great a length, but its very simplicity permits the deliberate unfolding of the story with a wealth of detail that forms its chief charm. The tale could be told as fully in a single reel or elaborated into five. Murnau has doubled the length without making it seem tiresome. Therein lies its charm.

There is foreboding in the plotting as the man sullenly takes the bundle of rushes to his home, giving rising action to the murder attempt. The comedy interlude of the city lowers the tension, which is raised to greater height in the storm and search and suddenly broken by the finding of the wife.

Murnau plays on the emotions with certain touch and shows a nice sense of comedy values to complement his handling of the moments of passion. There is a charmingly directed scene in which the couple go to get photographed. In his clumsy love making the husband upsets a plaster cast of the headless Victory. Not knowing that the statue is not supposed to have arms and head, there is a frantic search for the missing members, and the wife supplies the deficit with a rubber toy head, evidently kept for the amusement of juvenile sitters. There is more humor in their visit to the amusement park. They do not take the usual rides, but there is a spirited chase after a diminutive pig and a lively folk dance. It is all well motived and enjoyable.

Pictorially the production is massive. There is a city street that extends for nearly a mile, and the amusement park is an original structure and not the usual shot of Venice, the Coney Island of Los Angeles.

But it is in his natural and studio landscapes that Murnau achieves his pictorial triumphs. Many of these shots have the art value of etchings, yet they serve their proper purpose as the background to the action. Coming from abroad, this production would be hailed by the critics as a triumph. Even with the American label they are forced to give grudging praise.

George O'Brien is a vigorous character as the husband, but Janet Gaynor has a handicap of a blonde wig to overcome. That she does shine through this make-up is a triumph. In rest she is ugly, but her personality shows through and at times she forgets the wig.

Margaret Livingston is satisfying as the vamp. The others are merely atmosphere with J. Farrell MacDonald and Ralph Sipperly contributing gems of character bits. The story lies almost wholly to the featured players. All others are incidental and do not follow through the story.

The treatment is peculiar in that the story seems to have no definite locale. The city stores have English signs on their fronts, but the architecture is not American, nor is it definitely characteristic of any other country. The costuming might be Breton-French, German or Swedish and even the names of the characters are not used in the subtitles. It is a story of nowhere in particular, but a story that exists everywhere. In a way this adds to its charm.

The box office value of the story seems problematical. As to the artistic value, there can be no question. It is a delightful adventure into the unsual; a commonplace plot made distinctive and interesting through directorial treatment, good action and superb mounting. To "What Price Glory" and "Seventh Heaven," Fox has added "Sunrise." It is a trio of which he may well be proud. And not the least of these is "Sunrise."

"Soda Water Cowboy"

Several Variations from the Usual Western Formulas in New Story Starring Wally Wales

WHEN A SODA WATER CLERK gets fired for neglecting his work on account of becoming absorbed in reading stirring western stories, he bums his way out west, gets a chance to pull the herotic stuff himself and as a deputy sheriff makes good in running down a gang of stage robbers and of course wins the hand of a pretty girl.

This is the gist of the story of "Soda Water Cowboy" the newest Pathe picture starring Wally Wales.

There are several touches of comedy and a few out of the ordinary twists but in the main the story is just another variation of the familiar style of western entertainment, and it is a fairly interesting offering of its type. There is considerable action and the fact that the girl is cast as a traveling fortune teller with a ne'er do well but eccentric father gets the story somewhat away from the cut and dried-formula, while the fact that Wally is blamed for the escape of a crook when he goes to rescue the girl from the villain, adds to the human interest angle.

Wally's performance should please his fans and Miss Roberts is satisfactory as the heroine. J. P. Lockney gives a good characterization of the eccentric father and Richard Thorpe, as usual, has played up the angles that have proved their appeal with western fans. There are a couple of good fights and of course a snappy chase ending in the capture of the gang.

Lester F. Scott, Jr., Presents
Wally Wales in
"Soda Water Cowboy"
Directed by Richard Thorpe
A Pathepicture

CAST:

Wally	**Wally Wales**
Mlle. Zalla	**Beryl Roberts**
Prof. Beerbum	**J. P. Lockney**
Ross	**Charles Whitaker**
Joe	**Al Taylor**

Length—4,546 Feet

Fired as a soda jerker, Wally, longing to be a cowboy, bums his way West, meets Zalla, saves her from crooks and is made deputy sheriff. He gets in bad, but eventually captures the whole gang of stage robbers, winning Zalla as well. Western.

"Alias the Lone Wolf"

More Exploits of Famous Fiction Character With Bert Lytell Again Portraying the Role

BILLED AS A SEQUEL to their former production, "The Lone Wolf Returns," and with Bert Lytell again appearing in the title role, Columbia Pictures is offering "Alias the Lone Wolf," the newest of the series of adventures of Louis Joseph Vance's famous fiction character.

In this story, the hero, whose real name is Michael Lanyard, comes to America and most of the action takes place on shipboard, revolving around a valuable necklace belonging to the heroine, her efforts to smuggle it into the U. S. and Lanyard's successful attempts to thwart a gang of international jewel thieves who are after it. He, of course, finally succeeds and in the meantime wins the charming lady.

The audience is kept under the impression that Lanyard is still a crook and, in fact, he is so recognized by the other characters and the disclosure that he is a member of the U. S. Secret Service comes as a distinct surprise. Pictured as a super-clever criminal, considerable ingenuity has been used in devising the complications and the way the Lone Wolf manages to checkmate his opponents, although there are a few unexplained happenings.

There is considerable action, but the development is not as brisk or spontaneous as in some of the earlier offerings, and this slows down the pace somewhat. The picture, however, offers good melodramatic entertainment and should appeal especially to those who have been fascinated by the earlier exploits.

Bert Lytell, who created this role on the screen and has played it many times, gives a good performance, but does not bring to the character the same dash as heretofore. Lois Wilsn is charming and effective as the girl and the other roles are capably cast.

Columbia Pictures presents
Bert Lytell and Lois Wilson in "Alias the Lone Wolf"
Based on story by Louis Joseph Vance
Directed by Edward H. Griffith
CAST:

Michael Lanyard	**Bert Lytell**
Eve de Montalais	**Lois Wilson**
Whitaker Monk	**William V. Mong**
Phinuit	**Ned Sparks**
Liane	**Paulette Duval**

Length—6,843 Feet

En route to America, Michael Lanyard meets Eve and helps her bring in jewels, clever crooks posing as customs men get the jewels but Lanyard recovers them and is revealed as a secret service operative. He and Eve just have time to sail on their honeymoon. Clever crook story.

"The Life of Riley"

George Sidney and Charlie Murray Are Again Featured as Friendly Enemies in Gag Comedy

First National Presents
George Sidney and Charlie Murray in
"The Life of Riley"
A William Beaudine Production
CAST:

Meyer	**George Sidney**
Riley	**Charlie Murray**
Montague	**Sam Hardy**
Molly	**June Marlowe**
Widow	**Myrtle Stedman**
Steve Meyer	**Stephen Carr**
King	**Edwards Davis**
Brown	**Bert Woodruff**

Length—6,720 Feet

Meyer, ice dealer and police chief, and Riley, storekeeper and fire chief, are friendly rivals for the widow's hand. Montague, a con man, enters the game, caused Riley's new fire extinguisher demonstration to go blooey, but everything turns out all right. Farce comedy.

ONCE AGAIN the popular comedians George Sidney and Charlie Murray appear in friendly enemy roles. In First National's "The Life of Riley," Murray has the title role and is chief of the fire department as well as owner of the general store. Sidney is an iceman and chief of police. Not only are they professional rivals, but both are suitors for the hand of a rich and attractive widow, and the fact that a city slicker gets into the contest and pulls some crooked stuff in connection with Riley's invention of a fire extinguisher furnishes the story.

The continual clashes due to this three-cornered rivalry and the racial differences of the two featured comedians, coupled with rather ingeniously devised gags and situations with plenty of slapstick and clowning result in a

picture that will probably get many hearty laughs from the average audience. In addition, there is of course a romantic angle which is furnished by the love affair between Sidney's son and an orphan girl adopted by Murray.

Sidney and Murray give their characteristic portrayals and June Marlowe brings a strong human interest note to the role of the orphan girl. Myrtle Steadman is entirely satisfactory as the widow but seems wasted in a role of this kind. Sam Hardy is an efficient comedy aid as the city slicker.

"Jaws of Steel"

Little Mary Louise Miller Shares Honors With Rin-Tin-Tin in a Tense Melodrama of the West

A DESERTED TOWN in the midst of a western desert furnishes the locale for "Jaws of Steel" Warner Brothers new production starring the famous dog Rin-Tin-Tin.

An ambitious young chap is victimized by a crooked broker into buying a home in the deserted village. En route with his family his puppy gets lost and grows up as "The Killer" and is hunted for the murder of an old prospector. This dog's life is saved however, when he unearths the real culprit and proves instrumental in saving the life of the little sick girl who was his playmate.

In this offering, Rin-Tin-Tin gives an excellent account of himself although he is not called on to do as many stunts as usual which tax the spectators credulity. The appeal is centred in the dramatic and human interest angles both of which are effectively played up. There are a number of moments of very tense melodrama and the interest is well sustained.

Tiny little Mary Louise Miller gives the canine star a run for the honors and the scenes in which these two work together are a delight and should especially appeal to the kiddies.

Jason Robards and Helen Ferguson capably handles the roles of the baby's father and mother.

"Jaws of Steel" is neither the best nor the worst of the Rin-Tin-Tin pictures and this star's fans will probably consider it good entertainment.

Warner Bros. present
Rin-Tin-Tin in "Jaws of Steel"
Directed by Ray Enright
CAST:

Rinty	**Rin-Tin-Tin**
John Warren	**Jason Robards**
Mary Warren	**Helen Ferguson**
Baby Warren	**Mary Louise Miller**
T. G. Taylor	**Jack Curtis**
Sheriff	**Robert Perry**
Alkali Joe	**George Connors**

Length—5,569 Feet.

Swindled by Taylor, the Warrens buy a home in a deserted desert town. Rinty, the puppy gets lost and grows up as "The Killer." He recognizes Baby Warren and proves a hero by unearthing evidence that Taylor is a murderer, and aids also in saving the baby's life when she is ill. Human Interest dog story.

Timely Reviews of Short Subjects

Edited by C. S. Sewell

"The River of Doubt"

Pathe—One Reel

AMAZING stunts such as could only happen in a cartoon are pictured in this Aesops Fable. Monkies fly like birds and play on crocodile harps. Al and the cat try to photograph these odd sights, but Al is attacked by a wild cat and they fight it out with the jungle animals as spectators. This issue shows a remarkable imagination and these stunts are decidedly ingenious even though they may not be as amusing as usual.

"South of the Northern Lights"

Universal—Two Reels

This is the second of the new series of Northwestern Mounted Police stories, featuring Jack Perrin, pictured here. The action is a variation of the familiar formulas for stories of this type with the star cast as a mountie who in tracking down fur thieves meets with exciting experiences, falls in love with the daughter of a trapper accused of murder, and finally straightens matters satisfactorily, landing the crooks and winning the girl. There is nothing new in this two reeler, but Director Levigard has kept it moving at a good pace and it will probably register as an average attraction of its type. Peggy O'Day attractively handles the role of the girl in the case and the supporting roles are in capable hands. Jack Perrin gives a good account of himself as a fearless fighting mountie.

"Fleshy Devils"

F-B-O—Two Reels

A disjointed collection of rough-and-tumble and slapstick antics make up this comedy in which Fatty Alexander, pictured here, Fatt Karr and Kewpie Ross are featured. With their music and dancing, these heavyweights shake the neighborhood so that the houses rock and the inhabitants think it is an earthquake. Then two of them masquerade as a horse, scare real horses and then ride in an auto. Finally they pose as artists and in flirting with some models get in bad with their sweeties. Will probably satisfy where these fat comedians are popular as it is up to the usual standard of the series.

"Hot Stuff"

Universal—One Reel

Introducing a new series of single reel comedies in which Ben Hall, pictured here, is featured in the role of a studious sap, this one deals with the doings of a village fire department. Responding to a false alarm they decline to answer a real one until they learn that the fire is in the chief's own house. Ben makes heroic attempts to save his sweetie but misses out and finally she has to rescue him. Dorothy Kitchen appears as the girl, and Lydia Yeamans Titus has a prominent role. The comedy is a burlesque, well sprinkled with slapstick of a familiar sort and while it is good for a few smiles, the humor is forced and obvious. Dorine Cox directed this single-reeler.

"Rail Road"

Paramount—One Reel

A LIVELY episode in which the ignoble mouse steals a train from the heroic Kat, but is overtaken—on a roller coaster—and the train and its lovely burden recaptured. This reel contains an ample allowance of good gags several of which are above the average. More fertile invention seems to mark the recent issues of this cartoon, and Rail Road gives genuine entertainment.

"A Gold Digger of Weepah"

Pathe—Two Reels

Of course the comparatively recent gold strike furnishes the idea of this Mack Sennett comedy, but the more modern type of gold-digger, impersonated by Alma Bennett who is pictured here, is also introduced. Billy Bevan is cast as a prospector married to a portly and jealous wife, played by Sunshine Hart. Alma, an old sweetheart, shows up and as the result of an old settler losing a bag of rattlesnakes, Billy manages to get in very bad. Wifie finds him trying to save Alma under compromising circumstances and hauls him back East in the family flivver. A slapstick comedy with several novel situations that should amuse. Harry Edwards directed, and Matty Kemp, Andy Clyde and Johnny Burke are in the cast.

"Back Home"

Educational—One Reel

IN compiling this magazine reel, Beth Brown has worked on the idea that while folks go to Chicago and New York to see the sights there are just as big doings back home, including lots of things the big cities cannot offer, such as logging, fishing, motor-sledding, etc., including several oddities. An average number of Walter Futter's Curiosities series.

"Red Warning"

Universal—Two Reels

This is the first of a new series of westerns in which Newton House, a capable youngster is featured. He is a half-grown lad with plenty of pep and gives a good account of himself in this number. Edmund Cobb, a familiar figure in Universal westerns, is also featured along with Gloria Gray, an attractive girl. This is a frontier story dealing with an attack on new settlers by discontented Indians led by a renegade white man. Cobb appears as a pony express rider who comes to the rescue and House is seen as a young lad who makes a wild dash and succeeds in bringing a rescue party from the post in the nick of time. A familiar type of story with few variations but plenty of action.

"Kilties"

Educational—Two Reels

Another of the new series of Educational two-reel comedies starring Dorothy Devore. True to its title, it has a decided Scotch flavor. Dorothy appears as a girl hired to scrub floors in an office building. She tries to introduce new stunts in her work and gets the tenants in such a mix-up that she is fired. A letter from a rich uncle in Scotland promising his estate to his supposed nephew causes Dorothy to don a mustache and pose as a boy. She certainly keeps things humming when she and her little mischievous brother reach the highland castle and eventually her masquerade is discovered. An amusing comedy that moved at a good pace, considerably brightened by the vivacious star. It should prove a pleasing attraction for the slapstick fans. Al Thompson, Henry Murdock and Glen Cavender are in the supporting cast and Norman Taurog directed.

"Boys Will be Girls"

F-B-O—Two Reels

Number Four of the "Beauty Parlor" series in which Al Cooke, pictured here, and Kit Guard are featured shows the boys still attempting to perfect their "beauty machine." A negro porter whose hair is turned gray breaks the machine just as the two girls are up against it because their rent is due. The timely appearance of a rich uncle who pays the rent in gratitude for the boy's saving his wallet from a pickpocket puts them on easy street. The fun lies in the clowning of the boys especially in a scene where they are pressed into service as waiters in a cafe and, of course, make a mess of things. The humor is considerably forced and this installment lacks the pep of the earlier numbers.

"Seeing Stars"

Educational—Two Reels

A motion picture studio furnishes the locale for this Mermaid comedy in which George Davis, pictured here, has the leading role. Winning a local funny face contest, George, a bricklayer, invades a big studio with a letter of introduction. Received with scant courtesy he proves to be such a boob that he is given the works. The humor lies in the fact that like usual burlesques of this kind he invades various sets and spoils a lot of scenes while lucky breaks turn some of the stunts framed for him so that the studio force falls victim. In addition there is considerable spook stuff in the night scenes. Altogether, it is an amusing conglomeration of slapstick that should please. Molly Malone, Jack Lloyd, Jack Miller, Phil Dunham and Ray Turner complete the cast and Stephen Roberts directed.

"In Again, Out Again"

Pathe—One Reel

PAUL TERRY'S cartoon dog and cat tire of breaking rocks in the prison yard and escape, meetings with a varied lot of exciting experiences in trying to evade the guards and cops including a real "bull." They land at the bottom of the river and are sucked back into jail through the water supply pipe but get out again.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Columbia

OBEY THE LAW. (Columbia). Star, Bert Lytell. A very interesting crook picture without the usual gunplay that generally goes with this type of feature. Six reels. Tone, okay. Sunday and special, yes. Fair appeal. Small town and rural class town of 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats(, Neola, Iowa.

F B O

ARIZONA NIGHTS. Star, Fred Thomson. Very weak offering. About the worst that we have had for Thomson fans. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

BORDER WHIRLWIND, THE. Star, Bob Custer. A fine little Western that went over good to a small Saturday night crowd. However, made a little above expenses. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

CALIFORNIA OR BUST. Star, George O'Hara. A light comedy drama. Seems like it took too long to get to last reel, but the last reel was a knockout. Tone, okay. Sunday, yes. Special, no. Good appeal. Small town class town of 896. Admission 10-25. Mrs. J. Brown, Phoenix Theatre (200 seats), Neola, Iowa.

COLLEGIATE. Star, Alberta Vaughn. This is a snappy five reel show. Will please. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

COLLEGE BOOB. Star, Lefty Flynn. Six reels in good condition. This is a good college comedy football story. Drew a good house. Tone and appeal, good. Sunday, yes. Almost a special. A. H. Mathias, Dillsboro Airdome (250 seats), Dillsboro, Indiana.

THE GORILLA HUNT. Five reels in good condition. This is a good educational picture, but for entertainment it was a flop. Drew a full house. Tone and appeal, good. Sunday, yes. Almost a special. Good appeal. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Airdome (250 seats), Dillsboro, Indiana.

GREAT MAIL ROBBERY. Featured cast. Here is a knockout of a show. Played "Mickey's Circus" comedy with this. Broke our house record for the year. More action than is generally in two or three features. Seven reels. Tone, okay. Sunday and special, yes. Very good appeal. Small town and rural class town of 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

HER FATHER SAID NO. Featured cast. Seven reels. This is a good comedy. Book it. Drew a good house. Tone, fair. Sunday, yes. Almost a special. Good appeal. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Airdome (250 seats), Dillsboro, Indiana.

KING OF THE TURF. Stars, Kenneth Harlan and Patsy Ruth Miller. This is a very good race horse picture with enough variety, including comedy, to make it an exceptional box-office picture. Can't go wrong on it. Tone, very good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Farming class town of 400. Admission 10-30. A. F. Schriever, Grand Theatre (200 seats), Lebanon, South Dakota.

LIGHTNING LARIATS. Star, Tom Tyler. A Tyler and his Western gang. Boys, Tyler is a winner. A real clean Western with only a little rough stuff. Tone, fair. Sunday, yes. Special, no. Appeal, eighty-seven per cent. General class town of 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

> "It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.
>
> Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.
>
> OUR GANG

LIGHTNING LARIATS. Star, Tom Tyler. A very good Western that pleased the Western fans. Played two nights to fair houses and made a little money, which was just a little out of the ordinary run of business. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

A REGULAR SCOUT. Star, Fred Thomson. Very good Western type picture with Boy Scouts. Pleased and good at box office. Tone, good, Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

First National

AFFAIR OF THE FOLLIES. Star, Billie Dove. Just a fair show. What's the matter with features nowadays? Is it the star, story, direction, or can't they make good features anymore Tone, okay. Sunday, yes. Special, no. Fair appeal. Small town and rural class town of 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

DEVIL'S SADDLE. Star, Ken Maynard. This is a real Western picture. Wonderful scenery in some of reels. Tone, okay. Sunday and special, no. Appeal, one hundred per cent. Small town and rural class town of 896. Admission 10-25. Mrs. J. Brown, Phoenix Theatre (200 seats), Neola, Iowa.

DEVIL'S SADDLE. Star, Ken Maynard. This is a good Western for any house that shows Westerns and up to his standard of usual good pictures. Special, no. Appeal, eighty per cent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

HARD BOILED HAGGERTY. Star, Milton Sills. A few more like this and we would all have to close. Boys, don't play this. Nothing but rot clear through. Sills a good star, but a few more like this will kill him. Booked this for two nights, but set it out the second. I feel it my duty to report on this one. J. G. Fair, Elite Theatre, Laurens, Iowa.

PERFECT SAP. Star, Ben Lyon. This is a good little program attraction that pleased most everyone who saw it. Ben Lyon also a very good star with me. Special, no. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SILENT LOVER. Featured cast. A fair program offering. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SWEET DADDIES. Stars, Charley Murray and George Sidney. This is the first picture for so long that I have had any comment on that it must have been better than I personally thought. My crowd don't comment as a rule, but this one was so good they had to talk. Seven reels. If comedy takes play it and boost. You won't go wrong. Tone, good. Sunday, yes. Special, no. Appeal, one hundred per cent. Rural class town of 300. Admission 20-40. L. L. Like, Dreamland Theatre, Drummond, Montana.

Fox

ANKLES PREFERRED. Star, Madge Bellamy. Not much to it. Not as good as this star has made. Tone, not so good. Sunday, maybe. Special, no. Fair appeal. Small town class of 896. Admission 10-25. Mrs. J. Brown, Phoenix Theatre (200 seats), Neolo, Iowa.

HILLS OF PERIL. Star, Buck Jones. Average good Western that drew average crowd. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

NO MAN'S GOLD. Star, Tom Mix. A good Western, but a very, very poor print. Six reels. Small town and rural class town of 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

STAGE MADNESS. Star, Virginia Valli. Did not pull for me the first night and no money the second. In fact the smallest Sunday crowd for a long time. Tone, fair. Sunday, yes. Special, no. Poor appeal. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

THREE BAD MEN. Featured cast. Am late playing this one, but it's there and will get them in. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

Metro-Goldwyn

ADAM AND EVIL. Stars, Lew Cody and Aileen Pringle. Lew Cody in a dual role and how that feller does act. This is good and one hundred per cent. better than "On Ze Boulevard." Played to a Sunday crowd and they ha! haed! all through it. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ANNIE LAURIE. Star, Lillian Gish. I guess our town didn't know the song, that's why I had such a flop attendance on "Annie." Great picture of Scotland. Beautiful settings and scenery. Norman Kerry is great in this one and just about runs away with the picture. Nine reels of good entertainment for high class patronage. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BOY FRIEND. Featured cast. This is one of the worst we have had in a long time. Nothing to it. Played "Money Talks" the night before, which was just as bad. Sunday and special, no. No appeal. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

FRISCO SALLY LEVY. 6,909 ft. Star, Sally O'Neil. A Jewish-Irish melodrama that hits on all six at all times. Contains everything this type of picture should have to please the cutsomers. Tone, okay. Sunday, yes. Special, no. Appeal, eighty per cent. Wealthy and intelligent class city of 500,000. Admission 10-25. William T. Meeks, Shorewood Theatre (1,150 seats), Milwaukee, Wisconsin.

FRONTIERSMAN, THE. Star, Tim McCoy. A fine picture with McCoy starring again. It's one of my best bet. Wish he made more pictures than he does. Tone, good. Sunday and special, yes. Town of 3,500. Guy Bayer,

Globe Theatre (275 seats), Buena Vista, Virginia.

HEAVEN ON EARTH. Star, Conrad Nagel. Very good program. Suited the audience and us. Fair tone. Sunday and special no. Good appeal. Farmers town of 412. Admission 10-25. Leveck & Garner, Auditorium Theatre (100 seats), Benoit, Mississippi.

MOCKERY. Star, Lon Chaney. I thought this was a very good picture, but some said no, but had a better than average Tuesday and Wednesday attendance. Tone, good. Sunday, yes. Special, no. Fair appeal. Small town and farmer class town of 600. Admission 10-30. H. W. Batshelder, Galt Theatre (175 seats), Galt, California

RED MILL. 6,337 ft. Star, Marion Davies. Good musical comedy drama that pleased the majority. Exploitation possibilities excellent, especially the windmill, which occupies two reels of comedy, stunts, and spooks. Marion is appealing as the characte of a Dutch maid. Good box-office attraction. Tone, okay. Sunday, yes. Special, no. Appeal, eighty per cent. Wealthy and intelligent class of 500,000. Admission 10-25. William T. Meeks, Shorewood Theatre (1,150 seats), Milwaukee, Wisconsin.

ROOKIES. Featured cast. Of all of the comedies this takes the honor. A very, very good picture. Tone and appeal, good. Sunday and special, yes. Town of 3,500. Guy Bayer, Globe Theatre (275 seats), Buena Vista, Virginia.

TILLIE THE TOILER. 6,160 ft. Star, Marion Davies. Can't say much for this. The story is not for Marion. Clara Bow or Sally O'Neil type would of been better. Nothing to the picture, but continued attempts at comedy. Tone, okay. Sunday, yes. Special, no. Fifty per cent. appeal. Wealthy and intelligent class city of 500,000. Admission 10-25. William T. Meeks, Shorewood Theatre (1,150 seats), Milwaukee, Wisconsin.

TILLIE THE TOILER. Star, Marion Davies. Just a fair picture. Some little comedy spots in it, but not big; buy as a program picture and you will get by. Tone, good. Sunday, yes. Special, no. Appeal, fifty per cent. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

TWELVE MILES OUT. Star, John Gilbert. This is a marvelous picture that pleased the better element after getting them in; however, a little too rough for the Gilbert the ladies like to see. Tragic ending, not altogether satisfying to many of my patrons, either. Special, yes. Appeal, ninety per cent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WANING SEX. Star, Norma Shearer. According to story in press book this is a pretty raw picture and have been holding it back on that account, but say, it is nothing like the press book story. Just a lot of clean, wholesome fun that any audience will like. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Farmers town of 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

Paramount

BEAU GESTE. Star, Ronald Colman. Wonderful picture that will please the educated class, but for a small town a flop the second night. One night okay. Tone, good. Sunday and special, yes. Appeal, eighty-five per cent. General class town of 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

DRUMS OF THE DESERT. Star, Warner Baxter. A splendid Western epic of the de luxe type. Ford Sterling and Chester Conklin furnish sufficient humor. Lots of Indians, villians and shooting. A hero, a heroine and a love romance, and that's enough for any Western. Tone, okay. Sunday, yes. Special, no. Appeal, seventy per cent. William T. Meeks, Shorewood Theatre (1,150 seats) Milwaukee, Wisconsin.

IT. Star, Clara Bow. A fine picture. One of the best on the market. Tone, good. Sunday and special, yes. Town of 3,000. Guy Bayer, Globe Theatre (275 seats), Buena Vista, Virginia.

Esther Ralston, Paramount star, displaying part of the reason for her selection to play the leading role in "Figures Don't Lie."

MAN POWER. 6 reels. A powerful melodrama about tractors and a dam. Several original thills and shots of unusual occurences. Good paper and exploitation possibilities. Those who saw it likes it but few saw it. Have about concluded that Dix is not the idol. Wealthy and intelligent class city of 500,000. Admission 10-25. William T. Meeks, Shorewood Theatre (1,150 seats), Milwaukee, Wisconsin.

METROPOLIS. Featured cast. A UFA production, and a big one. A powerful story. Settings are wonderful and so is the camera work. One day to a good crowd. Tone and appeal, good. Sunday and special, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MISS BREWSTER'S MILLIONS. Star, Bebe Daniels. This was actually silly. Poorest one we ever played of hers. Heard it was good so went back and dug it up. Wish we hadn't. Tone, good. Sunday. no. Special, no. Appeal, twenty-five per cent. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

ROUGH HOUSE ROSIE. Star, Clara Bow. A society pugilistic drama with the perfect cast, full of ginger, pep and vigor. Should draw well in any house or locality. Tone, okay. Sunday, yes. Special, no. Appeal, eighty per cent. Wealthy and intelligent class, city of 500,000. Admission 10-25. William T. Meeks, Shorewood Theatre (1,150 seats), Milwaukee, Wisconsin.

TIME TO LOVE. Star, Raymond Griffith. Six short reels of fun. Drew a few of Griffith fans and they liked it. Good prints. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TIN GODS. Star, Thomas Meighan. Thought this a dandy picture, but didn't draw the size of your cap. They don't like this kind of ending. The hero must live happy ever. Tone, good. Sunday, yes. Hardly suitable for a special. Appeal, fifty per cent. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

WAY OF ALL FLESH. Star, Emil Jannings. Jannings is the whole show in this one, and how he does act, but somehow this picture didn't appeal to our town. Lost me money. Tone, good. Sunday, yes. Poor appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Pathe

HEART OF THE YUKON. Featured cast. This one was sure the bunk! Had several walkouts. Played Friday and Saturday but sure wish we had shelved it. A few pictures like this and we would have to lock our doors. Tone, poor. Sunday and special, no. No appeal. Small town and rural class town of 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

United Artists

GARRISON'S FINISH. Star, Jack Pickford. This is a real old one that I played on Saturday night, but I had a good serial and it pleased one hundred per cent. It's better than most of the new ones. Tone, good. Sunday, yes. Special, no. Appeal, one hundred per cent. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

GENERAL. Star, Buster Keaton. A very good picture of the comedy type, but not so good as United Artists would have you believe. Played this on Saturday night to a very small house and just made expenses. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

SPARROWS. Star, Mary Pickford. A good picture, but just couldn't get them out to see it. Played two nights and hired an orchestra for the second night, and then lost money on that. Fine tone. Sunday and special, yes. Appeal, eighty-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

Universal

CHIP OF THE FLYING U. Star, Hoot Gibson. Seven reels in good condition. This is a good show, not enough rough stuff for Western fans. Drew a good house. Tone and appeal, good. Sunday, no. Almost a special. Good appeal. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

BLUE BLAZES. Star, Pete Morrison. Five reels in good condition. This is a fair Western picture. Went in the hole on it. Tone, fair. Sunday and special, no. Fair appeal. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

BUTTERFLIES IN THE RAIN. Star, Laura LaPlante. Good program picture. Tone, fair. Sunday and special, no. Appeal, ninety per cent. Farming class town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

Short Subjects

THE FLAG. (Metro-Goldwyn.) 2 reels. Good historical subject of the making of the American flag. Made in natural colors. Feature this, it's worth it. R. A. Preuss, Arvada Theatre, Arvada. Colorado.

HELEN OF TROY, N. Y. (F. B. O. Beauty Parlor Series.) This is number five of the series and they hold up fine. Liked here. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MOONLIGHT AND NOSES. (Pathe.) Star, Clyde Cook. Good comedy, as all of the Roach comedies are. Have yet to see a poor comedy made by Hal Roach. Print new. Sunday, yes. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PEACE DEPUTY. (Universal Western.) Star, Fred Gilman. Short Western. Very good for a filler. Print good. Tone and appeal, good. Sunday and special, no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SNOOKUM'S MERRY CHRISTMAS. (Universal Comedy.) Comedy that I got in September Universal service. Print sobbed mail, no title. Some service. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

YALE VIA HARVARD. (Metro Comedy.) Stars, Our Gang. Two reels of football by the rascals of the comedy field. They are fun producers as sure as they are human. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Kansas City, Mo

Moving Picture World Bureau, Kansas City, Mo., Sept. 29.

FOR twenty-two of thirty years which the Orpheum theatre has been in Kansas City, a large overhanging electric sign, which extends from one side of the street to the other, spelling "Orpheum," has been unmolested by city legislation. This week, however, City Manager H. F. McElroy ordered Lawrence Lehman, general manager of the Orpheum and Mainstreet theatres, to remove the sign, asserting that it violated the city ordinance pertaining to signs and billboards. The sign was hung originally by Martin Lehman, father of Lawrence Lehman.

The Gladstone theatre, Kansas City, has re-opened after having been closed six weeks for repairs and improvements, which included a new cooling system and a pipe organ. The Mullikin theatre, Springfield, Mo., has been re-opened by S. E. Wilhoit, new owner. H. H. Barrett has leased the recently built Colonial theatre, Kansas City, for a period of ten years. The Liberty Hall theatre, Wathena, Kans., is being redecorated and improved generally. The Star theatre, Warrensburg, Mo., also has closed for re-decoration. The Gayety theatre, Kansas City, after several unsuccessful attempts to run pictures, has re-opened as a Mutual Burlesque house. The Hall theatre, Columbia, Mo., has closed for improvements. A new $12,000 Robert Morton pipe organ is to be installed in the Regent theatre, Newton, Kans.

For many years Fred Spear hustled about over the streets of Kansas City as publicity manager for various theatres. Finally, after several years at that capacity he became assistant manager of the Orpheum theatre. This week he received his crowning when he was informed that he had been made manager of the theatre. Lawrence Lehman, former manager, has been made general manager of the Orpheum and Mainstreet theatres.

Illinois

Moving Picture World Bureau, Chicago, Ill., Sept. 29.

THE stage hands who asked for a 25% increase in wages from the film houses who use them in Chicago were turned down at the meeting of the exhibitors executive committee and it was the opinion that if they did not continue with their present wage, the houses might do away with stage shows.

Jack Sampson of FBO was re-elected president of the Chicago Film Board of Trade for the third time last week and Harry Lorch of Pathe was re-elected vice president. C. C. Wallace of the United Artists was made treasurer and Irving Mandel of Security Pictures, secretary. Joe Abramson was re-elected executive secretary for the sixth time. New members of the Board of Directors are Wallace, Neal Agnew of Paramount and Felix Mendelsohm of Metro-Goldwyn-Mayer. Sampson, Lorch, Mandel and Clyde Eckhardt of Fox were re-elected directors.

Galion, O., Gets 800

According to an apparently well-authenticated rumor, the Galion, Ohio, Maccabee Temple building, located in the heart of the business district, has been acquired by the Galion Amusement Co., recently incorporated by a number of Cleveland, Ohio, men, headed by Samuel F. Deutsch. A new building, consisting of a lodge room, stores and offices, and an 800-seat moving picture house, will be erected on the site.

Little Monkey Business Gets "Ned" Some Publicity

Ned Hastings, manager of the Keith-Albee house at Cincinnati, Ohio, seems to possess an unusual flair for breaking into print through exceptional events. The latest is that Sol. Stephan, general manager of the Cincinnati Zoological Gardens, who has just been presented with a pair of rhesus monkeys, as a gift from Edward F. Albee, vaudeville magnate, named one of the animals "Ned" when he placed them in the Zoo collection recently. This, Col. Stephan declares, is a distinct honor for Manager Hastings. Ned, however, contends that it is an equal honor for the monkey.

New York

Moving Picture World Bureau, Albany, N. Y., Sept. 29.

THE American Theatre in Canton presents a most attractive appearance these days with the conclusion of its redecoration. The house is owned by one of the Papayanakos brothers. Draperies at the rear of the auditorium are of old rose velour, while the stage curtains are of pink silk. New lighting fixtures have been installed and a new heating plant placed in the basement of the theatre. Many improvements have also been added to the projection room.

The Albany exhibitors and the union of motion picture machine operators are still at loggerheads over the question of wages and working conditions. There will probably be a conference within the next few days in a final effort to iron out the situation. One exhibitor asserted this week that if the union's demands were met that it would cost him at least $3,000 more a year to operate his theatre.

William Smalley, of Cooperstown, was in Albany on a buying expedition during the past week. Whenever Mr. Smalley hits town, the managers and the film salesmen immediately sit up and take notice, for Mr. Smalley now has a chain of fifteen houses and is a heavy buyer, owing to the frequent-change policy that governs all of his theatres. Mr. Smalley has a habit of doing much of his booking and dating after the regulation office hours, with the result that he generally works until midnight while in Albany, and then proceeds to sleep until the following noon.

Nebraska

Moving Picture World Bureau, Omaha, Neb., Sept. 21.

THE Strand Theatre at Omaha has incorporated, and is now the Strand Theatre, Inc. Capital stock is listed as $25,000. The incorporators are J. L. Steern, William Johnson and M. L. Steern.

Miss Clare Foley, who has been secretary of the Film Board of Trade here for some years, has gone to Pittsburgh, where she is now secretary for the Film Board of Trade of Pittsburgh.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Sept. 29.

MANAGER Jas. H. Alexander, of the Columbia Film Service, has just announced that his exchange will soon occupy the entire building located at 1010 Forbes street, the first floor of which they have have occupied for some time. Ever increasing business has made it necessary for Mr. Alexander to increase his office space, and as a result he will soon take over the second floor, which has just been vacated by Tiffany, this exchange having moved to the fourth floor of the Seltzer Film Building.

One of the most important theatre projects in the local territory, has recently been undertaken by the Columbus Amusement Company, who also operate the Liberty, Strand and State theatres in New Kensington. The new theatre, which will be known as the Ritz, will occupy the site formerly occupied by the old Imperial theatre on Fifth avenue, New Kensington. The new house will seat 1100 persons, and opening is expected by October 17th. Vaudeville and first run pictures will be the attractions. Samuel Haimovitz is president and general manager of the company; William Leibovitz is vice president and treasurer and Russell C. Roshon is publicity director.

Miss Hilda Gideon has resigned her position as cashier at the Pathe branch, and is now office manager and cashier of the Tiffany exchange here.

Earl Booth, formerly with the local P. D. C. and Fox branches, is now traveling the main line territory for Tiffany out of the Pittsburgh branch.

T. J. McDermott, recently on the salesforce at the Cincinnati M-G-M branch, has come to Pittsburgh and is taking care of the West Virginia territory for the Columbia Pictures Corporation branch here.

West Virginia

Colonel Lindbergh has had a theatre named after him! The house is located at Kanawha City, W. Va., and is known as the Lindy. It is a pretty new house and has a seating capacity of 650 persons.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Sept. 29.

LOEW'S State Theatre, Washington avenue near Eighth street, St. Louis, Mo., has announced a new bargain matinee price schedule effective on Monday, September 26. Under the new schedule from 10 a.m. to 1 p.m. the general admission price will be but 25 cents and from 1 p.m. to 6 p.m. 35 cents. After 6 p.m. the night rates will be charged.

Skouras Brothers Ambassador Theatre, Seventh and Locust street, the principal competition of Loew's State charges 35 cents to 1 p.m. and 50 cents from 1 p.m. to 6 p.m.

Alton, Ill.

A $25,000 dance pavilion in the Rock Springs Park, Olton, Ill., was destroyed by fire early on September 16.

A film made up of shots of the preparation of Col. Charles A. Lindbergh for his historic trans-Atlantic flight from New York to Paris in the Spirit of St. Louis; his take-off from New York and his receptions in Europe, etc., has been presented to Mayor Victor J. Miller of St. Louis by the International News Reel Association with the proviso that he is to allow its exhibition for any charity.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Conma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,408
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,548
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

Fifteen Accuracy Bucks for Letters

FIFTEEN good friends have accuracy dollars coming their way this week. The dollar-each can't begin to repay their good will; they simply show our effort to compensate somewhat for the trouble taken in writing us about the errors. In sixteen of the cases the errors were due to changes in footage from a long Broadway version to a shorter one; failure to transmit correctly footage at time of review; change in length and failure to notify us. The other case was a typographical error.

There are other letters here on which we are checking up the points brought to our attention. If you are waiting, be patient—you will hear from us soon. This time, the accuracy bucks go, with our grateful appreciation to H. A. Davitts, Dixie Theatre, Winona, Miss.; E. F. Keith, E. F. Keith Theatres, Granbury, Tex.; R. T. Bacon, Alcazar Theatre, Bell, Calif.; J. C. Stroud, Forest Theatre, St. Paul, Minn.; E. A. Armistead, Lyric Theatre, Easley, S. C.; James N. Finkler, National Theatres, Los Angeles, Calif.; H. F. Simonson, Park Theatre, Champaign, Ill.; A. David Kraats, Wharton, Tex.; Curtis Rhoades, Grand Theatre, Grafton, W. Va.; A. E. Andrews, Emporium Opera House, Emporium, Pa.; G. Langan, Allen Theatre, Cleveland, O.; R. W. Houseworth, Majestic Theatre, Camden, S. C.; H. Rastetter, State Theatre, Erie, Pa.; Walter DeWitt, Loew's Victory, Evanston, Ind.; and W. F. Vogt, Metropolitan-Unique (Finkelstein & Ruben Circuit), Mitchell, S. D.

	Kind of Picture	Review	Feet
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569
Blood Ship (Bosworth)	Virile Sea melo	July 23..	6,843
Waldorf			
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,583
Fate of a Flirt (Revier)	Comedy drama		5,793
Perfection			
Fighting Youth (W. Fairbanks)	Melodrama		4,783
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,471
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			1,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl
Bruce Scenics	Two issues	July 23..	1 rl
Meet the Folks (J. Adams)	Christie comedy	July 23..	2 rls
Capers of a Camera	Hodge-Podge	July 30..	1 rl
Sure Cure	Mermaid comedy	July 30..	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30..	1 rl
High Spots (St. John)	Comedy	Aug. 6..	2 rls.
His Better Half	Lloyd Hamilton com.	Aug. 6..	2 rls.
Monty of the Mounted	Lupino Lane com.	Aug. 6..	2 rls.
Hold Fast (Bowes)	Cameo comedy	Aug. 13..	2 rls.
Art for Heart's Sake	Sullivan cartoon	Aug. 13..	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20..	1 rl.
Bubbles of Georgraphy	Hodge-Podge	Aug. 20..	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20..	2 rls.
Non-Stop Fright	Sullivan cartoon	Aug. 27..	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27..	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27..	2 rls.
Holly-Nuts	Curiosities	Aug. 27..	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27..	2 rls.
Jack From All Trades	Sullivan cartoon	Sept. 10..	1 rl.
Outdoor Sketches	Bruce scenic	Sept. 10..	1 rl.
Wise Guise	Felix the Cat	Sept. 24..	1 rl.
She's a Boy	Big Boy	Sept. 24..	2 rls.
Off Again (Jack Lloyd)	Cameo comedy	Sept. 24..	1 rl.
Stunt Man (Larry Semon)	Comedy	Sept. 24..	2 rls.

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

F B O

Features		1926	
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476
Great Mail Robbery	Marine-mail melo.	July 2..	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9..	6,680
Not For Publication	Political drama	July 23..	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30..	6,257
Mojave Kid (Bob Steele)	Action western	Aug. 6..	4,912
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20..	5,998
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20..	5,700
Clancy's Kosher Wedding (G. Sidney)	Farc cvmedy	Sept. 10..	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10..	5,093

Short Subjects

Big Charade	Fighting Hearts	June 26..	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16..	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16..	2 rls
Campus Romeos	Fat Men	July 23..	2 rls
A Permanent Rave	"Beauty Parlor"	Aug. 6..	2 rls.
How High is Up?	Fat Men	Aug. 6..	2 rls.

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20..	6 rls.
Ragtime (Bowers-De la Motte-Ellis)	"Jazz" com.-dr.	Sept. 3..	6,700

FIRST NATIONAL

		1926	
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,836
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,546
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 13..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885

	Kind of Picture	Review	Feet
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,849
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,338
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25..	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2..	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9..	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16..	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23..	6,400
White Pants Willie (Hines)	Gag comedy	Aug. 6..	6,350
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13..	6,585
Patent Leather Kid (Barthelmess)	World War special	Aug. 20..	11,412
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3..	7,179
Poor Nut (Jack Mulhall)	College comedy	Sept. 10..	6,897
Smile, Brother, Smile (Mackaill)	Beauty parlor com.	Sept. 17..	6,548
Lonesome Ladies (Nilsson-Stone)	Comedy drama	Sept. 24..	5,718

FOX FILM CORP.

Features		1926	
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,828
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10..	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,494
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,997
Midnight Kiss	Comedy drama	Aug. 7..	5,029
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20..	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,508
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	....
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11..	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11..	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18..	4,810
The Secret Studio (Borden)	Comedy drama	June 25..	5,870
Singed (B. Sweet-W. Baxter)	Drama	July 16..	5,790
Paid to Love (O'Brien-Valli)	Romance	Aug. 6..	6,898
Tumbling River (Tom Mix)	Fast western	Aug. 27..	4,670
Joy Girl (Olive Borden)	Florida drama	Sept. 24..	5,877

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29...	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12.	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls
A Man About Town	O. Henry series	July 16..	2 rls
Snow Rambles	Variety	July 16..	1 rl
A Hot Potato	Van Bibber	July 23..	2 rls
Cupid and the Clock	O. Henry series	July 23..	2 rls
Mum's the Word (Phipps)	Comedy	Aug. 20..	2 rls.
Twenty Legs Under the Sea	Comedy	Sept. 24..	2 rls.
Salmon Run	Variety	Sept. 24..	1 rl.

GOTHAM PRODUCTIONS

Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
		1927	
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

LE ROY FILMS

When New York Was Younger	Novelty specialette	July 16..	1 rl

METRO-GOLDWYN-MAYER

Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-dr	May 15	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,967
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent	Dashing romance	Nov. 13	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Ups Are Downs (Norma Shearer)	Vaudeville com.-dr	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan 8	5,680
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088

	Kind of Picture	Review	Feet
		1927	
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16..	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30..	7,899
Adam and Evil (Cody-Pringle)	Farce	Aug. 13..	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27..	6,312
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13..	....
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10..	8,500
Mockery (Chaney)	Russian drama	Sept. 10..	5,967
Student Prince (Novarro)	Stage favorite	Sept. 24..	9,541

LUMAS PICTURES CORP.

Satin Woman (Mrs. W. Reid)	Drama	Aug. 13..	7 rls.
Girl From Rio (Carmel Myers)	Dashing Romance	Sept. 24..	6,170

PARAMOUNT

		1926	
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,443
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,780
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,093
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,871
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25..	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2..	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9..	4,926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16..	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23..	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23..	5,869
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30..	6,247
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6..	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6..	5,617
Barbed Wire (Pola Negri)	War drama	Aug. 13..	6,951
Wings	Aviation special	Aug 20..	....
Soft Cushions (Douglas MacLean)	"Arabian Nights" com.	Aug. 27..	7,000
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3..	7,643
Service for Ladies (Menjou)	Farce	Sept. 3..	6,170
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10..	5,862
Swim, Girl, Swim (Daniels)	Athletics comedy	Sept. 17..	6,324
One Woman to Another (Vidor)	Light farce	Sept. 24..	4,022

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review 1927	Feet
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Sink or Swim	Terry cartoon	Feb. 5..	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5..	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5..	2 rls
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	1 rl
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	1 rl
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls
Pathe Review 22-23	Magazine	June 4..	1 rl
Digging for Gold	Terry cartoon	June 4..	1 rl
Hunting for Germans	Will Rogers' trip	June 4..	1 rl
Pride of Pikeville (Turpin)	Sennett comedy	June 4..	2 rls
Flying Feet	Sportlight	June 4..	1 rl
Chills and Fever	Sportlight	June 4..	1 rl
Curled in the Excitement	Sennett comedy	June 11..	2 rls
Hard Cider	Terry cartoon	June 11..	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18..	....
Died in the Wool	Terry cartoon	June 18..	1 rl
Fluttering Hearts (Chase)	Comedy	June 18..	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18..	2 rls
Pathe Review 24	Magazine	June 18..	1 rl
Big Reward	Terry cartoon	July 2..	1 rl
Riding High	Terry cartoon	July 2..	1 rl
Pathe Review 27	Magazine	July 2..	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2..	2 rls
One-Man Dog	Terry cartoon	July 2..	1 rl
Love Nest	Terry cartoon	July 23..	1 rl
Frontier of Sport	Sportlight	July 23..	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23..	2 rls
Pathe Review 28	Magazine	July 23..	1 rl
Pathe Reviews 29-30	Magazine	July 30..	1 rl
Subway Sally	Terry cartoon	July 30..	1 rl
With Will Rigers in London	Rogers series	July 30..	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30..	1 rl
The Bully	Terry cartoon	July 30..	1 rl
And Life As It Isn't	Terry cartoon	Aug. 6..	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6..	1 rl.
College Kiddo	Sennet comedy	Aug. 6..	2 rls.
Roaming the Emerald Isle	Will Rogers series	Aug. 13..	1 rl.
Smith's Candy Shop	Smith family	Aug. 13..	2 rls.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13..	2 rls.
Pathe Review 33	Magazine	Aug. 13..	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20..	....
Scents and Dog Sense	Sportlight	Aug. 20..	1 rl.
Red Hot Sands	Terry cartoon	Aug. 20..	1 rl.
With Love and Hisses	Hal Roach comedy	Aug. 27..	2 rls.
Hook, Line and Sinker	Terry cartoon	Aug. 27..	1 rl.
Pathe Reviews 34, 35	Magazine	Aug. 27..	1 rl.
A Hole in One	Terry cartoon	Sept. 10..	1 rl.
On the Hook	Sportlight	Sept. 10..	1 rl.
Smith's Pony	Smith Family	Sept. 10..	2 rls.
Pathe Review 38	Magazine	Sept. 10..	1 rl.
Sailors Beware	Hal Roach comedy	Sept. 24..	2 rls.
Human Fly	Terry cartoon	Sept. 24..	1 rl.
Pathe Review 39	Magazine	Sept. 24..	1 rl.

Features	Kind of Picture	Review 1927	Feet
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4..	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4..	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11..	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11..	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25..	4,740
Little Firebrand (E. Thornton)	Comedy	July 2..	4,635
Two-Gun of Tumbleweed	Western	July 23..	5,600
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6..	5,844
Skeedaddle Gold (Wally Wales)	Western	Aug. 6..	4,562
Phantom Buster (B. Roosevelt)	Western	Aug. 20..	4,497
White Pebbles (Wally Wales)	Western	Aug. 20..	4,483
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27..	4,864
Hidden Aces (Hitchison)	Melodrama	Sept. 3..	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3..	6,788
Border Blackbirds (Maloney)	Punch western	Sept. 10..	5,726
Fighting Eagle (Rod LaRocque)	Adventure-action	Sept. 17..	8.002
A Perfect Gentleman (Monty Banks)	Gag-farce comedy	Sept. 24..	5,626

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,067

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,441
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,873
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,917
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,613
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,099
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,803
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,863
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,303
King of Kings	Biblical drama	Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9..	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21..	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4..	7,107
Vanity (Leatrice Joy)	Melodrama	June 18..	5,922

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,258
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M P melo.	Sept. 4..	5,300
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20..	5,502
Cruise of the Helion (Star cast)	Sea action drama	Sept. 24..	6,089

RED SEAL

		1926	
Fair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
1926			
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723
1927			
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563
Stranded (Shirley Mason)	Studio melodrama	Sept. 10..	5,414

TIFFANY PRODUCTIONS, INC.

Fools of Fashion (Busch)	Comedy drama	Oct. 9..	6,482
College Days (Marceline Day)	College com-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11..	6,100
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24..	6,024
Broken Gate	Emotional drama	Jan. 15..	5,300
Enchanted Island	Romantic drama	June 25..	4,887
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9..	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16..	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30..	5,182
Tired Business Man	Comedy	....	....
Lightning	Zane Gray drama	....	....
Wild Geese	Human drama	....	....
Girl from Gay Paree (Star Cast)	Farce comedy	Sept. 24..	5,233

UFA FILMS

Tartuffe, the Hypocrite (Jannings)	German prodn.	Sept. 3..	6,053

UNITED ARTISTS

1927			
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13..	7,456
College (Buster Keaton)	Gag comedy	Sept. 17..	5,916
Magic Flame (Colman-Banky)	Drama	Sept. 24..	8,308

UNIVERSAL

Features		1926	
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,258
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,65[illegible]
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
1927			
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252
Painting the Town (Tryon)	Farce comedy	June 25..	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25..	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23..	5,416
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6..	5,751
Silk Stockings (La Plante)	Married life com.	Aug. 20..	5,947
Les Miserables (star cast)	Hugo's novel	Aug. 27..	7,713
Les Miserables	Long version		11 rls.
A Man's Past (Veidt-Bedford)	Tense drama	Sept. 17..	5,916

Short Subjects		1926	
Snookums Disappears	Newlyweds	Feb. 19..	2 rls
A Strange Inheritance	Mustang comedy	Feb. 19..	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26..	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl
1927			
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It.	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls

	Kind of Picture	Review.	Feet
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It.	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rl:
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It.	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	June 11..	2 rls
Snookum's Asleep	Newlyweds	June 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11..	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18..	2 rls
What An Excuse	Excuse Makers	June 18..	2 rls
Barrymore Tommy (Gilman)	Short western	June 18..	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2..	1 rl
On Furlough (Sid Saylor)	Let George Do It.	July 2..	2 rls
Plumed Rider (Gilman)	Western	July 2..	2 rls
Roaring Gulch (E. Cobb)	Western	July 2..	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16..	1 rl
Buster's Handicap	Buster Brown	July 16..	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16..	1 rl
Jane's Relations	What Happenedt o Jane	July 16..	2 rls
Snookums Cleans Up	Newlyweds	July 16..	2 rls
Pawns and Queens	Short western	July 23..	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30..	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30..	1 rl
Horse Trader (Gilman)	Western	July 30..	2 rls
Trail of the Tiger (Daugherty)	Circus serial	Aug. 6..	....
Oswald Cartoons	Winkler cartoon	Aug. 13..	1 rl.
Keeping in Trim	Keeping Up with Jonses	Aug. 20..	2 rls.
Please Don't	Excuse Makers	Aug. 20..	2 rls.
Scrappin' Fool (Bob Curwood)	Short western	Aug. 20..	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27..	1 rl.
All Wet	Gumps series	Aug. 27..	2 rls.
Buster Come On	Buster Brown	Aug. 27..	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10..	2 rls.
Fighting Texan (F. Gilman)	Short western	Sept. 10..	2 rls.
Newlyweds' Troubles	Newlyweds series	Sept. 10..	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10..	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10..	1 rl.
All for Uncle	Mike and Ike	Sept. 24..	2 rls.
Dazling Co-Ed	Collegians	Sept. 24..	2 rls.
When Greek Meets Greek	Gump comedy	Sept. 24..	2 rls.

WARNER BROS.

1926			
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,811
1927			
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,820
The Brute (Monte Blue)	Western drama	May 2..	5,900
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11..	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18..	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25..	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9..	6,767
What Happened to Father (W. Oland)	Character farce-com.	July 9..	5,567
Black Diamond Express (Blue)	Railroad melodrama	July 23..	5,803
Heart of Maryland (D. Costello)	Civil War melo.	July 30..	5,968
Desired Woman (Irene Rich)	Desert drama	Sept. 3..	6,408
Slightly Used (C. Nagel-May McAvoy)	Comedy	Sept. 24..	6,412

Better Business Builders

not once or twice a month

but

EVERY WEEK

Get New Patrons, But Work to Keep Old Ones

PROFITS! Worth talking about. Let's do it. An exhibitor thinks he's working his head off to get the people in, has some pretty good days. Counts the money. Where in Sam Hill is any profit?

B. B. B.

Want to know where the profit has gone? Go out in front and look at the big sign. Maybe there's profit burning up. Go up to the projection room. Take a look around. You can't see anything, but maybe profit is jazzing away at a good rate. Get up early some a. m. and take a peek in at your cleaning force. Washing away your profit? Not with mops. With electric light bulbs.

B. B. B.

Profit is the difference between what you get in and what you pass out. Maybe you are passing out too much. There's a way to know. Back of this color sheet, this week, you can discover that way.

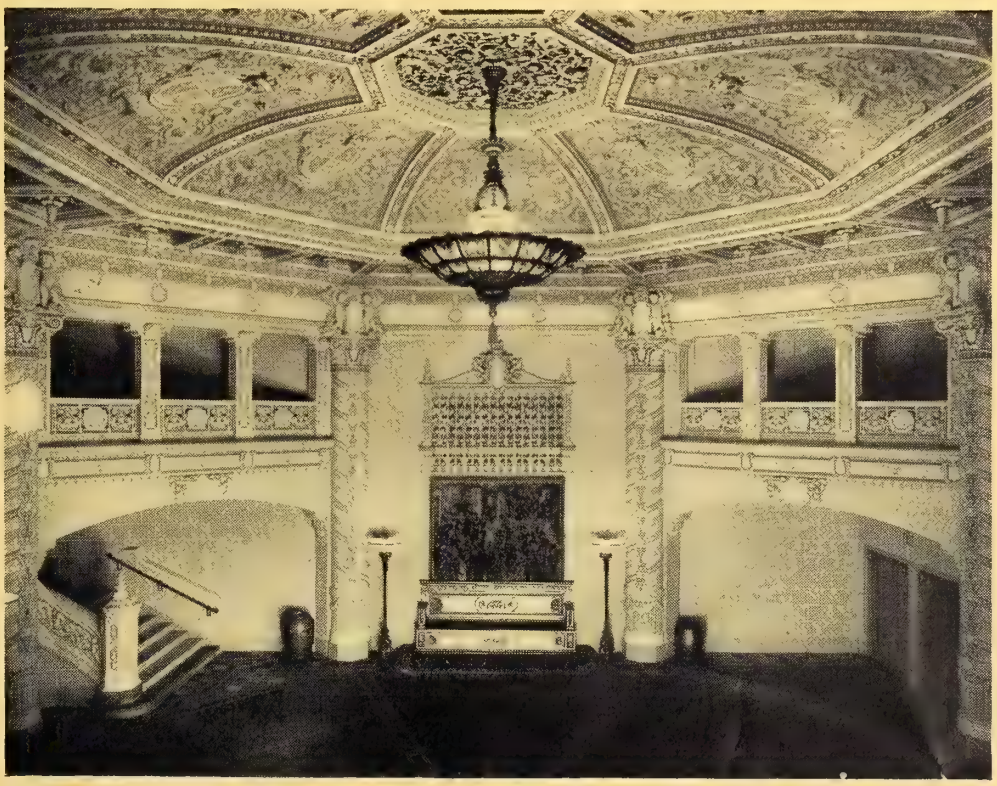
B. B. B.

What's a happy theatre patron? Is there such an animal? Sure there is. And why? Because at last the theatre manager is letting his theatre do the talking.

B. B. B.

A theatre can talk better business louder than the man who owns one. But it has to be a theatre that has been educated to talk right. Then you have to step back and make it shout.

B. B. B.



Back of the color sheet you find out all about it. If it starts you thinking it has started you building better business.

B. B. B.

O. T. Taylor never slumps. His added Hallowe'en tips Back of the Curtain Line this week cost you nothing to read and not too much to use.

B. B. B.

Better Business Building Projection dope packs the pages presided over by F. H. Richardson—this week as well as last week, next week—every week. The man who doesn't read about better projection doesn't care for better business.

No manager can build better business unless he knows his business from every angle. And he can't find better tips than come from the practical men who, from their own ripe experience pass along to others the things they have discovered.

B. B. B.

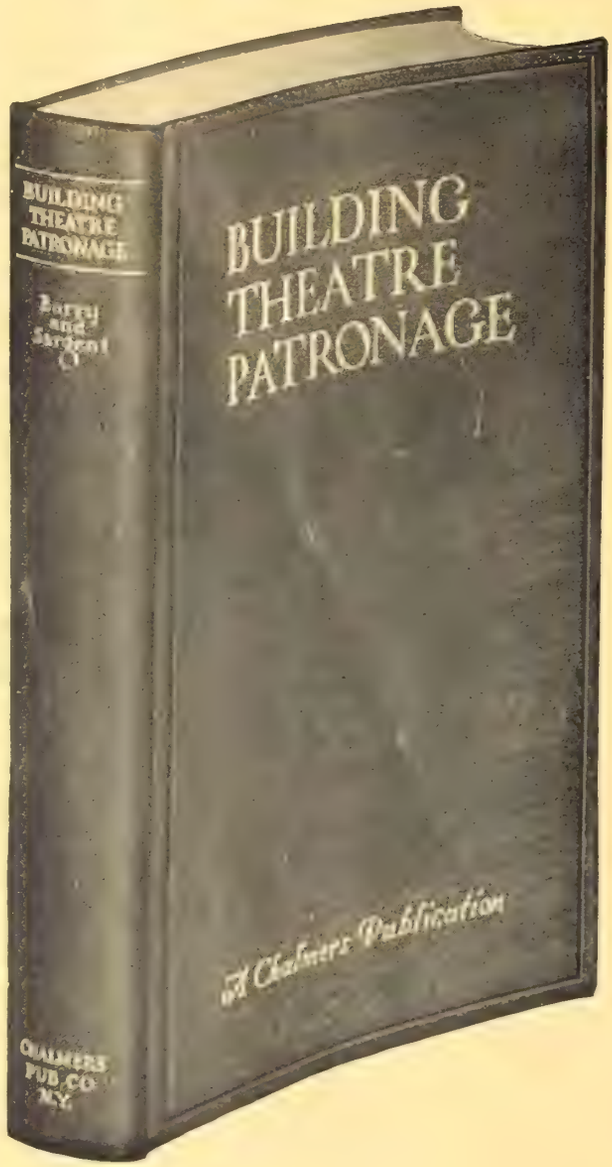
Read back of the color sheet every week. It is worth money to you. It may be some time before you meet the other fellows problem, but some day you may, and you'll know how the other fellow met the same emergency.

B. B. B.

And don't just be a reader. Be a contributor. The other man knows what you don't know, but you may know things he doesn't. Kick in with your own material.

B. B. B.

To Hell With Saturation Talk—
Sell More Patrons Into Your Theatre



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Appendix of Forms and Charts.

Only $5.00

If mailed add 20 cents for postage

At Your Supply Dealer or with this coupon

CHALMERS PUBLISHING CO.,
516 Fifth Avenue, New York City

Enclosed find money order check for $5.20

Send BUILDING THEATRE PATRONAGE to:

Name .....

Address .....

.....

.....

There Is No Saturation Point

Maybe you think you've exhausted the patronage possibilities of your theatre.

Maybe some well-meaning but hopelessly unimaginative person has whispered—parrot-fashion—that silly, pessimistic phrase—"saturation point"—into your ear!

APPLESAUCE!

Five years ago the automobile market was supposed to have reached the saturation point. Today more automobiles are being sold than ever before. One city — New Rochelle — has more automobiles than telephones.

Salesmanship knows no saturation point — and neither does exploitation plus good theatre management.

Buy **BUILDING THEATRE PATRONAGE** today.

Let's Talk ABOUT PROFITS

PROFITABLE THEATRE ADMINISTRATION is like a home run in baseball. Lining out a modern theatre that appeals to patrons gets you to first base: Batting a hot brand of exploitation to get them in takes you to the second sack: Hitting hard on the good will angle so patrons will come again is a sure pass to third base. But to bring home a run you must slide through on a sound financial policy; otherwise you get only part way home.

The proper financial administration of the theatre is one of the least talked about and yet one of the most important departments of management. Many a figure in the red might be gotten over onto the profit side of the ledger by a reorganization of the financial management.

No system can be definitely laid down that will apply to every theatre. The smaller house has its individual problems. The circuit has others.

But, in a general way, some of the basic procedure can be stated.

Fundamentally, the sound financial administration of the theatre hinges upon the developing of a system in which every item of expenditure is departmentalized; in which a system of department reports is so coordinated with this itemized accounting that any rising cost in any department can be instantly detected, promptly traced, quickly remedied if due to carelessness or incompetency.

There is probably no other activity in which there is as much opportunity for wasteful practices as in the theatre. In waste of light, in abuse, through ignorance, of equipment, in failure of equipment through lack of care, there are places where the profits can dribble away in a fashion that is often not appreciated.

SIDNEY B. LUST
who gives you this feature, is a prominent theatre owner in Washington, D. C., and a man whose theatres are business getters.

By building up a sound system of accounting for every item of expense connected with the theatre, by departments of activity, and working up with this a watertight reporting system, the manager can soon put a finger on any fault of the regular operation of the theatre which is costing him money for which there is no possibility of return.

It is the habit of some theatre owners to bunch under general heads the items of theatre expense, as, for example, advertising, film rental, and so on.

Chances for wasteful practices creep in immediately with a system as loose as this. Suppose your "juice" is running away high; what chance is there to locate the trouble? You may find some part of your equipment breaking down so badly that you have to buy all new; is it necessary because of normal wear and tear or has somebody laid down on their job and let upkeep go hang? There is no way of telling.

The theatre owner should know, and know intimately, not only how much he takes in and how much he puts out. He must also know what his outdoor lighting, signs, etc., should cost by the hour for operating. He should know the expense of every division of his lighting expense, in fact, auditorium, lobby, and so on. He should be able to inform himself, if he is not actively engaged in the exploitation to the extent of ordering every bit of advertising copy, every accessory, what proportion of these is allotted to each picture, so that he can balance not only his books but also his expenditures against picture returns, the pulling power of individual news mediums, the amount of co-operation each is giving his theatre with the advertising.

Knowing these items is not enough, either. He must also be able to note any unusual increase in any department of expense, and also be able to put his finger on the cause.

These desirable objectives can be reached if the theatre owner is willing to spend time and thought in devising and improving a combined accounting, expense-checking and report system.

This is not as difficult as it may seem at first hand. First of all, the theatre books should be so planned that there will be individual places for the various theatre activities by departments. Picture rental, theatre exploitation, picture advertising and exploitation, heating, lighting, music, projection, ventilation, seating, are but a few suggestive headings.

From the balances of these main headings the bulk expense and upkeep items can be transferred to balance against income in the key book of your system. But in each departmentalized division there should be itemized subdivision: for example, in lighting there are the display signs, there are the projector lamps, there are the stage lighting assemblies, there are the general house lights, and minor classifications. Suppose that you are using so many 50 watt bulbs in a display sign. You can figure the current consumption of that sign, and the cost per hour.

The same is possible with projector light sources, and so on. Then, if light expense is known, its proportionate allotment to various outlets can be apportioned in your itemized expenses,

(*Please turn to page* 330)

Now Comes the HAPPY

At Last the Exhibitor is

By T. J.

SELL your patron to come in and keep on selling him till he goes out. Never let up on your sales talk. Make your sales talk strong. And let the theatre do the talking.

It is not enough to get the patron to come in. It is important to get him to come back again. The sales force of a picture can get him for the first sitting, but it is, it must be, the theatre which adds the deciding impulse when he is to come again, and especially if the picture on the screen doesn't happen to be as forceful in pulling power as was its predecessor.

Picture values vary. That is not so much because picture quality varies as because patrons' tastes are not all the same.

For that reason the exhibitor who is alive to every possible chance for patronage will exert a special push toward getting the most out of an appeal which is his to control. That is the theatre itself.

Every person on your street is a potential patron. That is why you exert every effort to get them into your lobby.

Having gotten the people into the lobby and sold them on the picture, you have a ready-made potential audience for the next picture.

The thing that will largely govern the effectiveness of this potential audience is the good or bad impression that your theatre leaves in the minds of the people.

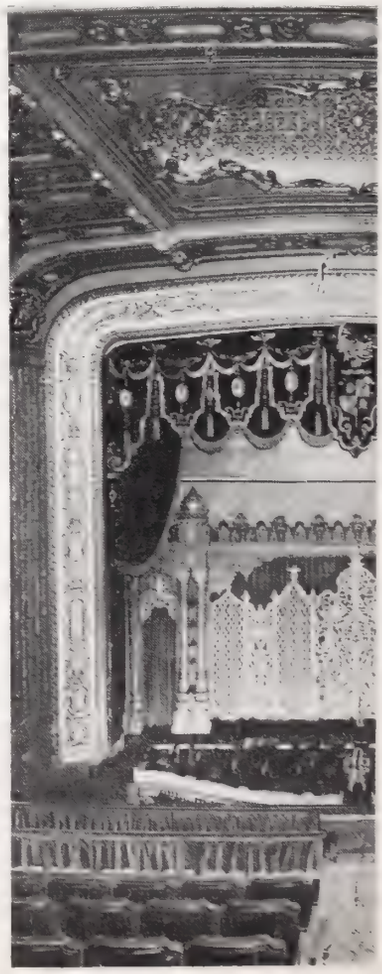
Now, suppose it to be the case that you have just any old sort of lobby, just a makeshift, hit-or-miss system for ventilating the theatre, simple music played by anybody you can get for what you think you can pay.

You can still put up posters for a picture that has been widely talked about, and get a pretty good number of people of a certain class who, if the admission is right, will put up with some discomfort, some departures from the rules of high grade entertainment—just to see that much talked about picture you are playing.

But the next picture, and the one after that! They won't be interested at all. The urge is not there.

Now, on the other hand, if you have a bright, snappy lobby, with your posters neatly displayed in attractive frames, with the brasswork of railings and the glass bright and clean, with the floor spotless and devoid of any litter, your picture appeal certainly won't suffer any. Then, if your seats are of the wide, comfortable sort, if your music is chosen by someone who knows the applicable selections that go with the picture and also with the type of musical instruments you can provide, and if your theatre is clean-smelling, freshly aired, cool enough in summer and warm enough in winter—you have created something that no picture ever created. That is a sense of comfort and of satisfaction.

The enjoyment of the picture is enhanced. The entertainment is not simply endured. It is enjoyed. That means that the patron rises from a seat with a contented mind and leaves the theatre with the will, whether active or merely dormant, to tell others how much he has enjoyed the picture.



And it wasn't all the picture, no matter what he may think. It was your selling power exerted through the theatre, its condition and its appointments.

Granting that the picture under discussion is a two-day picture, which type of picture will get the biggest come-back for the second day's run? The answer is simple. The clean, appealing theatre will bring other audiences to itself.

But when you have sold the patron to go in, sold him while he is in a seat, and made him satisfied as he starts out, you have still another possible channel for boosting your theatre.

That is the sales talk your theatre can make to the de-

THEATRE PATRON

Letting Theatre Do the Talking

T. J. Major is a man who has not only built up a strong feature of National Theatre Supply Company in the One Contract division, he has also made a close study of theatres.

From this study he deduces that there is today a greater disposition on the part of the exhibitor to play up his theatre and let it sell itself.

Many of the details that help the theatre do the talking are mentioned in this strong contribution—a business builder if ever there was one.

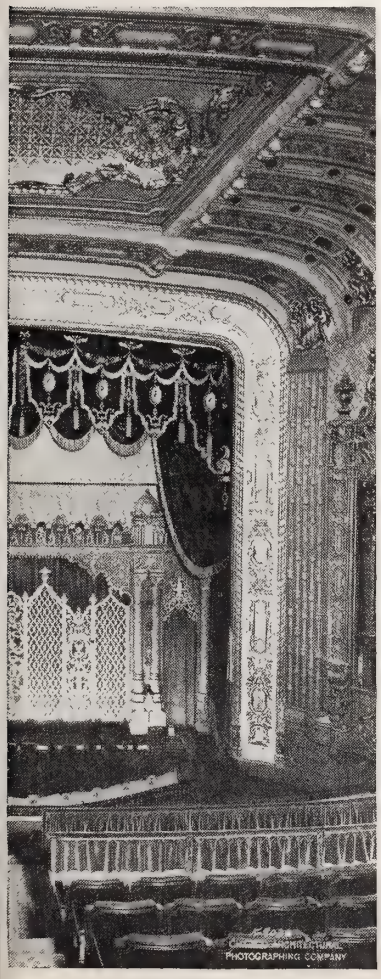
Major

parting patron in the lobby.

This can be done in the form of posters and lobby displays on the coming attractions.

And neatness, cleanliness, appeal carried out beyond the exit, into the lobby and out to the street. This particularly where the exiting crowd goes another way from the entering patrons.

It is amazing what a powerful influence for good will can be exerted by good brass or well seasoned and well dressed wood railings, used before ticket windows, and so on. There is a snap and sparkle about the lobby so equipped that is in itself an invitation to enter. There is a strong urge to notice and remember its cleanliness and attractiveness as the patron departs. The last impression is just as important as the first. more so, in fact, because it brings the patron in again!



Where rope is used to hold bac kthe crowds, to separate those entering from those leaving, or to establish the standing room, both this rope and its stanchions should be as carefully chosen and as well kept as your projectors—and that means right up to top notch.

An unsteady stanchion or a frayed rope may cause a serious accident some day, reacting unfavorably against the out-in-the-street attiude toward your theatre.

The glass in the lobby must never be allowed to look smudgy or dirty and streaked. It should glisten like the glass the patron has at home. Spotless glass goes a long way toward creating an impression that the theatre is well taken care of. If the theatre is so cared for, the patron's own well being is in safe hands, he instinctively surmises.

Whenever any special sort of lobby display is employed, such as an armament display tied up with a war picture, or perhaps an Eskimo village set up for a summer picture of the ice country, especial care should be taken that the stanchions holding them are extra secure, not only because of the damage that children carelessly hanging on loose ropes might cause to the display, but also for the safety of the public in case of a special crowding of the lobby.

The Penn State Movie Fan, a house organ of real worth, has often referred to the lobby as the show window, as it calls Broadway, in New York, the show window of America. Both things are true. And if the lobby is the show window, it is especially important that it be dressed to attract.

But there is another show window about which not so much is said: and that is the show window of some local merchant with whose store you have made a tieup on some picture.

Very often an exhibitor will not go very far in supplying the merchant with adequate material for his part of the display. He is plentiful with his window cards or hand-lettered signs, but he often neglects to furnish a special or an attractive frame or support for these, and the case is too frequent that the exhibitor's own share in the advertisement suffers by comparison with that of the merchant.

Once the exhibitor realizes the importance of making his theatre talk—and talk turkey—to his patrons he has a sales argument that will stick by him. It will bring people back. It will make new friends and hold the regulars. Films may come and films may go. The theatre is there for keeps.

Then why shouldn't every manager capitalize this one feature which is his to exploit not for just a day, nor for a week, but for the years that he is to be in business?

More and more are doing it. More and more will so capitalize their theatres. They must, or go to the wall.

F. H. Richardson's

BETTER PROJECTION

How Often Picture Reverses

A. D. KRAATZ, Projectionist Queen Theatre, Warton, Texas, says: "I read the department every week and get much good from it, though this is my first letter to it. The question has arisen as to how many times the picture reverses itself between the projector aperture and screen. I think but once, and that between the two factors of the projection lens. Am I right? I think the new way of indexing the Bluebook is just fine."

Glad you like the index. The process of reversal of the photograph does not take place at any one point, but begins as soon as the light leaves the aperture, and continues out to and beyond what is known as the aerial image of the condenser, which latter may be anywhere from a few inchse to a foot and a half in front of the projection lens. A careful examination of figure 46, of Vol. 1 of your Bluebook, should enlighten you, remembering that the upper cone of light at X crosses down through the lower cone, and forms the lower part of the beam in front of the aerial image, which latter is the point where the light portion is most wide. The light portion is the portion where the two cones of light mingle, hence show brighter in the photograph, which was taken of the beams as they passed through smoke. X is a small metal plate over the aperture, in which two pin holes were drilled.

You are not alone in believing the picture turns right side up at some particular place, but it is not so. The process is carried on through a distance of perhaps, in some cases, as much as three feet. In fact I believe in our way of looking at it it extends clear to the screen.

Cunningham Hands Us Hot One

RECENTLY Bonner Cunningham, Projectionist Arcade Theatre, Paducah, Ky., advised me that his picture was either out of focus in the center and in focus at the sides, or vice versa, and that the same condition obtained with both projectors. He assured me that the projection lenses were in good condition, though he thought probably the condenser combination was not correct.

This seemed, on the face of it, a clear case of worn aperture tracks, and I so advised him. However, well knowing the tendency of some men to smile at what seems a very simple question, which, however, would not have been so simple to them a comparatively short while ago, I added a remark to the effect that they should not laugh at the question because of the simplicity of the matter.

I think I did not then name the projectionist or theatre, but did send the brother a carbon copy of my answer. And now he comes back with a wallop, which maybe was coming to me—and maybe was not. I answered as I did for the reason that ninety-nine times in a hundred the answer to the trouble, as it was described by the correspondent, would certainly be just what I said it was—worn aperture plate tracks and tension shoes.

Cunningham, however, seems to have shown that this is the hundredth case. He says:

"You are absolutely wrong! If it is a case of warped film, then five different projectors are all wrong. (I did not say warped film, I think. I meant the film is forced out of level over the aperture by worn tracks and shoes. I may, however, have remarked that the condition might be due to warped film, though if so the effect would probably be intermittent.—Ed.) We fetched a projector mechanism from another theatre, where it is giving perfect results, and it produced the same out-of-focus effect I described while here. My projection lenses are O.K. I have tried every combination of condenser. The condenser lenses are in line with each other and with the projection lens. So you see your 'Don't laugh boys, etc.,' is uncalled for. I have all your books and the lens chart, but they don't help me in this matter."

All right, brother Cunningham. Apologies! As I now understand the matter the picture projected by both your present projectors are out of focus in the center when in focus at the sides, or out of focus at the sides when in focus at the center. Also that a projector mechanism, presumably using the same lenses your own projectors use, gave the same results, but gave perfect results in another theatre.

So far as I know, there is nothing which can set up such a condition, except a difference in distance from different sections of the film over the aperture and the screen. Remember, gentlemen, that the center may be cleared up by throwing the sides out, or vice versa. This would ordinarily mean that the film is not perfectly flat over the aperture, but the change of projector mechanisms seem to say that is "out."

Another answer to it might be that the screen itself is not flat, but surely that is impossible.

A third possible reason is that your projection distance is such that a short focal length projection lens is necessary and such lenses, unless very highly corrected, have slight depth of focus. If you have a short projection distance and a large picture, or put in another way, short focal length projection lenses, your trouble might be found right there, in which case you will have to get more highly corrected lenses, make your picture smaller, or increase the projection distance, in order to get rid of the trouble. This fault might be found even in a very poorly corrected four inch E F lens, and might easily show up in a poorly corrected 3½ inch E F lens. It is also possible the frame of the mechanism is slightly warped by the heat.

There, if any of you can suggest any other possible reason for such a trouble, stand forth and be heard. Meanwhile, brother Cunningham, don't let my "Don't laugh" remark get your goat. It was not meant to.

Way to End Punch Marks

BE it noted that projectionist Frank Dudiak, Fairmont Theatre, Fairmont, W. Va., has proposed what seems a feasible plan to the Motion Picture Producers and Distributors of America, Inc., for the elimination of change-over punch marks. It remains to be seen whither or no the Powers That Be who do so much protesting (and rightly) about this particular outrage will be willing to go to some slight trouble and expense to really eliminate the evil. I'm betting with myself that they won't.

As a starter, however, they might, without any expense at all, put a stop to the exchanges themselves outraging the films, the projectionist and exhibitor by punching from one to three or four "identifying" marks in each reel of film, each such mark having a hundred, more or less, punch holes.

Brother Dudiak deserves credit, in any event, for having taken the matter up and pushed it as far as he could.

Bluebook School Answer 586

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 586—Explain the effect or effects of a ground in a projector arc lamp.

I think brother Henley made the best reply, everything considered. He says: "The effects of a ground are two-fold, or at least it has seemed so to me. First there is, of course, a waste of electric power equal to the voltage times the amperage passing through the ground, which may be slight or it may be considerable. Second, there will be less amperage at the arc, hence the crater floor will have less area and its light production will not be so great. This, of course, affects the screen illumination, though I believe not in exact proportion to the total wasted power because unless I am in error the first effect would be a reduction of spot diameter, which for reasons I understand in my own mind, but do not seem able to put clearly in words, would absorb the greater proportion of the loss, though not all.

Then, too, I may imagine it, but I have often believed a ground changed the tone of the light from a more or less pure white to a sort of grey."

The editor is not himself sure but that brother Henley is correct in believing the major portion of the loss, up to a certain point, is expended at the spot. The question is: is the whole spot area affected in like proportion by reduced amperage consequent upon the leakage, or is it mostly a matter of spot diameter reduction—provided the spot is already large enough that the reduction may be tolerated. Of course it should not be that way, but—well, I would suggest that we would like to hear from brother Griffith on that point.

As to the possible graying of the light tone—well, that I have myself sometimes found to be true, but is it not the effect of diminished light at the screen, or is it due to an actual change in light quality by reason of the ground. I can see no reason why the latter should be true. What do YOU know about it?

Asks Percentage of Men Organized and Otherwise

THOMAS T. LUDGROVE, Winona, Minn., asks: "Could you tell me what percentage of machine operators and projectionists of the United States and Canada are organized? Also I would like the projector and screen which you consider best."

No one knows exactly what percentage of machine operators and projectionists are organized. I talked that matter over with President Canavan a short while since. He does not agree with my estimates, but I think them at least fairly correct.

There are approximately 11,000 projectionist and machine operator members in the I. A. T. S. E. & M. P. M. O. of the U. S. & C., many of whom are highly competent and many who lack considerable in that respect.

According to the best data available there are, in the U. S. alone, something more than 18,000 motion picture theatres, or theatres in which motion pictures form a regular part of the programme. How many are in Canada I do not know, nor do I know of any one who does. Certainly 2,000 ought not to be a very excessive estimate, which would bring the total for the two countries up to 20,000, though supposed-to-be authorities place the number in the U. S. as high as 19,000, which would bring the total up to 21,000.

However, let us arbitrarily lop off that last thousand and all the 2,000 we have allowed for Canada, and thus place the number of theatres in the two countries at 18,000—which certainly is much less than the actual number.

It is true, though, that many of these theatres are small ones located in villages where they operate on a two-or-three-nights-a-week basis. President Canavan cited this fact to me in objection to my estimate of numbers, but the fact remains that even these houses must have a man capable of projecting pictures, or as the organization puts it, "operating a machine," and moreover, that man must have at least some considerable degree of ability, because the equipment usually is "not so good," and when anything goes wrong with the works he is thrown absolutely on his own resources. And believe you me those are the conditions which cause men to learn, and learn fast, too.

So to each of the entire 18,000 theatres, big and little, we may safely assign at least one man, which gives us a basic 18,000 to start with.

A very respectable percentage of the theatres now have two men, many of them four and a few even six, so that our basic 18,000 does not, by any means, cover the situation. How many are actually employed in excess of the basic one man I do not know, nor, I think, does any one else, but surely an estimate of two men in half the theatres is not high, when we consider the number now using four and six. But let us reduce this by 2,000, just to be sure. We then have 7,000 more, or a total of 18,000 plus 7,000 equals 25,000 men employed.

But that is not all. You know, I know and we all know that there are always a lot of men out of employment, and I personally believe that if we disregard all that great number who have been out of work for so long that they have entered some other line of work, we still would have at least 3,000 men (projectionists or machine operators) ready to go to work whenever they can get work, so that our total is boosted by that number to 25,000 plus 3,000 equals 28,000 projectionists and moving picture machine operators in this country and Canada, of which, as I said, about 11,000 are in the organization.

"But," some one objects, "many of those outside are neither competent projectionists or machine operators."

True, brother, but may it not also be said that there are some few inside who might have trouble classing themselves—no, that's wrong, I should have said in getting anyone except themselves to class them as anything very much in the way of experts.

While I believe most unions have strengthened their examinations at least to some extent of late years, still many of the present members got in while the examination was decidedly a sketchy affair, containing absolutely nothing whatsoever on optics; also when some of those men got past that "examination" they walked right in, sat comfortably down and—there they have "sat" ever since. Is it not so?

I believe I am well within the actual facts when I say that there are fully as many projectionists and machine operators outside the organization as there are in it.

And there you are, except that in closing this topic I would remark that this state of affairs is due almost entirely to the refusal of the various unions to accept into membership all the men within the jurisdiction they officially cover, or any of them at all except those within a comparatively very restricted area, usually one city out of perhaps a quite large number of smaller ones, towns and villages.

That last is not designed as criticism, but as a statement of known fact. I do not propose to enter into any argument concerning the wisdom of the unions in adopting this attitude. It has always been their attitude and still is. I have set forth the net results. That is all.

As to information concerning the "best projector," this department does not do that sort of thing, except to say that in the opinion of its editor no better projectors can be bought anywhere on the globe than those advertised in its columns. And I don't mean maybe, either. But you might buy some not nearly so good without very much trouble.

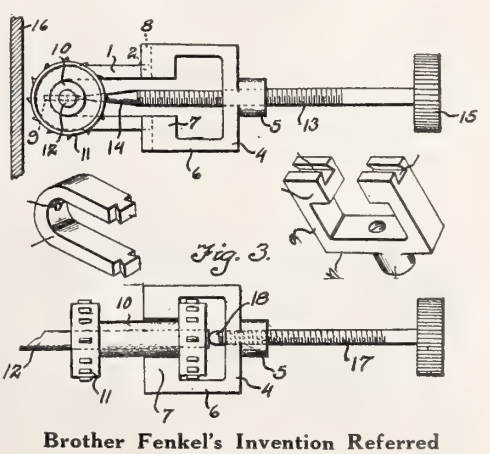
In order to advise intelligently about screen surfaces I must know distance screen to front and to rear row of seats and width of seating; also size of picture and kind of light source used.

Fox Theatres Going Up In Detroit and St. Louis

"Roxy" of radio fame, is to direct all musical programs and stage presentations in the new Fox Theatres now building in Detroit and St. Louis, as in the others of the one hundred and fifty million dollar circuit of theatres now being built or planned in the leading cities of the country.

Costume Co. Leases

The New York Costume Company, manufacturers of historical and masquerade costumes and accessories for theatrical use and otherwise, which are both sold and rented, have leased from Albert H. Wetten the premises at 73-75 West Lake street, 20x180, improved with a four-story building, for a term approximating twenty-one years.



Brother Fenkel's Invention Referred to Last Week.

BETTER BUSINESS BUILDERS—EVERY WEEK

Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

More for Hallowe'en

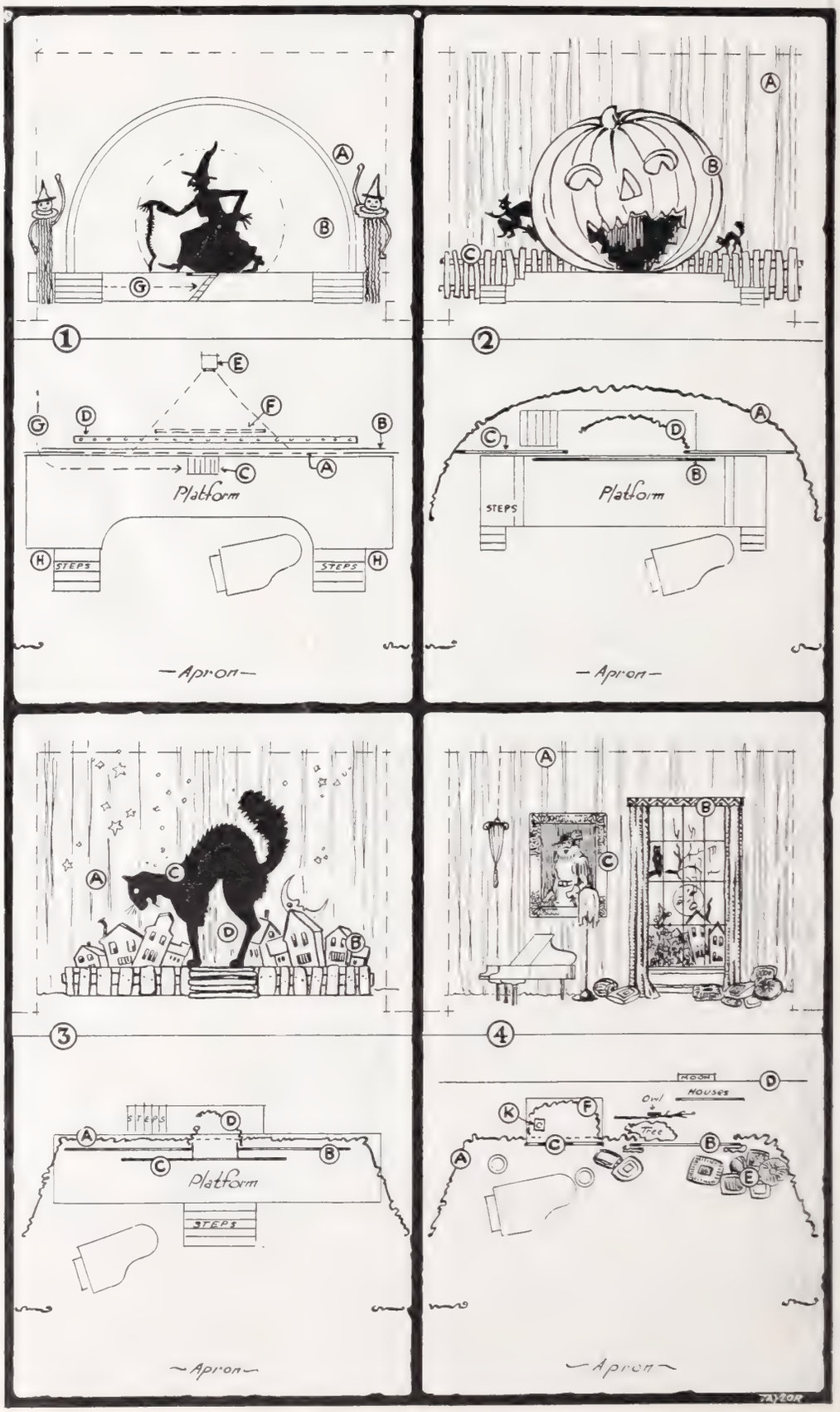
Band, Singers, Dancers, Any or All Can Fit in on These O. T. Taylor Ideas and Pep Up Small or Big Stages

LAST Week we offered an idea for a Hallowe'en Presentation featuring dancers. This week we submit for the producers' approval four simple yet effective presentations featuring stage band assisted by singers or dancers. Space does not permit a complete action synopsis of each idea. The producer, no matter whether he uses stage band, singers or dancers, or all of these, in the presentation, should see that his show has the Hallowe'en spirit. The predominating colors are Orange and Black.

1—Featuring stage band singers and dancers, or chorus. The setting consists of the leg drop (arch) A, a silhouette sheet, B, platform and steps. In the center of platform is "well" or opening, C, with steps leading from the floor under the platform to the platform. The silhouette sheet is illuminated by means of a white floor strip, D. A small stereopticon, E, (a baby spot equipped with lens will do) is placed well in back of the sheet and the projected effects are simply silhouettes cut from black or other opaque paper and pasted on the slides. If but one silhouette is to be used, as the witch shown in figure 1, the silhouette can be a large wall board cut out, F, placed about 2 feet back from the sheet. A spot or flood is then used instead of the stereopticon. Whether cut-out or projected effects are used the action is similar.

Music suggested, "Me and My Shadow." The action is as follows: Lights in front dimming as band plays introduction, then, as singer starts song, strip D up gradually illuminating the plain white silhouette sheet. Dim strip D as spot E comes up throwing the huge silhouette witch on the sheet. Unseen by the audience a girl in witch costume enters through well C, taking care to stay within the silhouette so as to remain unseen until the silhouette fades out as the spot dims and strip lights are brought up. The girl steps left—the illusion is repeated and another girl appears and steps right.

As many girls as desired may be used and "conjured" out of the witch's silhouette. Introduce song or steps after which the girls drop witch costumes and go into hot dance routine. Any number of girls, from one up, can be used in this idea, which offers another splendid dancing school tie-up. The girls en-



BETTER BUSINESS BUILDERS—EVERY WEEK

ter underneath the platform as indicated by dotted line G.

Another idea is to have a singer in front of the sheet and introduce "shadows" strutting across the sheet. To create this effect set another platform behind the sheet leaving about a foot of space between the sheet and the platform in which to work the strip lights. The characters producing the shadows walk across stage on the back platform. To produce a silhouette or shadow in this manner the light should come from one point only and that preferably a flood. If an olivette is used all lights but one should be "killed" as even two or more lights closely bunched together will produce a "fuzzy" edge on the silhouette.

By painstaking handling of the flood and strip lights, so that dimming one and bringing up the other holds the light at a uniform density, the shadows can be made to mysteriously appear and disappear.

2—This setting consist of the cyc A, in front of which is a huge illuminated cut-out or papier-mache Jack o' lantern, B. The lantern is set on a platform from which steps lead to the stage. Back of the lantern is a fence C and a flying witch and a cat silhouetted against the cycs. Singers and dancers enter through the mouth of the lantern. The orange sateen backing, D, forms the inside of the lantern. The lantern is done in orange. Eyes and the nose are cut out and white tissue paper inserted. Box in for illumination so that the light does not reflect on the cyc in back. Cyc medium blue. Witch and cat in black. Or the cyc could be in black and the lantern, witch, cat and fence in orange. This setting is very simple to build as well as of nominal cost; the entire setting, with the exception of cyc, platform and steps, can be cut from wall board and braced with furring strips.

3—This setting is similar to number two—A mammoth cat, C, is substituted for the Jack o' lantern and a house row, B, takes the place of the fence. A crescent moon and stars cut from cardboard and painted in bronzes, flitters or luminous paint are suspended on fine wires or threads against the medium blue sateen sky cyc. A unique effect is obtained by the use of luminous paint. In dimming out to a dark stage the stars and the moon loom up with startling clearness. An inch edging of luminous paint on the cat would make it also stand out on a dark stage. The performers enter between the cat's fore and hind legs. The entrance is backed, D, to match the cyc.

4—Trick stuff is included in this idea which is more elaborate than the preceding ones. A big window, B, is set in the cyc A. Detailed instructions for making the window will be found in the February 5 issue of the Moving Picture World.

The floor lamp has a covering of white sateen attached to ghost head draped so that the head does not show. A fine dark wire leads from the head to pull-line running over pulley on fly batten. Similar ghosts, and a skeleton or two, also with pull wires attached, are concealed among the pillows on the floor. The painting, C, is on scrim tacked on a stretcher and "framed" with wall board frame stencilled in imitation of fancy gold frame. Back of the painting is a platform and backing F.

A baby spot, K, is hung overhead at an angle so that no direct light touches the scrim. A blue sky drop hangs back of the window. The face in the moon could be painted on tracing cloth or thin paper and used on the moon box—or painted on a wall board disk with luminous paint. The houses are of the fantastical sort, windows appearing as eyes and teeth, illuminated and wired to switch on and off from the board. A tree branch, on which an owl is perched, and some low trees or shrubs complete the setting. Music suggested for this novelty: "Tomorrow Mornin'," the action runs as follows: White lights about half up. Stage band plays introduction to "Tomorrow Mornin'" to bring on darky, attired as valet or butler, who appears nervous and ill at ease. An owl hoots. Vamp until darky starts singing. When he comes to the strain starting with "It was long past midnight" things begin to happen. White dimming out to stage in blue. The wind howls. Light flashes in the windows of the houses. The lamp shade turns into a ghost and flies. Ghosts and skeletons arise from among the pillows, glide about and fly. Green spot up in back of window revealing a mysterious "hindoo" who disappears when the darky, feeling himself watched, turns around. Spot up behind scrim reveals hindoo, spot off as singer turns, up again slowly to reveal a witch in place of the hindoo, dim out. Rooster crows. White lights up in front.

Much of the effectiveness of the number depends upon correct synchronization of song and effects and on the singer's acting. The singer labors under an apprehension; a feeling that something is continually happening behind his back, turning always just a moment too late to verify his suspicions. The part, played by a clever comedian, can be made ridiculously funny. This is but one number on a program which may be made as lengthy as the individual producer may wish. Eccentric dance numbers, comedy stunts and songs may be interpolated. The band could be appropriately costumed as witches, scarecrows, ghosts, bogies etc. The producer will find many valuable hints and ideas in "The Bogie Book," a delightful little booklet published by Dennison and sold at the nominal price of 10 cents. At book stores and stationers. Try out trick lighting with spots and floods worked on dimmers. Many startling effects can be worked up with the use of baby spots. Green media used in spot produces a ghostly effect on a pale makeup. Another startling lighting effect is produced by means of small search lights held in such a position that only the face of the performer is illuminated. The stage must, of course, be in total darkness and the players face made up "spooky." Luminous paint, claimed by the manufacturers to be absolutely harmless, is made for facial makeup. The use of luminous make-up as well as luminous paint for other effects opens a wide field for the imaginative producer, especially on such stagings as Hallowe'en Presentations where the advantage gained by the use of all kinds of trick stuff is apparent.

And in music the director will find much to select from, in classics as well as popular jazz. A few selections follow. "March of the Dwarfs" (Grieg), "In the Hall of the Mountain King" from "Peer Gynt Suite" (Grieg), "Ghost Dance" (Salisbury), "Revel of the Goblins" (Engelmann), "Dance of the Demons" (Holst), "Grotesque Elephantine" (Brockton), "March of the Spooks" (Baron).

How We Put It On

"As Tillie the Toiler" is what might be called a good light comedy, yet not strong enough to stand an increase in admission prices on its own merits, a novelty presentation was decided upon as an added feature with the showing of this production at the D. & R. Theatre, Aberdeen, Washington. The presetation, offered as a "Kreisler Silhouette Novelty," featured dancing to Fritz Kreisler music. Four girls, picked from advanced pupils of a local dancing school and a girl violinist were offered in a routine that ran as follows: Organist playing "Caprice Vennois" as drapes parted on a special setting consisting of four large round columns supporting three arches, the middle arch being about three times the width of the end arches, all three being of uniform height. Natural ivy drooped over the central arch and under each end arch potted vines were suspended. About two feet back of the arches hung a white transparent drop, illuminated from behind in strong white light. Dark stage in front of the drop. Two girls, discovered in classical pose, in silhouette, one in each of the smaller arches, went into classical dance routine. This was followed by a toe number to "Frasquita," also played by the organist. The next number, "Liebeslied," was offered as a violin solo, the violinist working in a pink pin spot. The fourth and last number, "Liebesfreud," was also played by the violinist, assisted by piano, with four dancers in interpretative, classical dance routine. The presentation, although very well received by appreciative audiences, was rather too classical in its conception. The setting and the idea of presenting the dancers in silhouette, came in for much favorable comment. Few theatres cater to a patronage that will accept an entirely classical presentation and often only a novelty idea, such as the silhouette, will save it. The reason a classical presentation was attempted at the D. & R. is the fact that Marion Davies draws well with the "high brow" element and the classical offering would therefore be in line. However, the silhouette idea, with a well-balanced program of classical and popular numbers should prove a winner in any house catering to the better class of patronage.

TYPHOON COOLING SYSTEM
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About Profits

(Continued from page 323)

and when lighting goes up, when the light company has not raised the kilowatt charge, you can get busy and check up, and maybe you will find that your cleaners are throwing on the house lights when they clean, or that somebody is lighting the signs a half hour sooner than necessary and letting them stay lighted a half hour after their usefulness as attractors and beacons has ended. It may happen that you will find your projector is not on the job. Perhaps your projectionist mentioned some need of repair or replacement but you let it slip. And then, again, maybe he isn't on the job himself. A thorough check-up will end whatever may be the cause for the waste.

This is cited as an example out of many that could be given, of the advantages of completeness and thoroughness in accounting for expense items.

In addition to the sound accounting basis, your system should also include a system of reports. It is not intimated that any spying by employees on one another ought to be encouraged. Far from it. However, if you have inculcated in your staff a real pride in the theatre they represent, of whose success they form an integral part and by whose failure they they are all sufferers, then any report system that you inaugurate will be accepted as a way for them to show you their dependability rather than as a check on their faithfulness.

Each item of the theatre equipment should be under the supervision of a department head if the theatre is large enough. In any case, its inspections should be periodical, and a report should be turned in as to its condition, repairs or replacements needed, work done on equipment tending toward upkeep by a member of the staff (for which additional work some reward system should be devised, providing the work is such that an employee can perform it, such as tightening seat bolts, etc.)

A little attention given to equipment to stated intervals, such as a weekly inspection of all seats, testing for looseness or breakdown, bad springs, etc., might save many dollars and certainly would prevent damage to patron's clothing, or the worse injury that might come to their enjoyment of a picture through discomfort or accident.

The number of lights burned in cleaning time, the time signs are lighted and cut off, the closely approximate time duration in a performance that stage lights are used, and that house lights are used, would be helpful information for your checkup. Supplying it casts no aspersion on the ability of the employee having the item in charge, it simply impresses on him the necessity of attention to what may otherwise seem to him details. Many an employee who is entirely conscientious may at the same time err through not realizing what a few minutes waste of electrical current may amount to in a week, a month and a year.

For your best interests, if you are thorough in stopping waste due to negligence, it is only fair to honor logical requests for upkeep needs, such as a more economical brand of carbons, or a repair to the organ, for instance.

If employees see that their interest in your affairs is backed up on your side by an interest in what they need to keep up efficient operating conditions in every department, they will take even more care, and will sell you and your theatre wherever they go; and when the house is sold from the inside, the circle of well wishers spreads and widens constantly.

In my own theatres I get out bulletins whenever it is necessary to clarify the duties of any department. I try to give every employee a clear comprehension not only of what duties are required of him, but, as well, of how important to the better functioning of the theatre as an institution is his important part therein.

While not exactly a part of financial coordination with theatre check-ups, nevertheless the theatre pass deserves a few words. In many instances the pass is figured as a seat or so given away with only a possible return. The pass should be given as a return for something received, work done, except in the cases where it is a prize or some other integral part of an exploitation stunt in which case it should be charged as so much per seat against that particular picture just as your other advertising matter is. What is aimed at here is the handing out of passes to merchants or others, where no actual return is expected. The pass should be made a vital thing, to be had as a mark of special favor for some effort on the receiver's part.

This makes the pass enhanced in value. In the same way, it is wiser in the case of a merchant who is getting regular entry for some arrangement through which is service to you lasts a month or more, to issue a new pass each week, rather than a blanket pass for the entire term. The weekly arrival of the pass keeps the contact closer between your theatre and the merchant and is a more constant reminder of your interest in him.

Much of the red ink in some theatres may be traced to wasteful practices either in upkeep of equipment or in misuse of various items entering into the theatre operation. A watertight coordination of your accounting system with a report and check-up arrangement, will help you to keep a lot of it out of your figures.

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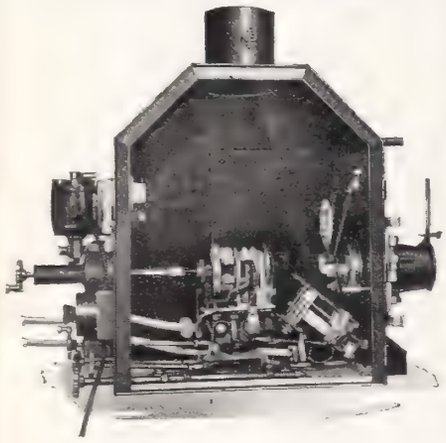

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Improvement is necessary to business and the motion picture industry would not be where it is today were it not for the improvements that are continually going on. Theatre owners are keeping up with the times by putting in better equipment and larger and better motion picture houses are being built every day. New ideas and new equipment must be used to stimulate interest as the people will insist upon getting what they want.

C. C. PETTIJOHN, *General Counsel*
Motion Picture Producers and Distributors of America

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IN THIS ISSUE: Sam L. Warner dies on the Coast
The lowdown on showman problems

MOVING PICTURE WORLD

VOLUME 35
NUMBER 6

—The Showman's Business Paper—

OCTOBER 8 1927
PRICE 25 CENTS

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[no wonder he's proud of his father—no wonder he feels superior]

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isn't it great to be with the company that's always doing things!

WHEN it comes
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WHO'VE tried for years
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METRO GOLDWYN-MAYER

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VARIETY

'LEO' PUBLICITY MORE BY PLANE ACCIDENT

Had M-G-M Lion Landed in N. Y., Good for 2 Days Only—Lost, 6 Days or More

Los Angeles, Sept. 27.

The smash-up in the wilds of Arizona mountains of Martin Jensen's airplane carrying Leo, the flying lion, netted Metro-Goldwyn-Mayer about five times the publicity it would have received had the ship reached New York as planned.

The charge that the three days' disappearance of the ship was a press gag and proved unfounded when Associated Press and other news correspondents arrived at the scene of the wreck and saw the twisted mass of steel that had been a beautiful and expensive ship.

The belief that the disappearance of the ship was a stunt handicapped M-G-M in getting Washington cooperation to hunt for the plane during the first 24 hours. Check-ups by government representatives in Los Angeles and New York finally verified the statements of the studio and army and navy planes were then dispatched on the search immediately from San Diego, San Antonio and other government fields.

With the disappearance of Jensen and the lion the story leaped into banner lines on front pages all over the country, with wire services trying to get a scoop on finding the plane. The A. P. got the beat on this when John Still, manager of the Apache Lodge near Roosevelt, phoned their correspondent at Phoenix that Jenson had stumbled into the Barr H ranch, some 60 miles away.

The rescue of the lion, after Jenson did an Aimee Semple McPherson for 50 hours, took three days, during keeping the story alive. At the time this is written, six days after the accident, all wire services have daily stories on it out

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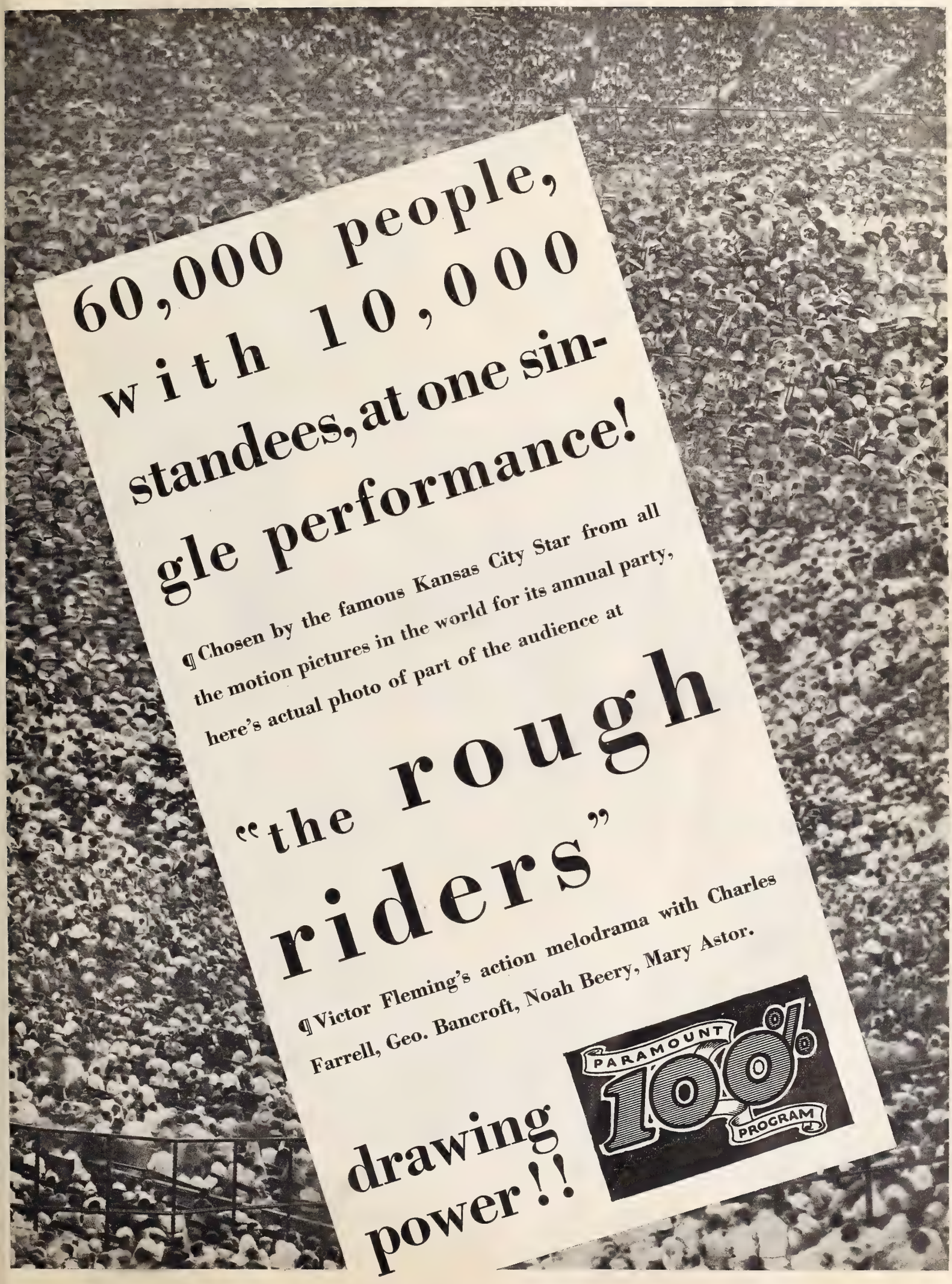
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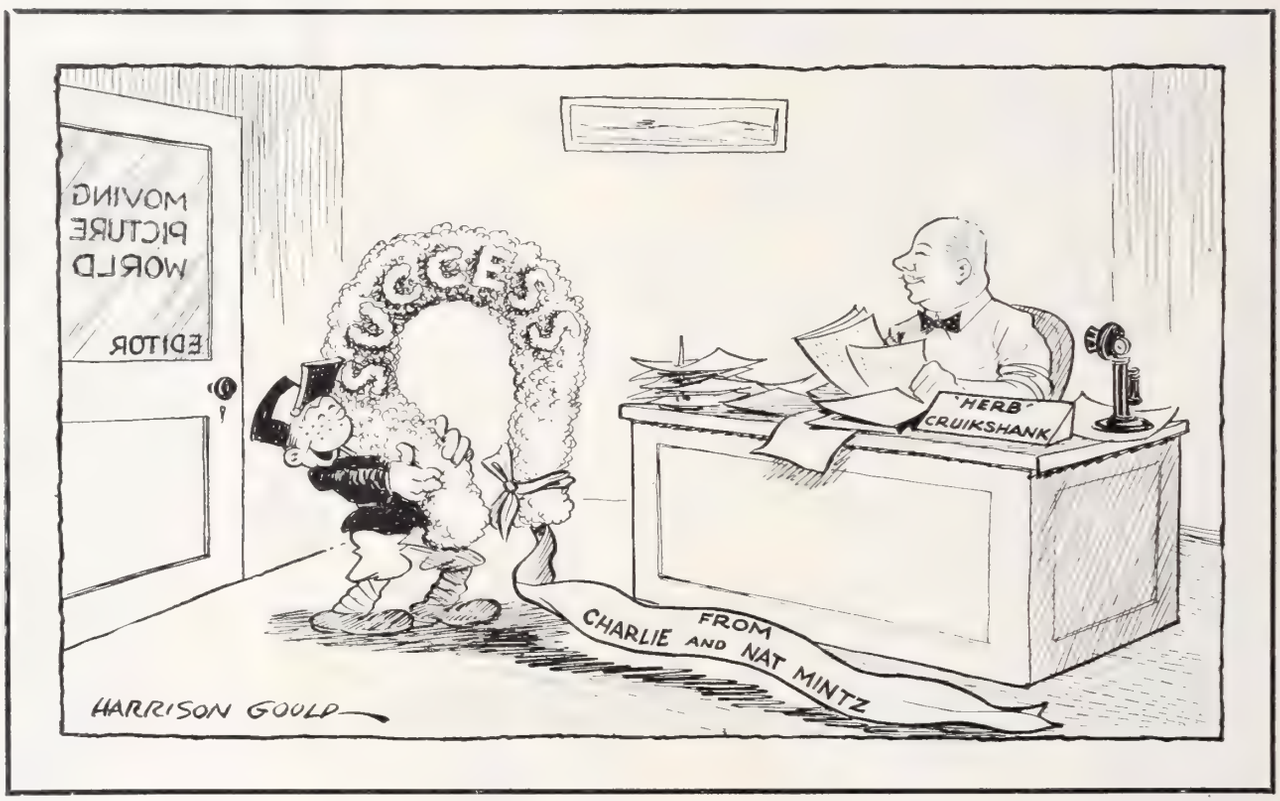
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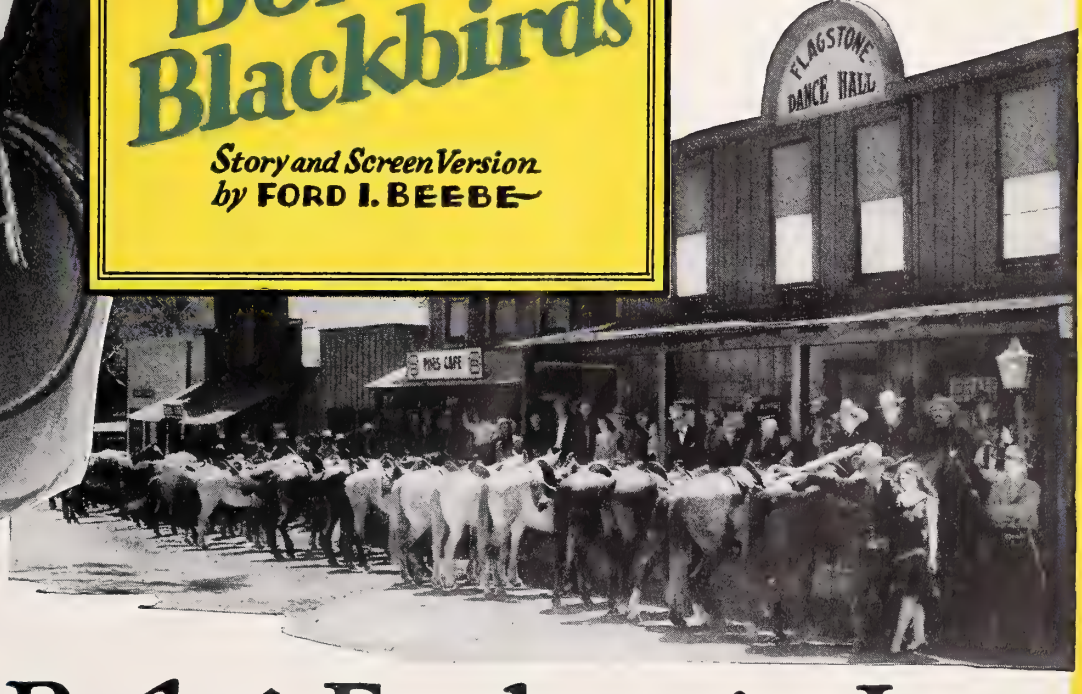

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Last Minute News From Everywhere

Moving Picture WORLD

The Showman's Business Paper

MONEY TALKS

Threats to reduce salaries and groom new players have made certain stars tractable, says Louis B. Mayer.

THAT PUBLICITY YEN

Canon Chase fulfills expectations by asking the Federal Trade Commission to probe the Hays organization.

Vol. 88 **New York, October 8, 1927** **No. 6**

Carl Laemmle Back; Harris, With Him, Brings Trade Plan

English Editor Friend Is Here With "U" Chief

After three months of rest and recuperation in Europe, Carl Laemmle, president of Universal Pictures Corp., arrives back in New York Friday aboard the S.S. Berengaria, ready for the busiest season of his life. He will stay in New York for a few weeks and then proceed to Universal City where he will supervise the enlarged production activities of Universal.

Laemmle is accompanied to this coutnry by Sam Harris, editor of the Cinema, one of Britain's leading trade papers, and also an outstanding figure in theatre real estate operations. Harris, who is a warm personal friend of the Universal chief, has come to this country on an important mission. He will promulgate a co-operate film trade plan which is heralded as having far-reaching possibilities. Details of his plan will be made shortly, when he launches the idea with the heads of the industry in this country.

Laemmle and Harris are being welcomed royally by Universalites and others in the industry as *Moving Picture World* comes off the

(Continued on next page)

Carnivals Hit

Minneapolis.—The City Council has under consideration a proposal to compel all carnivals operating in the city to pay a weekly license fee of $250 and to prohibit the operation of ferris wheels, aerial riding devices and games of chance. The proposal comes as a result of an accident in which two people were hurt while riding in a ferris wheel at a carnival in North Minneapolis. If the council does pass this ordinance it is hoped that it will be followed by similar legislation throughout the Northwest.

Sam L. Warner Dies in Hollywood Hospital; Brother Arrives Too Late with Specialist

Sam L. Warner

Famous Motion Picture Team of Brothers Suffers Loss—Relapse Follows Operation

By Tom Waller

HOLLYWOOD, October 5.—Following the second operation necessitated by an illness which became apparent two weeks ago, Sam L. Warner, vice-president and sales manager of Warner Brothers Pictures Corp., expired in the California Lutheran Hospital here early today. Funeral arrangements were not completed tonight except that Mr. Warner will be buried in a local cemetery. Mr. Warner established a permanent home here, where his parents have also resided for some time, when he came to Hollywood several months ago to take active charge of the Vitaphone production interests of the corporation.

Less than 3 hours after his brother's death, Harry M. Warner arrived in Los Angeles with 3 specialists he had brought from New York. Informed in Arizona late last night that Sam was rapidly sinking, Harry made an effort to make the rest of the trip by air, finding that the only plane usually available for long flight was dismantled. Harry and the physicians then boarded a special train.

Jack Warner, brother of the deceased and head of the Warner Studios, had already started the return trip from New York when word reached him in Chicago of his brother's death. Through

New Montreal Capitol Policy

Montreal.—Under a new policy at the Capitol Theatre, Montreal, Quebec, chief theatre here of the Famous Players chain, Manager Harry Dahn has booked a number of spectacular acts and stage presentations, the first being Alice Lloyd, famous English comedienne. The theatre orchestra has also been placed on the stage for regular orchestral features and many important film features have also been secured.

Another Epidemic Ban Raised

St. Louis—The ban on public gatherings in Fulton, Mo., placed as a precaution against the spread of infantile paralysis has been raised by Mayor Charles M. Wilson.

Fuller Falls 9 Floors To Death On Pavement

P. Fairfax Fuller, 29, scenarist, fell early Thursday morning from a ninth floor window of the Park Central Hotel, New York, to the pavement below. He was attending a party in celebration of his sale of a script, "The Frog," now being filmed at the Cosmopolitan Studios. He was connected with Pathe and a nephew of Paul Fuller, former Pathe president.

Fuller is survived by his wife, Eleanor, and two children.

M-G-M Signs Hubbard

M-G-M has signed Lucien Hubbard, producer, scenarist and short story writer, as associate producer.

Now Turn Over to Exhibitors Problems Back of the Color Sheet

London Cable

(Moving Picture World Bureau, London, Oct. 6.)

First National disclaims any intention of control of English cinema circuits but adheres to its production plans. The Legionnaires attend a Tunney screening. Pathe-Gaumont-Metro combine their world news reels weekly service. Messrs. Loew and family are expected in Lonlon this month to expand their activities in England. Lancashire is erecting a $250,000 kinema. There is a movement to restrict the quota to features over 3,000 feet. Exhibitors oppose the proposed Kindergarten Kinemas. New Zealand withdraws her 3 pence increase and reverts to a penny import duty per foot on American film.

MOVING PICTURE WORLD

The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 88 NO. 6

Miss Costello Becomes Bride of Jack Regan

Helene Costello, Warner Bros. player, was married on September 29 to Jack Regan of Washington, D. C., in Beverly Hills Church of the Good Shepherd. Father Michael J. Mullins, head of the Motion Picture Roman Catholic Guild, performed the ceremony.

Dolores Costello, sister of the bride, was maid of honor. Among the guests were Alan Crosland, Arthur Lubin, Mr. and Mrs. George K. Arthur, Gordon Hollingshead and Michael Curtiz.

The couple left immediately on a brief motoring trip from which they will return to Hollywood next week in time for Miss Costello to start work in her next picture for Warner Bros.

Taylor's Plans

O. T. Taylor, who conducts our presentation department and who is connected with the D. & R. Theatres Co., Inc., of Aberdeen, Wash., now blossoms out in a new role. The circuit plans to build a new house in Hoquiam along modern lines. Instead of letting the architect tell them what to do, Dolan and Moore have put it up to Taylor to slip the news to the architect, and the formal plans will be done in conformity with Taylor's sketches.

One practical result of this idea will be a lobby that will take the displays from the largest Aberdeen house without alteration, saving reconstruction costs. Taylor is an all-round man and not a single-line specialist.

"Wings" to Open At Criterion in Chicago, Oct. 30

To Be First Picture in Erlanger House

"Wings," Paramount's war aviation picture, now in its ninth capacity week at the Criterion Theatre, will open an indefinite engagement at the Erlanger Theatre in Chicago on Sunday, October 30.

This is the first time in the history of the Erlanger Theatre that a motion picture entertainment ever has been played there. This departure, Mr. Grey disclosed, is due solely to the hit scored by "Wings" in New York. To further emphasize, Mr. Grey made known that "Wings" will succeed George White's Scandals and will be followed by another great attraction, Fred Stone's "Criss Cross."

Mr. Grey, who will depart for Chicago within the next ten days to arrange for the premiere, announced that "Wings" will be ushered into the Windy City with the same elaborate presentation effects which contributed so much to the successful launching of the New York run.

There will be the Magnascope, or triple sized screen, the wonderful sound effects to create the illusion of planes firing machine guns and crashing to the earth in flames, and an orchestra of 28.

Peggy Kelly Is Voted Most Popular Fox Girl

Three hundred Foxites attended the Fall Funfest of the Fox Athletic Club at the Hotel Claridge last Thursday evening and voted Peggy Kelly the most popular girl of Fox Films. Miss Kelly received a loving cup, while Pearl Brandeis as runner-up was awarded a brooch. The Fox Trot contest, in which 40 couples were entered, was captured by Harold Gutman and Alice Born.

Douglas N. Tauszig, executive advisor of the club, and President Fred Bullock, Jr., announced that Fox would enter teams in the forthcoming bowling and basketball tournaments among film folk. Arrangements are being made for an elaborate Diamond Ball, to be held by Fox Films during February.

Anatol Friedland, night club producer, was master of ceremonies and introduced Lloyd Waner, centerfielder of the champion Pirates, who presented the baseball trophy won by Fox Films this season to Manager Ed Freedman.

Sledgehammer Cracks Safe

Indianapolis.—Burglars entered the Princess Theatre of Newcastle recently and took $824, the Saturday and Sunday receipts. With a large sledge hammer they battered a small safe to get the money.

Patrons Escape Muncie Fire

Indianapolis — The Royal at Muncie was damaged to the extent of $10,000 by fire this week. Patrons were forced to escape through a blazing lobby.

Babe Ruth presents Harold Lloyd with bat with which the "Bambino" knocked his 60th ohme run for 1927. Left to right: John L. Murphy, the Babe, Lloyd and Ted Wilde, director of the latest Lloyd production, "Speedy," which is on the Paramount 100 per cent program.

N. Y. Incorporations

Albany.—Only 4 companies incorporated in the motion picture business, in its various branches, in New York State during the past week. This is a number somewhat lower than the record that has prevailed for the past several weeks. These companies included Robert V. Newman Productions, Inc., capitalized at $10,000, with Nan Ross, Norma O'Connor and Littlian Pangsam, of New York City; Wolcott Theatre Corp., of Wolcott, $50,000, Byron H. Garrett, Syracuse; Harold C. and Florence A. Whitford, Wolcott; Aywon Exchange, Inc., capitalization not stated, Melvin Hirsch, Irving Wernick, Bert Kulick, New York City; B. Small, Inc., $10,000, Benjamin and Henrietta Small, Abraham Maurer, Hempstead.

Ky. Incorporations

Louisville, Ky.—In recent lists of new incorporated companies in the state, as released by the State Department at Frankfort, Ky., the following were listed:

Lexington Amusement Company, Lexington, $2,000; W. F. Blackerny, George W. Stevenson and A. E. Hickey.

Dixie Highway Amusement Company, Covington, $100,000; Simon M. Billiter, A. B. Rouse and Leslie S. Deglow.

Schine Closes With F. N.

First National has closed a contract for its new product with Max Miller, general manager of the Schine Theatrical Enterprises, with headquarters in Gloversville, N. Y. The deal had been in negotiation for some time and has just been closed by A. W. Smith, Jr., eastern sales manager for First National; John C. Bullwinkle, manager of the Albany exchange, and F. J. McCarthy, manager of the Buffalo branch.

LaemmleReturns

(Continued from preceding page)

press. A large crowd went down the bay aboard a special boat and serenaded the incoming film men while the Berengaria lay at Quarantine, and also on the trip up the bay to the pier.

The Universal chief's homecoming this year is considerably different from last year. Then, he had just recovered from an operation which almost took his life. This time he is hale and hearty and looks as vigorous as he did 15 years ago during the hectic days of the early Universal organization.

In the Laemmle party arriving on the Berengaria, in addition to Carl Laemmle and Harris, are Carl Laemmle, Jr., Miss Rosabelle Laemmle, Mr. and Mrs. Maurice Fleckles and Julius Stern.

Sievers Is Jailed For Distribution Of Fight Pictures

St. Louis Sentence Big Surprise to Trade

St. Louis—William Sievers, formerly manager of the Grand Central Theatre, was surprised by Federal Judge Faris when he was sentenced to serve 3 months in Warren County Jail, Warrenton, Mo., and pay $11,000 fine upon pleading guilty to interstate transportation of the Tunney-Dempsey fight films.

It was his second appearance before Judge Faris on the same charge, as on August 19 he pleaded guilty to bringing Dempsey-Sharkey fight pictures to Missouri from Chicago and was fined $600.

Fight pictures are now being shown at 3 Orpheum Circuit theatres in St. Louis and also in Kansas City and St. Joseph theatres.

Sievers had expected to again pay a fine.

Neighborhood Houses Hits Advertising Snag

Detroit — Neighborhood houses here will be forced to cease distributing handbills and cards if the law regarding circulation of handbills, free newspapers and other advertisements is strictly enforced.

Last week John F. Simmons, secretary of the Detroit Federation of Labor and secretary of Typographical Union No. 18, appeared before the council and requested that free advertising be curbed by the city. Citing the provisions of the ordinance which prohibits such circulation.

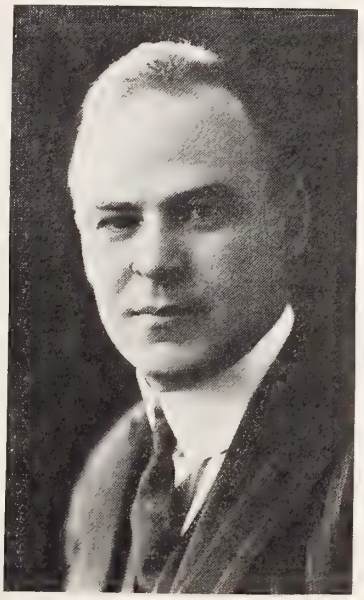
Changes in Paramount

John Hammell, Paramount sales manager for the Middle West division, announces that C. A. Smith, manager of the Milwaukee branch, has been transferred to a similar post in Cincinnati, and Charles Reagon, Cincinnati manager, has been transferred to same post at Indianapolis. The latter succeeds F. E. Wagoner.

Old Crystals for Theatre

Crystals and marble taken from the Vanderbilt home, recently demolished at Fifty-seventh Street and Fifth avenue, New York, will adorn the ladies' "smooking room" in the new Loews' Midland Theatre, Kansas City, scheduled to open October 28.

Contest Winner



"Speedy" will be the title of Harold Lloyd's new picture. Out of 10,000, Lloyd selected the title submitted by S. R. Kent, general manager of Paramount, as being best suited to his story, as well as his characterization.

$1,750,000 for "Parade"

"The Big Parade," now in its third week at popular prices at the Capitol Theatre, New York City, grossed more than 1,750,000 during its record-breaking run of 22 months at the Astor Theatre, according to figures just made public. Up to the time the King Vidor war picture, still drawing capacity audiences, was supplanted by "The Student Prince" it had been seen by more than 1,500,000 persons at this one theatre.

Irish Anger at Films Reaches Heighth in New Attack on Hays

Block Booking Also is Criticized In Petition to the Federal Trade Commission

ANGRY over motion pictures in which the Irish are treated in a comedy way, Irish-Americans have filed a petition with the Federal Trade Commission in an effort to dethrone Will Hays as president of the Motion Picture Producers and Distributors of America. The filers were the Irish Vigilance Committee of 475 Fifth avenue, the American Association for the Recognition of the Irish Republic and the Gaels of New York. Block booking is attacked and an order is asked which would require the Hays organization to cease and desist from its present methods, as a trust in restraint of trade.

Complaint also is made against the Paramount, Loew, Inc., First National Pictures, United Artists, Fox Film, Universal, Pathe, Film Booking Offices, Warner Bros., Educational, the Association of Motion Picture Producers, Inc., of Los Angeles, and film Boards of Trade in various cities.

Some Irish-Americans are known to believe that Hays, a Republican, is deliberately using the motion picture industry to discredit the Irish as a race and hurt Governor Smith's chances for the Presidency. This opinion is scouted among picture men; in fact, it is generally known to have no basis in fact.

The trade practice conference of the Federal Trade Commission and the industry opens in New York next Monday.

Coughlin's Charge

Secretary Coughlin of the American Irish Vigilance Committee said:

"When we launched a national movement to curb the affronts to the Irish race in several films some time ago we appealed to the Federal Trade Commission, among others. The commission suggested that we file our protest at once. We believe that we shall be able to sustain all the charges made in the petition.

"Our interest in the abrogation of the present scheme grows out of our experience with exhibitors in asking them not to show these objectionable pictures. These exhibitors are bound hand and foot

(Continued on next page)

Katterjohn Leaving Paramount Production

Monte Katterjohn is completing a 2 year association with Paramount Famous Lasky's Department of Production where, as home office associate to the general manager, he participated in reorganizing the production personnel and inaugurated and carried through Paramount's vigorous production drive.

Mr. Katterjohn will leave in October for a 6 weeks' vacation in South America, and will announce new connections upon his return.

Float Theatre Bonds

Minneapolis.—Mabel, Minn., is planning to float bonds to provide for the construction of an Opera House and village hall, plans for which have already been drawn.

Lindbergh visits the M-G-M studios. Left to right: Louis B. Mayer, production head; Col. Lindbergh, Edgar B. Hatrick, executive head of the Hearst film interests, and William Randolph Hearst.

Exempt from Duty

A recent decree exempts from payment of import duties films to be used by theatres at points along the northern and southern frontier of Mexico, according to a report made public by the Department of Commerce from Consul Charles W. Lewis, Mexico. The films must, however, according to the decree, be exported within 3 days of the date of importation. This decree was promulgated to assist Mexican theatres, particularly along the northern border, to compete with American theatres.

Congress Theatre, St. Louis, Ruined Forever by Storm

Benefit Nets $2,500—Business Now Normal

St. Louis—A new check of tornado damage to the Congress Theatre indicates it is in such bad shape it probably will never reopen. It is the only St. Louis Amusement circuit house that has not resumed since the storm.

The large sign in front of the Missouri Theatre has been taken down because the wind weakened the supporting cables, making it a menace to patrons.

A benefit show at the Missouri Saturday netted approximately $2,500 for storm sufferers.

Shows that resumed business Thursday night and Friday report receipts were approximately 60 to 75 per cent. below normal. Improvement was shown Saturday and business now is about normal.

Pick Dinner Dance Manager

In response to an invitation from R. F. Woodhull, president of the M. P. T. O. A., David R. Hochreich, president of the Vocafilm Corp. of America, becomes executive manager of the Goodwill Dinner Dance which the M. P. T. O. A. tenders to Federal Trade Commission representatives. The dinner dance will be held at the Astor Hotel Saturday evening, October 15. Mr. Hochreich was executive manager of the Will H. Hays dinner tendered to that executive when he entered the motion picture industry.

T N T Due Feb. 4

Whoopee! Shades of Tom Mix, Fred Thomson, Hoot Gibson and Ken Maynard! Get out your chaps, six-shooters and sombreros! And—prepare for the biggest Wild Western night New York has ever known. The annual Naked Truth Dinner is due at the Hotel Astor on the evening of February 4, 1928. Twice as much sharp-shooting action as have ever been seen at a T N T affair are promised. Invitations have been sent to every cowboy star on the screen and to date acceptances have been received from almost 90 per cent of the buckaroo luminaries. It is rumored that one of the biggest western bets in the industry has already agreed to act as "Boss" (master of ceremonies) of the Naked Truth Roundup.

Off to India

George Mooser, who has been appointed special representative for M-G-M in India

Ushers at 'Panic Posts' When Ottawa Lights Fail

Ottawa—An Emergency situation developed here on Friday evening, September 30, when all electrical services were disrupted for a number of cities and towns, throwing them into utter darkness for periods ranging up to half an hour at a time when all theatres were filled.

The places affected included Ottawa, Hull, Eastview, Westboro, Gatineau, Aylmer, Wrightville, Val Tetreau and Billings Bridge. When all lights became extinguished and emergency power plants failed, the ushers of Ottawa and Hull theatres sprang to their "panic posts" while the orchestras continued to play. Flashlights were brought into use and audiences were assured there was no danger. Every person remained quiet.

Educational Net Earnings

Educational Pictures, Inc., organized February 14, 1927, reports net earnings from such date to the close of its fiscal year June 30, 1927, of $270,117 available for dividends. Combined net earnings, available for dividends, of the businesses acquired by the company at organization for the year ended June 30, 1927, were $735,737 after deducting minority interests, compared with $748,183 for the previous fiscal year. E. W. Hammons, president, reports current business as very satisfactory.

Coming and Going

LOUIS B. MAYER, vice-president in charge of production for Metro-Goldwyn-Mayer, left the West Coast last Friday night on his semi-annual visit to New York, and arrived here Tuesday morning. Mr. Mayer is accompanied by his wife, his two daughters, Edith and Irene, Dr. Curtis Bernard and Pete Smith, Coast publicity director for M-G-M.

* * *

Fred Quimby, who has been doing the Paul Revere act through the middle-western states in the interest of Metro-Goldwyn-Mayer Short Subjects, of which he is sales manager, has returned to the home offices. Mr. Quimby was on the road all of September.

* * *

Sharon Lynn, who plays feature roles in FBO specials, is visiting New York for 2 weeks. She is seeing all the new plays, shopping and visiting her friends.

* * *

A month's trip that took him through the principal exchange centers of the United States has just been completed by Irving Briskin, secretary of Sterling Pictures Distributing Corp.

Joe Rock, head of production for Sterling Distributing Corp., and Irving L. Walenstein, home office contact-man at the studio, left Monday for Hollywood, after an important executive conference which extended over 2 weeks. Walenstein left from Boston, and took back with him his wife and son. Rock joined him en route, from New York.

* * *

Sales Manager Claude Ezell of Warner Bros. has returned to New York after a 5 weeks' absence from the home office during which time he visited many of the branch offices.

* * *

George P. Montgomery, manager of the Wells Theatre, Anniston, Ala., was a recent visitor in New York. He conferred with Earl Kramer, eastern sales director for Universal, on the Laemmle pictures to be shown on the screen of the Wells this season.

* * *

Edgar B. Hatrick, vice-president and general manager of William Randolph Hearst's motion picture companies, returned on Friday from a six-weeks' visit to the West Coast studios.

* * *

Morris Safier, head of Warner Bros. Extended Run Department, has left for Chicago to head a conference of branch managers and district managers. Mr. Safier will return to New York on Thursday.

* * *

A. W. Smith, Jr., eastern and Canadian sales manager for First National, has returned from a trip to Montreal. He reports that the Norma Talmadge special, "Camille," was held over for a second week at the Palace Theatre in that city.

* * *

Edna Purviance left New York this week for Hollywood. She arrived last week from Europe.

* * *

Percy Marmont, who has been making pictures in England, returned this week.

Irish Anger

(Continued from preceding page)

by Mr. Hays's contracts. Those who did not show the anti-Irish films were forced to pay for them, anyhow, and then pay for a substitute.

"We believe the methods in vogue are coercive and in violation of the Sherman anti-trust laws. We propose to go to the bottom of this trust, and you may be assured that Mr. Hays's so-called conference, which meets here in ten days, will be anything but the petting party which Mr. Hays proposes."

Complaint is made against "The Callahans and the Murphys," "Irish Hearts," "The Shamrock and the Rose" and the "Garden of Allah" as "a gross libel upon the Irish race and nationality in that they hold said race and nationality up to public ridicule and contempt." The petition alleges that the Cathoic religion is ridiculed and held up to public contempt and scorn in the "Garden of Allah" and "Irish Hearts."

Wm. B. Kelly in Seattle

Seattle.—After 3½ years with the Paramount people in Kentucky, William B. Kelly comes to Seattle from Louisville as manager of the Columbia Film Exchanges, Inc. The Portland branch is under the management of L. E. ("Jack") Tillman, and the Butte Branch under M. Resecan.

New Canadian Exchange

Toronto.—One of the finest film exchange buildings in existence is being completed at Vancouver, B. C., and the branch offices there of practically all of the distributing companies in Western Canada are removing to the new premises from the Leigh-Spencer Building at 553 Granville street, where they had been quartered for some years. Col. John A. Cooper of Toronto, president of the Motion Picture Distributors and Exhibitors of Canada, is going to Vancouver for the formal opening.

German News

By Correspondent

Parufamet is doing very well in Germany and there will be a special month of Paramount Films in October under the name of "Kino Month Oktober." All advertising material will be given free to the theatre owners.

* * *

The publicity manager of Defina, Willy Noack, and the president, Phil Kauffman, are busy this week and next. There will be four premieres and there is a lot of work to do.

* * *

United Artist officials, and with them Curtis Melnitz, are smiling. Why not? With such box-office business as "Resurrection" they are allowed to do so.

* * *

Carl Laemmle has been in Berlin and found all doing well. He looked pretty well after having a nice time at Karlsbad and Laupenbach, his home town. And in Italy, Laemmle, Jr., discovered a Vienna girl. He gave her a five-year contract as a film star. She will soon be in Hollywood.

* * *

Lya de Putti refused to star in the Phoebus Film the male role of "Charlotte, a Little Crazy." The production is now delayed.

New Seattle Line-Up

Seattle.—Al Finkelstein, formerly booker for West Coast, has joined with Al Rosenberg in the operation of his suburban theatres. A. McRae succeeds Finkelstein, with Ed Briggs filling McRae's positon in the booking department of Universal. Bob Osborn from the shipping department is replacing Briggs. Announcement was made that the De Luxe Theatres will close the Lakeside Theatre in the Montlake district.

Vitaphone for All Warners

Vitaphone scores for that part of Warner Bros.' new program of Winners already filmed, now are being prepared on the Coast. This adds a new stage to production at the Warner Studio, inasmuch as every picture made there this season will be given a complete synchronized Vitaphone accompaniment.

Hamrick Signs Columbia

Columbia Pictures' West Coast exchanges have consummated a deal with John Hamrick which assures the company's product complete representation in 3 first-run theatres: the Blue Mouse in Seattle, Blue Mouse in Tacoma and Blue Mouse in Portland. All will start with "The Blood Ship."

No Interference of Fight Films in N. Y.

Federal Judge Thatcher has denied a motion for an injunction against United States Attorney Tuttle, his assistant, George J. Mintzer, and United States Marshal Hecht, which would have barred them from proceeding against the exhibition of Dempsey-Tunney fight films here.

District Attorney Tuttle explained in court to Jack Wolf, who represented Arthur Kauffman, the owner of several fight films, that his office had no intention of interfering with the exhibition of the films. Judge Thatcher then denied the motion for injunction, and Wolf announced the films would appear on Broadway.

Younger Signs M-G-M Contract

A. P. Younger, scenarist, who, in less than 2 years, has handed Metro-Goldwyn-Mayer 8 screen plays, 2 still in the making and the other 6 well up in the column of box office successes, is to devote his entire time to exclusive screen writing for that organization, according to announcement made last week, by Irving G. Thalberg, studio executive.

Cleveland Leads in Contest

Cleveland again leads all exchanges in the southern district in First National's McGuirk Month sales drive, the fourth week of the contest. Des Moines leads the western district, Albany the eastern and Vancouver the Canadian. Cleveland is also leading all exchanges in its percentage of quota, with Des Moines, Albany and San Francisco following in the order named.

"Hello, New York"

Johnny Hines, First National star, has come east for a vacation after completing "Home Made"

Trade Conference Men Selected by Colorado

Denver.—The M. P. T. O. of Colorado, in conjunction with the Denver Theatre Managers' Association, has selected exhibitor representatives to the Federal Trade Commission Conference to be held at New York City, Monday.

The exhibitors selected were E. A. Bishop of the Bishop-Cass Investment Co., and who is the active manager of the Colorado Theatre, the largest first-run theatre in Denver at the present time; Max Schubach, representing the Mid-West Theatres Co. circuit theatres in the Denver zone.

Wreck of the monoplane which was to have carried Martin Jensen and Leo, the flying M-G-M lion, on a non-stop flight from San Diego to New York. It fell in the Tonto Mountains in Arizona. Both the pilot and Leo escaped injury

Exhibitor Group For Conference Is Made Public

Many Prominent Showmen Due Here Monday

Exhibitors selected to attend the federal trade conference of the Federal Trade Commission and the motion picture industry, scheduled to open Monday, are as follows:

Atlanta. — Sam H. Borisky, Chattanooga, Tenn; T. F. Thompson, Palace Theatre, Cedartown, Ga. Alternate, O. C. Lam, Rome, Ga.

Boston.—Stanley Summer, University Theatre, Cambridge, Mass.; Nathan Yamins, Rialto Theatre, Fall River, Mass.

Charlotte.—Chas. W. Picquet, Pinehurst, North Carolina; S. S. Stevenson, Henderson, N. C.

Chicago.—Jack Miller, M. P. T. O.; Ludwig Siegel, Prairie Garden Theatre, 5744 Prairie Ave.

Cincinnati.—A. G. Hettesheimer, 2318 St. James Ave., Walnut Hills; Godfrey Kotzin, 503 Garrard, Covington, Ky.

Cleveland. — J. J. Harwood, Lexington Theatre; Henry Lustig.

Detroit.—Glen Cross, Regent, Garden, Post Strand, Battle Creek; Jas. C. Ritter, Rivola.

Indianapolis.—Chas. R. Metzger, 601 Indiana Trust Bldg.; F. J. Rembusch, 12th floor Meyer-Kiser Bank Bldg.

Kansas City.—R. R. Biechele, of M. P. T. O.; A. F. Baker, Olympic Theatre.

Los Angeles.—N. B. Bernstein, M. P. T. O.

Milwaukee.—A. C. Gutenberg, Grand Theatre, 1171 Holton St.; Steven Sauer, Venus Theatre; Alternate, F. E. Wolcott.

Memphis.—Cecil Cupp, Pres. of M. P. T. O. of Ark.; H. D. Whorton.

Omaha.—C. E. Williams, Film

(Continued on next page)

70 British Pictures

Latest statistics released in the British press show that Great Britain has 70 feature pictures either made, in the making or scheduled for the present season. Of these, 22 are awaiting trade shows, 12 are in the course of production and 36 are scheduled subjects. British International, Gaumont and Gainsborough continue to dominate the British production field, and have to their credit more than half, or 36 pictures, to be exact, of the 70 features in question. One of this total includes the initial attempt at British production of an American company.

Producer Alleged A Fake Arrested Over U. S. Mails

Kalnay Locked Up When He Lacks $10,000 Bail

St. Louis.—Emerick Kalnay, 36, a native of Hungary, who is alleged to have posed as an independent producer of motion pictures, was arrested on October 1 in his offices in the International Life Building on a charge of using the United States mails to defraud. Kalnay, who gave his address as Hollywood, Cal., was held in the St. Louis City Jail until he furnishes a bond of $10,000.

William L. Noah, post office inspector, stated that Kalnay came to St. Louis a week ago, set up an office and inserted advertisements in local newspapers stating: "Motion picture producer wishes to interview talented people, all types, for special production."

When the applicants called Kalnay is alleged to have offered to train them for $25 each. How many, if any, paid this fee has not been ascertained. A letter Kalnay sent to Houston, Tex., is the basis for the Federal charge against him.

Kalnay denies that he was guilty of any wrong-doing and claims he was ready to fulfill every promise made to applicants for jobs.

Two Minneapolis Changes

Minneapolis.—There have been 2 recent changes in local film exchange offices. One is the appointment of Art Roberts, formerly with Pathe, to fill the vacancy in the Tiffany office caused by the resignation of Walter Hildebrand as booker. Eddie Gavin has left Universal, where he served as salesman, to act in the same capacity at the Fox office.

McManus in Toronto

Toronto—The successor to Jules Bernstein as manager of Loew's Theatre here is John McManus of Toledo, Ohio, who is well known in Toronto through having served as assistant manager of the Toronto house for four years prior to going to Toledo. Mr. Bernstein has gone to New York City to accept an executive post in the head office of Loew's, Inc.

New Projection Supervisor

Ottawa—H. M. Thomas, Vancouver, B. C., Western Division manager of Famous Players Canadian Corp., has appointed V. Armand, Winnipeg, Manitoba, as supervisor of projection.

Representatives of the Hearst organization in Rome provided a novel entertainment for Mayor "Jimmie" Walker of New York at the Hotel Ambassadeur in Rome, upon the occasion of the visit of the Mayor. International Newsreel and M-G-M News cameramen photographed every move of Mayor Walker during his stay in Rome. The evening before his departure these pictures were shown to the Mayor and Mrs. Walker, to prominent representatives of the church and state, of the Hearst organization and of the Institute National L. U. C. E., controlling the film industry in Italy and with which the Hearst organization has an exclusive arrangement for the exchange of motion pictures. Mayor Walker was so pleased that he posed for the above M-G-M News photograph, which shows left to right: Lorenzo Romagnoli and G. M. Albertelli, M-G-M News; Umberto Romagnoli, International Newsreel; Mayor Walker; Harold Horan, Universal News Service, and Baron George Wrangel, International News Service.

"Tillie" Injunction Is Granted Christie

A permanent injunction has been entered in the Federal District Court at Boston in the action brought by Christie Film Company against Paramount Manufacturing Company, Maurice M. Green, Irving I. Green and Don DeMatteo, all of Boston, for infringement of the copyright to "Tillie's Punctured Romance," a new production of which is being made by Christie Film Company for release through Paramount.

The decree restrains the defendants from possessing copies, from making or causing copies to be made in whole or in part, from exhibiting, selling or offering for sale any copies of the picture or any imitation thereof, and from in any manner infringing the Christie copyright.

Pathe Exchanges Set

Minneapolis.—W. R. Liebmann is to remain in charge of the Pathe office here, according to Cecil Maberry, district manager, who visited in Minneapolis recently. Mr. Maberry stated that the reorganization of Pathe is now complete and that no changes may be expected in the near future.

Postpone Loew Ball

The Fifth Annual Ball of the Loew-Metro Club, Inc., on account of the death of Marcus Loew has been postponed until January 7, 1928.

New Sunday Agitation Springs Up in Kansas

Kansas City.—A state-wide campaign is planned by the ministers of Kansas for the enforcement of the Sunday labor law, especially regarding the operation of Sunday picture shows. The campaign was outlined at a meeting at the Y. M. C. A. in Topeka, Kas., this week. Ministers of Pittsburgh, Kas., have asked Kansas City, Kas., ministers to assist in the campaign.

Picture shows and vaudeville theatres are running openly in many cities of Kansas. Several efforts have been made in Kansas City, Kas., a city of 150,000, which is separated from Kansas City, Mo., only by the Missouri River, to close shows on Sundays, but those efforts have failed. Many exhibitors have been arrested, but always have they been discharged by the city courts.

Michigan Division

Detroit—The Pathe merger in Detroit has caused a Michigan division of blocks and the combined sales force will hereafter sell Pathe short subjects, Pathe-DeMille features and western features.

Evansville Fears Epidemic

Indianapolis. — Evansville theatres have barred children under 16 years of age by way of co-operating with the school board to prevent an epidemic of infantile paralysis.

Carlos Asks Injunction On "The Fighting Don"

Application has been made in the New York Supreme Court by the Carlos Productions, Inc., for an injunction restraining Leonard A. Young of Detroit and the Lloyds Film Storage Corp. from offering for sale, or removing from the jurisdiction of the court, negatives of "The Fighting Don."

In an affidavit Abraham Carlos says this Richard Talmadge film was made at a cost of $150,000. When his concern found itself short of funds, Carlos says it borrowed from Young, then vice-president of the Carlos corporation, $40,762, giving as security two negatives of the film under certain stipulations for the repayment of the loan.

It is claimed by Carlos that repayment of the loan was refused by Young because it was not tendered at an alleged date agreed upon. Carlos alleges this was merely an excuse on Young's part to acquire ownership of a picture worth many times the value of the loan. The Lloyds concern is brought in as a co-defendant because it is the custodian of the negatives.

Flotow, Ezell in Minneapolis

Minneapolis.—Last week Minneapolis was visited by Rudolph Flotow, general sales manager of Tiffany's short subjects. C. C. Ezell, home office representative for Warner Bros., was also in town, spending several days with Moe Wolf of the Minneapolis office.

Buy Taj Mahal Replica

A replica in alabaster of the Taj Mahal, built by a famous Shah of Agra in memory of his beautiful wife, has been purchased by Loew's, Inc., to adorn their new theatre now in the course of construction at Syracuse, N. Y. The model is being brought from India.

Exhibitor Group

(Continued from preceding page)

Exchange Building; E. A. Harms, Uptown Theatre.

Philadelphia. — Lewen Pizor, Colonial Theatre, Phoenixville; Elliott J. Goldman, Blue Bird Theatre, Philadelphia.

St. Louis.—Oscar Lehr, treas., M. P. T. P. of E. Mo. and S. Ill.; C. Kaimann, O'Fallon Theatre, St. Louis; Alternate, Fred Wherenberg.

San Francisco.—Chas. W. Koerner, George Mann Theatres; Herbert L. Beach, Beach & Krahn Amusement Co., Alameda; Alternate, C. C. Griffin, Piedmond Theatre, Okland.

Washington.—J. Louis Rome, Rialto Theatre, Baltimore; Herman Blum, Idle Hour Theatre, Baltimore.

Arrest Showman For Ignoring Court Trial

Detroit—Failing to appear in court at the trial of 2 employees whom he charged with stealing checks totaling $231, Fred B. Miller, who owns and operates the Dexter Theatre, was arrested September 29 on a bench warrant issued by Judge Donald Van Zile of the Recorder's Court. Miller, it is alleged, filed a complaint against Samuel Hodge and Dallas Skinner in which he declared they had stolen the money. On his complaint, officers arrested the two men August 26.

Ward S. Culver, assistant prosecuting attorney, charged that Miller failed to appear in court September 23, the date set for the trial. Police testified that Miller informed them he had accepted restitution from Hodge and Skinner and that he did not care to prosecute. Culver said this settlement was made without the knowledge of the prosecutor's office, and Miller had refused to appear at court. This, according to the judge, he had no right to do since the case was already scheduled. The trial for Hodge and Skinner has been adjourned until October 4.

Fields Due to Stay In Hospital 6 Weeks

Hollywood, October 5.—W. C. Fields, noted screen comedian, will probably be confined to his bed in the Hollywood Hospital for at least the next 6 weeks. Fields is reported suffering from a fractured vertebra and other injuries which he sustained one day this week while on location on the Lasky ranch in Paramount's "Two Flaming Youths."

In this picture, in which he is co-starred with Chester Conklin, Fields, according to informants, was riding a bicycle when, it is said, he turned his head to catch a glimpse of his pursuer, Conklin, and smacked into a truck.

The star comedian's physician stated, in reply to reports that complications were doubling the seriousness of Fields' condition, that Fields, "to the contrary is on the road to recovery."

Conway in Minneapolis

Minneapolis.—The Minneapolis territory will be covered for Columbia Pictures by H. M. Conway, who has been appointed special representative. Mr. Conway, who was formerly with First National, will handle only Columbia product although working out of the Northwest Theatre Owners' office. C. H. Weeks, home office representative for Columbia, spent two weeks in the city recently, working with W. A. Steffes, who is in charge of the distribution for the theatre owners.

Wife, Brother, Parents Keep Vigil at Bedside

(Continued from page 337)

special railroad connections Jack is expected to arrive here in time for the funeral.

Keeping vigil at Sam's bedside at the time of his death, were his wife, Lina Basquette, his father and mother and brother Albert. Acute infection of the sinus is reported by physicians to have first effected Warner. An operation for an abscess on the brain was followed by a relapse. A second operation and pneumonia setting in yesterday were the changes in Sam's condition as made known at the hospital prior to his death.

Always With Brothers

Sam Warner's career in the film industry had always been associated with his brothers. Together, about 20 years ago, they made their debut as exhibitors with a Nickelodeon in Newcastle, Penn. In 1928 they produced their first picture based on Ambassador Gerard's famous "My Four Years in Germany." Then in 1922 Sam and Jack came out to the Coast and established the first unit of the present Warner Studio.

Sam L. Warner was vice-president of Warner Bros. Pictures and one of the best known figures in the motion picture world.

Mr. Warner, who had identified himself with Vitaphone from the time he and his brothers began the development of the instrument, went to Hollywood several months ago to establish there a huge studio for the making of Vitaphone presentations. A little over a week ago he began to suffer from sinus trouble. Albert, one of his brothers, and treasurer of the firm, hurried out to his side. Mr. Warner's condition steadily grew worse and last Saturday Harry M., the eldest of the brothers hurried to the coast accompanied by two specialists.

Mr. and Mrs. Sam Warner at the time their baby was born, a year ago next Monday.

Jack L. Warner, the younger brother, who had come on from Hollywood a few days ago to attend the opening of one of the firm's pictures in this city, left hurriedly for Hollywood on Tuesday. H. M. Warner did not reach Hollywood until a few minutes after the passing of his brother.

Sam L. Warner was born in Baltimore, Md., on August 10, 1887. It may be said of him that he was responsible for bringing his brothers into the motion picture industry. As a boy Sam Loved the theatre. While still in his teens he obtained a position at an outdoor summer park at Sandusky, Ohio. Motion pictures iwere coming along at this time and those shown at the park were crude affairs.

Sam became engrossed over a thriller in two reels called "The Great Train Robbery" and managed to secure a print of it together with a projection machine. Then with his brother Albert he began touring the small places in Pennsylvania and Ohio exhibiting the picture. The possession of a little theatre in New Castle, Pa., in 1903 was the next step and a year later they organized the Duquesne Amusement and Supply Company.

The object of this company was to supply picture plays to the exhibitors and in its aims it was the pioneer in the film booking industry. It was not long before the producers themselves got the idea of distributing their own films and refusing to allow the company owned by the Warners to do so, put the skids under their business and financially wiped them out.

Filmed Gerard Book

There was nothing for the Warners to do then if they were to remain in the picture business but to produce their own pictures. This they set about doing, getting their first big step forward when at H. M. Warner's suggestion a picturization was made of Ambassador Gerard's book, "My Four Years in Germany." This film was a great success and was followed by picturization of the Belasco successes and the acquisition of John Barrymore as one of the Warner stars. A little over a year ago the Warners introduced Vitaphone, which was developed largely under the guidance of Sam Warner.

Married Three Years

Nearly three years ago Sam Warner married Lina Basquette, the dancer, and their baby will be a year old next Monday.

It is to be said of Sam Warner and his brothers that they came into the motion picture business at its inception and grew up with it. They sold pictures, exhibited them and then produced them. They knew personally every phase of the business from the running of a ten cent picture house to the production of a Broadway feature film.

Contest Winner Arrives

In a recent issue of Screenland Magazine, Joseph P. Kennedy, president of FBO Pictures, announced that he would give an 8-week job in the FBO publicity department, at $30 a week, and transportation, to the young man whose letter of application revealed him as best suited to the position. If the boy made good, he would be retained. Hundreds applied. Mr. Kennedy selected John H. Moynihan, a reporter on the Tulsa Tribune, Tulsa, Okla. When he learned that Moynihan is married and the father of a 2-year-old youngster, he sent transportation for his wife and baby as well. Moynihan will report at FBO on Tuesday morning.

Arizona Towns Book F. N.

N. H. Brower, manager of First National's Los Angeles exchange, has notified Ned E. Depinet, general sales manager, of the closing of a contract with Richards & Nace, Arizona exhibitors, which assures First National's Showman Group of pictures 100 per cent. representation in the towns of Phoenix, Winslow and Mesa, Arizona.

Paramount Buys Building

Gladstone, Mich. — Paramount Pictures, Inc., affiliated with the Fischer-Paramount theatres of Illinois and Wisconsin, has purchased the Gladstone Community Building here, built by the Northwestern Cooperage Company and operated by the Mill Council. The new owners have taken over the management.

No Fuss in Louisville

Louisville, Ky. Although there has been a lot of fuss raised in some sections of this country regarding the showing of the new fight films, made at the recent Dempsey-Tunney go, in Chicago, these films were put on at the Walnut Theatre, Louisville, on October 1, without any publicity, other than the advertising and promotion publicity handled by the theatre. Local authorities don't care, and it doesn't look as thought the Federal authorities here will worry themselves about the films, as the local Federal leaders are good sportsmen.

FRED THOMSON, Paramount star, with Nora Lane, in a scene in his "Jesse James," which Paramount sends into the New York Rialto for a run.

IT is Civil War days, now, and the girl has discovered Jesse among the Confederate troops, knowing him to be a spy.

JESSE JAMES discovers his sweetheart is the daughter of Frederick Mimms (Montagu Love) who leads a citizens' committee against the outlaw.

JESSE JAMES takes the oath that makes him an outcast, and starts "the law" on his trail.

SILVER KING, Fred's wonderful horse, excels its best previous performance in thrilling story.

JESSE'S friends await his arrival, after the alleged outlaw has sworn to be avenged for an assault on his mother. Holding up stage coaches and passenger trains are minor details to Jesse James. One of the most spectacular "stunts" ever tried will be seen in this opus, an attack on a train by thirty-five horsemen.

JESSE JAMES has joined Quantrell's riders, and is prepared for any task assigned him during the Civil War. Jesse finds his way into the camp of "the enemy," and his escape is one of the thrills of the entertainment.

Jesse James

IN the home of Mimms, whose friendship he suspects, Jesse keeps a sharp lookout on all sides, guarding against attack.

JESSE'S [illegible] has lost an arm [illegible] by fanatic Union sympathizers in his [illegible].

DeMille Studio Completes World's Largest Stage

DEDICATING the largest stage ever constructed in the motion picture industry, William K. Howard, directing "The Main Event" at the Pathe-DeMille studio, was master of ceremonies and cranked the first forty feet of film on Lucien Andriot's camera for the initial scene taken on the first set constructed on this mammoth new stage.

Starting construction on this stage, immediately after the fire that destroyed part of the DeMille plant, it was sufficiently near completion to construct sets for "The Main Event," in which Vera Reynolds stars.

Made of steel and concrete, fireproof throughout, the large building is 480 by 220 feet. A 45-foot clearance from the floor to the steel trusses is one of its many features. Another is the sliding doors, two of the largest ever made for any building, that are 45 by 30 feet each and are operated by electric motors.

Several elaborate sets for "The Main Event," which was written for the screen by Rochus Gliese, who also designed the settings, have been constructed on this great stage. The supporting cast for "The Main Event" includes Charles Delaney, Julia Faye, Robert Armstrong, Rudolph Schildkraut and Ernie Adams.

Tiffany Productions Start Filming "Wild Geese"

Tiffany Productions announces that the filming of "Wild Geese," a picturization of the novel of the same name by Martha Ostenso, has started.

This novel, which ran in serial form in the Pictorial Review, won the $13,500 prize for the best novel submitted last year. The cast includes: Belle Bennett, Russell Simpson, Eve Sothern, Donald Keith, Jason Robard, Anita Stewart, Wesley Barry, Reta Rae, Austin Jewel, Evelyn Selbie, Frank Austin, Bert Starkey and Jimmy Mack.

James Cruze's Next Is "The Red Mark"

James Cruze, producer of "The Covered Wagon" and now an associate producer with Cecil B. DeMille, has selected "The Red Mark," a dramatic story of the prison colony at New Caledonia, as the next picture he will make for Pathe release.

The story, by John Russell, who wrote "Where the Pavement Ends," has been adapted for the screen by Julian Josephson, one of the country's leading scenarists, who has just joined the Pathe-DeMille organization.

Coleman's Role

Don Coleman, whom Leo Maloney, the director-star of Pathe Westerns, has been grooming for stardom, plays his "graduation" role in support of his chief in "The Apache Raider."

Seitz Directs Jack Holt In Columbia's "The Tigress"

COLUMBIA PICTURES announces that George B. Seitz has been selected to handle the direction of "The Tigress," Jack Holt's first production for the company. Dorothy Revier will play the feminine lead.

"The Tigress" will be Mr. Seitz's third production for Columbia this season. He also directed "The Blood Ship" and "Isle of Forgotten Women." "The Tigress" offers Mr. Seitz opportunity for unusual and dramatic treatment because of the vividness of its characters and the picturesque possibilities of its locale, in the Spanish Sierra Nevadas.

"The Tigress" marks Miss Revier's first appearance for Columbia this season. Although under a long term contract to Columbia the demand for her services from the other companies has been so great that she has spent the past months away from the home lot. In "The Tigress" Miss Revier has the colorful role of a gypsy dancer who is the leader of a wandering tribe.

Production starts immediately on this production, which is scheduled for early release.

NICHOLAS M. SCHENCK

Successor to the late Marcus Loew as President of Loew's Incorporated, upon whose shoulders a tremendous amount of work has fallen.

F B O Releases Four Features And Four Shorts Next Month

FBO will distribute four features and four short subjects during November.

"Judgment of the Hills," with Frankie Darro and Virginia Vallie, and directed by Leo Meehan, will be distributed on November 6. This picture is based on the story by Larry Evans, with adaptation and continuity by Dorothy Yost. The production played for a week at the Hippodrome, New York.

"Hook and Ladder No 9," a fire thriller, based on the story by John Moroso, will be distributed on November 13. Peter Milne is responsible for the continuity, while F. Harmon Weight directed. Weight will be remembered as the director of "Drusilla With a Million," one of FBO's outstanding successes. Cornelius Keefe, Dione Ellis and Edward Hearne enact the principal roles.

On November 20, "The Bandit's Son," the second Bob Steele western, will be ready for exhibitors. Ann Sheridan is Mr. Steele's leading lady, while Wallace Fox is directing.

"The Harvester," a Leo Meehan production, based on the famous novel by Gene Stratton-Porter, will be shown on November 23. Natalie Kingston and Orville Caldwell enact the leading roles, while Leo Meehan, a son-in-law of the late author, directed. Jeanette Porter Meehan, her daughter, is responsible for the continuity. All exteriors were filmed at Rome City, Indiana, the home of Mrs. Porter. "The Harvester" goes into the Hippodrome for a week's run.

The short subjects scheduled for November release are:

"Mickey's Eleven," No. 3 of the Mickey McGuire series, starring Mickey Yule. This series of two reelers is made by Larry Darmour productions. "Mickey's Eleven" will be released on November 7.

On November 14, "Fleshy Devils," No. 3 of the Standard Fat Men comedies, will be ready for distribution. This series, made by the Standard Cinema Corporation, features the three fat comedians, "Fat" Karr, "Fatty" Alexander and "Fatty" Ross.

Two one-reel "Newslaffs," made by Bill Nolan, will be distributed on November 13 and 27, respectively. The Newslaffs are travesties on the news events of the day.

Sterling's Second, Set For October 15 Release

With the private showing this week of "Pretty Clothes," Sterling's second big gun for the 1927-28 season, which stars pert Jobyna Ralston, with Gertrude Astor, Johnny Walker, Jack Mower, Lloyd Whitlock, Charles Clary and Lydia Knott in support, Henry Ginsberg, president of Sterling Pictures Distributing Corporation, announces that this feature will be released on October 15, which brings the Sterling schedule entirely up to date.

The executives of the company, Henry Ginsberg, Irving L. Walenstein, contract man with the studio, and Joe Rock, head of production, who brought the master-print with him from the Coast last week, expressed themselves as delighted with the production as a whole.

The next production on the schedule of eight, "Outcast Souls," is destined for December release.

Columbia Completes Campus Life Comedy

Shooting was finished this week on "The College Hero," Columbia's comedy of campus life.

Bobby Agnew, Pauline Garon, Rex Lease and Ben Turpin appear prominently in this sequence, filmed in its entirety at Occidental College at Eagle Rock.

"The College Hero" is scheduled for October release.

Wales Completes One

Wally Wales has completed his first Pathe Western for the new season. Peggy Montgomery plays opposite.

Camilla Horn to Be John Barrymore's Leading Lady

Camilla Horn, blonde European actress who was Emil Jannings's leading lady in F. W. Murnau's production of Goethe's "Faust," has been signed to an American film contract by John W. Considine, Jr., president of Feature Productions, a United Artists production unit. Miss Horn will make her American film debut as John Barrymore's leading lady in the Barrymore vehicle to follow "Tempest," which is now being made with Vera Veronino as Barrymore's leading lady.

Camilla Horn played Marguerite to Jannings's Mephisto and Gosta Ekman's Faust, in the UFA Film released in America by Metro-Goldwyn-Mayer. She was "discovered" by Murnau, who was seated in a Berlin cabaret, when he was struck with the appearance of one of the dancers. He asked the girl to come to Neubabelsberg, where the UFA Studios are located. The girl, Camilla Horn, screened satisfactorily, and was cast as Marguerite.

Mr. Considine said that Miss Horn will leave Germany November 1st for New York.

Virginia Bradford in Cast of "Chicago"

Virginia Bradford, whose rise to film prominence during the last few months has been rapid, has been assigned an important role in "Chicago"—according to word from William Sistrom, general manager of the DeMille Studio.

Miss Bradford first won notice in the feminine lead opposite Monty Banks in "Atta Boy."

Ronald Colman and Vilma Banky in "The Magic Flame," the Henry King Production for Samuel Goldwyn and for release by United Artists Corporation. This picture is now enjoying a run in the New York Rialto

ALL HOLLYWOOD LOVES THIS BABY!

There are a lot of unimportant people out Hollywood way, just now, but Clarence Kenyon Sills (center) is among the most important. At Clarence's right is his proud mamma, Doris Kenyon, and at his left is his equally proud papa, Milton Sills, the First National star. Mrs. Sills will be her husband's leading lady in his next picture.

Amusement Seekers Put "Wings" At $2.00 in "Legitimate" Class

CONCLUSIVE EVIDENCE that Broadway has accepted the outstanding $2 movie as entertainment comparable with legitimate hits is seen by A. Griffith Grey, head of Paramount's road show organization, in the extraordinary hit scored by "Wings," the war aviation film now in its eighth week at the Criterion.

Mr. Grey points out that like Katharine Cornell's stage hit, "The Letter," the advance sale on "Wings" was enormous even before the production opened. Actually the window sale at the Criterion had reached $8,700 before the film commentators had passed judgment. At the end of the first week the advance sale had reached the $15,000 mark. Every seat had been sold and from twenty-five to one hundred enthusiasts at each show had paid to view "Wings," while standing in the rear.

By this time, Mr. Grey pointed out, those keen harbingers of a Broadway hit, the ticket agencies, lined themselves solidly behind "Wings," no fewer than twenty-five of the responsible agencies buying their allotment of seats for three weeks in advance, paying cash with no return privileges. And this tremendous boost, coupled with the public interest, as manifested by the thousands daily walking up to the ticket window, soon brought the advance sale figure to the record mark of $32,400.

Mr. Grey, who was identified with the management of "The Birth of a Nation," "Way Down East," "Intolerance," "Hearts of the World," "Beau Geste," "Old Ironsides," and other big film specials, makes an interesting comparison of the "Wings" trade with that of "The Birth of a Nation" fourteen years ago.

"Advance sales for motion pictures never have amounted to much," Mr. Grey explains. "Heretofore the public has been wont to regard even the great movies as something to drop in and see, rather than an event to plan for well ahead, as in the case of viewing the Follies or a championship prize fight.

"I remember that when we were launching 'The Birth of a Nation' it was necessary to hire box office men who could handle tickets as swiftly as magicians, because the bulk of the tickets for each show were sold in the hour immediately preceding the start of a picture. Although 'The Birth of a Nation' proved to be a tremendous hit and ran for nine months at the Liberty Theatre, I do not believe that we ever had an advance sale of more than $1,000. Some years later 'Way Down East' score an impressive success, but I do not think our advance sale was more than $3,000 at any one time.

"Compare the case of those pictures with 'Wings.' Our advance sale is so heavy that by noon all seats have been sold for the day's matinee and evening performance—and the box office does not open until ten."

Karper Signs La Rosa

Ross La Rosa, European stage and screen character actor, has been placed under contract by M. H. Karper, who will hereafter guide La Rosa's American motion picture activities here. Before going to Hollywood, La Rosa will make an independent picture.

Universal Schedules "Les Miserables" For Road

As a result of the remarkable business being done by "Les Miserables," the Universal Film de France, at the Central Theatre, Broadway, New York City, and in the new Montmartre, Brooklyn, both of which have been playing to standing room since the picture was first presented, Universal officials and sales executives have decided to put the picture out as a road-show attraction.

Negotiations are now pending with the Shuberts for one of their finest Boston houses. It is likely that this will be the first presentation of "Les Miserables" out of New York.

Philadelphia will follow and Washington also will see the picture at an early date. Other cities are being considered.

The decision to put "Les Miserables" in the $2 class was based on the exceptional showing it is making in New York.

Dorothy Sebastian With Tiffany

Dorothy Sebastian has been loaned to Tiffany Productions by Metro-Goldwyn-Mayer to play one of the leading roles in "The Ghost Ship" suggested by the Jack London story, "White and Yellow," which is now in the course of filming under the direction of Forrest Sheldon.

Miss Sebastian has just completed the leading feminine role in two Metro pictures, "Wyoming" and "California." She also has been selected to play opposite Ramon Novarro in his next big production.

Fay Webb, pretty addition to the M-G-M stock company. Proof of her popularity is the dagger she carries in her stocking to keep the boys away.

Among Little Pictures with the Big Punch

"Shamrock Alley" Next "Big Boy" Opens for Educational

"Big Boy," Educational's baby star, is taking a whirl at the Jewish-Irish type of comedy which is so popular at present, in the next starring vehicle in his series of eight two-reel comedies. It is his second comedy for Educational under his new contract which calls for his being starred in his own Big Boy-Juvenile series, although he will not be four years old until next month (November). "Shamrock Alley" is the title which has been chosen for the pictre.

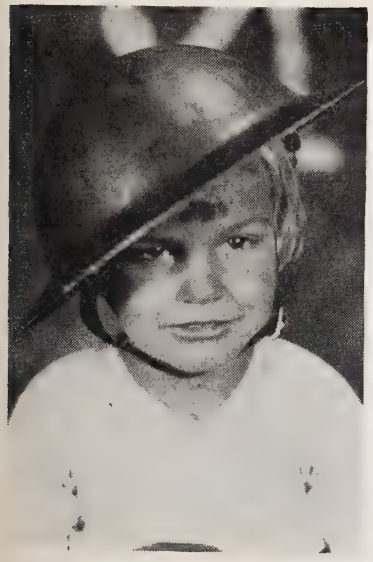
The picture, which is laid in the tenement house district of New York City will show "Big Boy" as the son of Irish parents who are continually scrapping with a Jewish family in the same apartment. Hy Mayer and Eva Thatcher will be seen in the principal supporting roles.

Kathryn McGuire with Dorothy Devore

Kathryn McGuire, who is now devoting most of her time to leading feminine roles in feature length productions, is cast in a leading lady role opposite Dorothy Devore in her comedy, "Cutie," which has been completed at the Educational Studios. Miss McGuire was Lupino Lan'e leading lady last season in his star comedies for Educational.

"Lindy's Cat" Fable

"Lindy's Cat" takes the Aesop's Film Fable feline above the clouds in cartoon comedy antics.



"Big Boy," Educational's baby Star, will be seen in "She's a Boy," the story of an orphan stranded in France, with the battlefield of the World War for his playground.

Lane Changes Character in Each Comedy; Is a Woman, Now

LUPINO LANE, who is well advanced with production work on eight two-reel comedies for Educational, is again showing his versatility by taking a new comedy character—the tenth since he appeared in "Howdy, Duke," about a year ago. In his last fun picture, as yet untitled, he is seen in a role which calls for using a woman's guise. Consequently, Lane is virtually his own leading lady in this picture.

His last previous comedy characterization was that of a cavalier of the seventeenth century in a travesty based on the adventures of D'Artagnan.

Starting with "Howdy, Duke," Lane has played a great array of characters. In this comedy he first was the English lord, doubling for a brief time in a newsboy character in order to introduce a double into the plot. By donning the Englishman's outfit, he presented himself in two characters, both dressed alike, in the same scenes, but doing different things.

In "Drama De Luxe," he appeared as a tramp and stage roustabout. In "Naughty Boy," Lane was the lad of six years, the story calling for him to drop his English make-up to take up the guise of a youngster. He used practically straight make-up in "Who's Afraid?" but in "Monty of the Mounted" he again took a new character—that of a Royal Northwest Mounted Policeman.

He was a daring, over-zealous fireman in "A Half-Pint Hero," his first comedy in the new season. Lane harkened back to the older days in "Some Scout," playing the role of a western frontiersman. He goes into the navy and is a typical sailor in "Hello, Sailor," a forthcoming release, while in "Sword Points" he is the misguided musketeer.

"The Second Honeymoon" On Pathe List for Oct. 16

"THE SECOND HONEYMOON," a release of the Henry and Polly series of "polite" domestic comedies, shares honors on the October 16 program with "Smith's Cook," another two-reeler of marital upheavals.

Other releases of the week include "The Lateral Pass," third release of the Grantland Rice series—"Football Sense," "Hawk of the Hills," chapter 8; Topics of the Day Number 42; "Lindy's Cat," an Aesop's Film Fable release; "Up the Ladder," a Grantland Rice Sportlight Film; Pathe Review Number 42 and two issues of Pathe News.

"The Second Honeymoon" is the second episode in the turbulent life of Polly and Henry, as depicted by Taylor Holmes and Leah Baird.

Pathe Review No. 42 presents "Social Notes from Zululand": A highbrow party done up brown by the Zulu Islanders; "The Snake": Fueling along the Aire and Calder waterways in England; "The Flower Isle of the Pacific": Rare blooms of flowery Hawaii—lovely child of the Pacific; "The Sea of the Silver Kings": Tarpoon fishing at Venice, Florida, with beautiful shots of a giant Silver King.

Alaska Shown in Fox Varieties

Exhibitors throughout the country will receive "Northern Alaska Today," fifth of the Fox Variety series for this year, on October 16. This subject affords a pictorial comparison between the primitive Eskimo denizens of North Alaska and the modern Alaska, where mining, salmon fishing, and seal-hunting are industries which meet the rest of the world. Some amusing animal shots are also included.

New Sennett Studio

Mack Sennett's new studio will provide a huge swimming tank—150 feet long, 75 feet wide and 25 feet deep—for the bathing girls.

"Capt. Kidd's Kittens" Release Oct. 23

October 23 will be the general release date of the second Fox Animal Comedy of this season, "Capt. Kidd's Kittens." Clyde Carruth directed. The cast includes Laon Ramon, Dick Good, Wayne Lafever, Albert Schaeffer, Leon Holmes and Jack McHugh.

The story and scenario was contributed by Al Fields and Sidney Levee, Ben White being in charge of the photography.

Next in Series

"The Second Honeymoon" is the second release of the Henry and Polly series of domestic comedies patterned after the Mr. and Mrs. Sidney Drew comedies.

"Memories" Plays Its Seventh Week on Broadway

"Memories,' a Tiffany Color Classic, one of the 24 short reel gems, has the distinction of playing seven weeks on Broadway. This color picture was first shown at the Paramount for a first run on Broadway, and then played the Cameo, with "Chang," for three weeks, being again booked for a run at the Rialto, in conjunction with the showing of "The Magic Flame."

Betty Boyd With "Ham"

Betty Boyd, a comparative newcomer to Educational Comedies, who has played in Cameo Comedies this season, has finished her first leading lady role opposite Lloyd Hamilton in the big comedian's second starring production this year. Norman Taurog directed.

Girl Comedy Stars

Johnny Burke, Alma Bennett, Billy Bevan, Vernon Dent and other stars appear as extras in a big scene of Mack Sennett's first Girl Comedy for Pathe.

Sunshine Ends Work

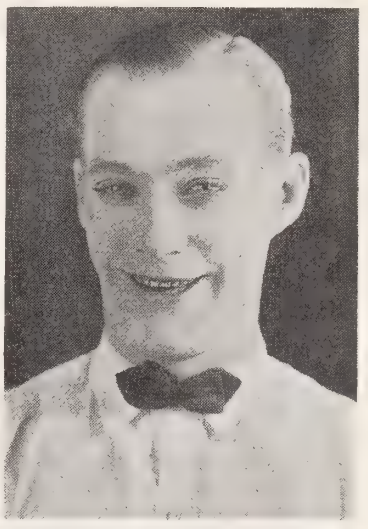
Sunshine Hart has completed her role as Mary Pickford's mother in a new feature, and returned to the Mack Sennett lot.

Sally Rand Cast

Sally Rand is playing opposite Jack Padjans in "Crashing Through."

Buffalo Bill's Latest

Buffalo Bill Jr.'s latest Pathe Western is "The Obligin' Buckaroo."



Al St. John, borrowed for comic roles in big features, returns as a featured comedy Star in Educational-Mermaid comedies.

Crosland's Film Two Years on Broadway

Alan Crosland's latest Warner Bros., "The Jazz Singer" starring Al Jolson, had its world premiere at the Warner Theatre on October 6th. This places the director's name to a record that is unique in screen annals. "The Jazz Singer" is the fourth consecutive Crosland production to play that house and gives him the distinction of having his directorial accomplishments on Broadway for two continuous seasons.

"Don Juan" starring John Barrymore was Crosland's first picture to play the Warner. After ten months at that theatre this was followed by "When A Man Loves," starring Mr. Barrymore with Dolores Costello. Four months ago Crosland completed Miss Costello's picture "Old San Francisco" just in time to have it replace the second Barrymore picture.

Jim Jeffries Still "Big Money" Player

Although it is a long time since Jim Jeffries, one of the most colorful heavyweight champions the fistic world has ever known, has pulled on the gloves, yet the days of big money have not passed for him.

We heard this week that for his three weeks work in "One Round Hogan" for Warner Brothers, he received the lump sum of $10,000.

Jeff, incidentally, is reported to be cleaning up in vaudeville at the rate of $3,500 every seventh day.

Davis on Leave of Absence

George Davis, featured player in Educational - Mermaid Comedies, has been granted a leave of absence from the Educational Studios in order to play a role in "The Caravan Trail," which is about to go into production at the First National Studios under the direction of Joe Brown. Davis is cast in the role of a cowboy, a comedy relief character.

"Vic" Pulls New One

"Vic" Shapiro, United Artists director of advertising and publicity, inaugurated something new in trade paper publicity this week when, with stories of the arrivals in New York of Directors Herbert Brenon, Henry King and Roland West, he identified their addresses here and even supplied the telephone numbers. This is a neat little example of his service to trade papers.—S. S.

Johnny Hines starts to drum up advance bookings on "Home Made," his next First National picture.

"Two Arabian Knights" In Seattle and Paris

THIS WEEK Seattle, Wash., and Paris (France), separated by 6,000 miles, were akin in enthusiastic receptions to "Two Arabian Knights," United Artists post-war comedy, featuring William Boyd, Mary Astor and Louis Wolheim, according to telegraphed and cabled advices received by United Artists in New York yesterday.

Major Ray A. Powers, U. S. A., chairman of the Arrangements Committee of the American Legion Convention in Paris, cabled to Arthur W. Kelly, United Artists' general manager of foreign distribution, as follows:

"Please accept my thanks for the generous co-operation of your Paris branch in making the entertainment Wednesday, September 21, a gala evening for the visiting legionnaires from every state and territory in the Union. I am sure you will be greatly interested to know that 'Two Arabian Knights,' the film which you so kindly donated for this evening, was received with genuine enthusiasm by the entire audience of 6,000 spectators. I think it is safe to predict an enormous European success for this great film."

In Seattle, "Two Arabian Knights" broke the 13-year-old house record of the United Artists Theatre. W. S. Perutz, manager of that theatre, telegraphed to Al Lichtman of United Artists: "For the first time in the history of Seattle the public cheered and applauded a picture after the curtain came down."

Manager Perutz of the United Artists Theatre in Seattle distributed cards to patrons at a matinee showing and forwarded all comments of the patrons to Mr. Considine at the studio. Names and addresses of Seattle residents were signed to the comments.

Pathe Subjects in Four New Theatres

Pathe short subjects continue to appear prominently on the opening bills of new theatres. Recently, four houses headlined rooster pictures.

The Lyric, at Rosebank, Staten Island, opened with Pathe News and a two-reel Pathe comedy, while in the Philadelphia district three houses opneed with an array of Pathe "shorts"—the Manor, of Norwood, screened a Grantland Rice Sportlight and two-reel comedies, the Manor, in Croydon, presented Pathe News and a two-reel comedy on the initial bill, and the Egyptian, in Bala, showed Topics of the Day, Pathe News and two-reel comedies on the premiere program.

Special Music Score For Gotham Film

A complete musical score and orchestration has been prepared by Joseph Zivelli on the theme song, "The Rose of Kildare," from which the current Gotham production takes its title.

This will be issued in addition to the cue sheet, on the back of which the full musical score has been printed.

Potel as Gag Man

Victor Potel has been engaged as gag man for Mark Sandrich, now directing Educational-Cameo Comedies. Potel was one of the first screen comics, making his appearance as "Slippery Slim" in support of Broncho Billy and other western stars.

Rev. Dr. Cadman Praises "The King of Kings"

The Rev. S. Parkes Cadman, D.D., pastor of the Central Congregational Church, Brooklyn, and President of the Federal Council of Churches of Christ in America, has given his unstinted praise to "The King of Kings," the Cecil B. DeMille production at the New York Gaiety.

When replying to questions, on Sunday last, before the Men's Conference of the Bedford Branch, Y. M. C. A., in Brooklyn, and with more than 4,000,000 radio "fans" "listening in," Dr. Cadman praised "Pickwick," the stage success, and urged everybody to see both "The King of Kings" and "Pickwick."

Cruze Shoots Thirty Scenes in One Day

Before the first half of his first day's shooting on "On to Reno," his first picture under the DeMille banner, James Cruze had shot thirty scenes.

This Marie Prevost starring vehicle is described as an "appetizer" for Cruze, whose first big work as an assistant producer with DeMille starts in October, when his special, "The Pioneer Woman," will get under way.

Thelma Salter with Lupino Lane

Thelma Salter, who plays the principal feminine role in a forthcoming Lupino Lane Comedy for Educational, played kid parts opposite Bill Hart, Charles Ray and other stars in the old Thomas H. Ince studio days. She has been attending school, and only recently returned to pictures by playing bits just to renew her acting technique. Lane saw her work, decided she was an excellent type for his comedy based on the adventures of D'Artagnan, and gave her the leading lady role.

Louise Brooks In Dual Roles

Louise Brooks has started work as leading woman in the new Wallace Beery-Raymond Hatton comedy "Now We're in the Air," directed by Frank Strayer.

The company is on location at the Venice Amusement Pier, Venice, where a flying circus exhibition has been pressed into screen service. Others already cast include Russell Simpson, Malcolm Waite, Duke Martin.

Her part in "Now We're in the Air" will give Miss Brooks her first dual role, as the twins Grisette and Grisella.

MOVING PICTURE WORLD

Makes an Important Announcement

to its

10,000 Showmen Readers

HERBERT KNIGHT CRUIKSHANK
Editor

ACQUAINTANCE brings confidence. And confidence is essential to commerce. A fellow likes to know with whom he does business. With whom he spends his money. Upon whom he relies for value.

In this showman's industry, acquaintance, understanding and respect is the rock foundation upon which only may be built lasting success. Success counted in terms of accomplishment. Success measured in terms of treasure.

And, of all branches of motion picture activities, nowhere does this confidence quality make for mutual advancement so much as in the relation between the industry at large and the particular publication which is its voice. The voice of conscience within the industry. The voice that pleads the cause to the outer world. The voice whose counsel maintains the balance between various great parts that compose the mighty whole.

When the voice of the trade paper rings out, it must ring true. Those who hear must believe in the assurance that each individual responsible for the message is sincere in purpose, honest in effort. And more. There must be confidence that the voice sounds the wisdom of the Oracle. Ideas must be sound. Policies must be far-seeing. There must be depth of understanding and lucid clarity of perception.

JAMES A. MILLIGAN
Advertising Manager

Thus *Moving Picture World,* whose brilliant banners of progressiveness, intelligence and fearless square-dealing are first in the field after near a quarter-century, believes the unusual occasion of a staff change auspicious to cement friendship and confidence in its unequalled army of constituents by introducing its personnel.

While in other departments the industry has developed many personalities during the past decade, but one individual has been outstandingly distinguished in motion picture trade journalism for originality, initiative, mental vigor and virile breadth of ability. *Moving Picture World* has secured this man as its Editor.

EPES W. SARGENT
Managing Editor

With the next issue *Herbert Knight Cruikshank* assumes the editorial chair, giving readers of the World close contact with the keenest mind, the most vital personality in the field.

Mr. Cruikshank has an enviable familiarity with the angles of the industry and exhaustive training in the field of journalism. Under his guidance, this showman's business paper will present all the news, told with terse truthfulness and accompanied by vigorously intelligent editorial comment. In its divers departments he will supervise the conduct of comment such as, during a generation, has proved to be constructively helpful and specifically interesting. There will be improvements in striding toward perfection. Suggestions will be welcomed and accorded painstaking consideration by each individual department head.

HOLDING the bridge with him, stands one whose name is as noble a tradition in the industry as that of *Moving Picture World* itself, *Epes W. Sargent,* Managing Editor.

From the welter of the exploitation melange that deluges exhibitors, the ideas of this champion of heavy-weight showmanship emerge crystal clear. Seven thousand readers know *Sargent* to be the industry's best picker of gold-getting box-office bets. He never "hires an elephant." His ammunition is publicity TNT loaded into a sure-fire, business-building gun. The exhibitor but pulls the trigger to get more rapid-fire shots at potential patronage than are offered in any other medium. Sargent has been founding fortunes for *World* readers for over sixteen years. The big fellows and the little fellows who grow big are his faithful followers.

SUMNER SMITH
Associate Editor

THEN there is *Sumner Smith,* Associate Editor of the *World.* When things happen in the industry, *Smith* is there to tell the world—*Moving Picture World*—just what occurs. It doesn't end in mere reporting. If what is presented seems to bear but outward semblance of inside fact, *Sumner Smith,* thorough-going newspaper man, will stick to the rail like a bloodhound after Eliza until the actual situation is laid before his public in the pages of this paper. The *World* depends on *Smith* to get the first and fullest news. You may depend on him, too.

CHARLES E. HASTINGS
Editorial Staff

THE best imaginable show, poorly presented, means bad business. The lengthy subscription lists of the *World* are due in no small part to *Charles Edward Hastings. Hastings* ballyhoos in showmanship fashion the shows on the *World* program each week.

Make-up is the lobby of a paper. It sells the show inside. There isn't any bigger job than that held by the man in charge

of the physical appearance of a paper. *Hastings* delivers the goods in a big way by making *Moving Picture World* the most attractive and easily read of trade publications.

A. VAN BUREN POWELL
Editorial Staff

ONE of the most important exhibitor features ever devised by a showman for showmen is the *World's* department "Straight from the Shoulder Reports," with its accompanying charts and true reproduction of exhibitor correspondence.

Written by exhibitors, for exhibitors, of exhibitors, this invaluable message from the inside, telling actual experiences with product by the man who plays it, is the greatest booking key in the business. No other method of reporting picture results can take its place.

When you write in, call him "*Van.*" Everybody does. For everybody holds in affectionate esteem the chap who has the exact facts and figures on what the picture has done at the pay-stile.

F. H. RICHARDSON
Projection Editor

The Department has been built by slow degrees and painstaking effort to its present unapproachable excellence by *A. Van Burn Powell.*

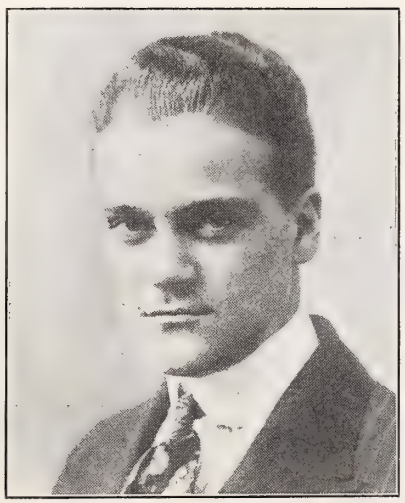
Before the show, salesmen may promise and showmen guess. But when the ticket-taker turns in the stubs—"*Van*" gets the answer and tells it to the *World* and its readers.

THEY make pictures and sell pictures and show pictures. But if there's something wrong with the projection, the work of producer, distributor and exhibitor is love's labor lost—irretrievably.

Will Hays says "there are good pictures and better pictures." This may be applied to projection. But good, better, or best—there's many a slip twixt the print and the screen.

When things go wrong in the projection room, "Brother" *F. H. Richardson* rights them. On the wise assumption that whatever it is may occur to you, keep on keeping posted through the Better Projection Department. It prepares for any emergency.

Richardson knows projectors and projection like the man who invented them. There is no development in this sphere that escapes his study. In proof, he gets more fan letters than a star. And answers all in person.



GUS H. FAUSEL
Equipment Manager

JAMES A. MILLIGAN returns to the desk he occupied four years ago as Advertising Manager of *Moving Picture World.* The duties that devolve on his golf-hardened shoulders are those of Ambassador Extraordinary and liaison officer between the forces of distribution and the battalions of exhibitors. He is the mediator between seller and buyer.

In the picture business, advertising is news. In the pages of the trade journal, the distributors are privileged to tell the nature, the quality, the box-office value of the product which is offered for sale. This is news of the first magnitude. The

DENNIS J. SHEA
Circulation Manager

Thus the World, with its guaranteed thousands of exhibitor circulation in excess of all recognized mediums, becomes the most important publication in the matter of advertisement news.

In the selection of *Mr. Milligan* as chief of department, the World is sensible that its representative is eminently fitted to handle the problems of the office.

He is a student of type salesmanship, who is ready to do more than his share in seeing that the advertising news tells its tale in ship-shape manner.

Those with whom he will come into contact may be assured that *Moving Picture World* reposes its confidence in his record of accomplishment, and that its organization is solidly behind his future efforts.

AN army is as strong as its artillery. The artillery of business—motion picture business—is equipment.

To enable exhibitors to accomplish their purpose, *Gus H. Fausel's* ably conducted Equipment Section is unequalled. His knowledge of the subject has been demonstrated during thirteen years with *Moving Picture World*.

TWENTY-ONE years ago *Dennis J. Shea* began to "give a thought" to circulation. What came of *Denny's* thought is known throughout the industry. Every one of *Moving Picture World's* thousands of subscribers is a tribute to *Shea's* efficiency.

Too much stress cannot be laid upon the importance of West Coast organization in motion picture publishing. The *World's* extensive Hollywood staff, headed by *Tom Waller,* is reaching perfection.

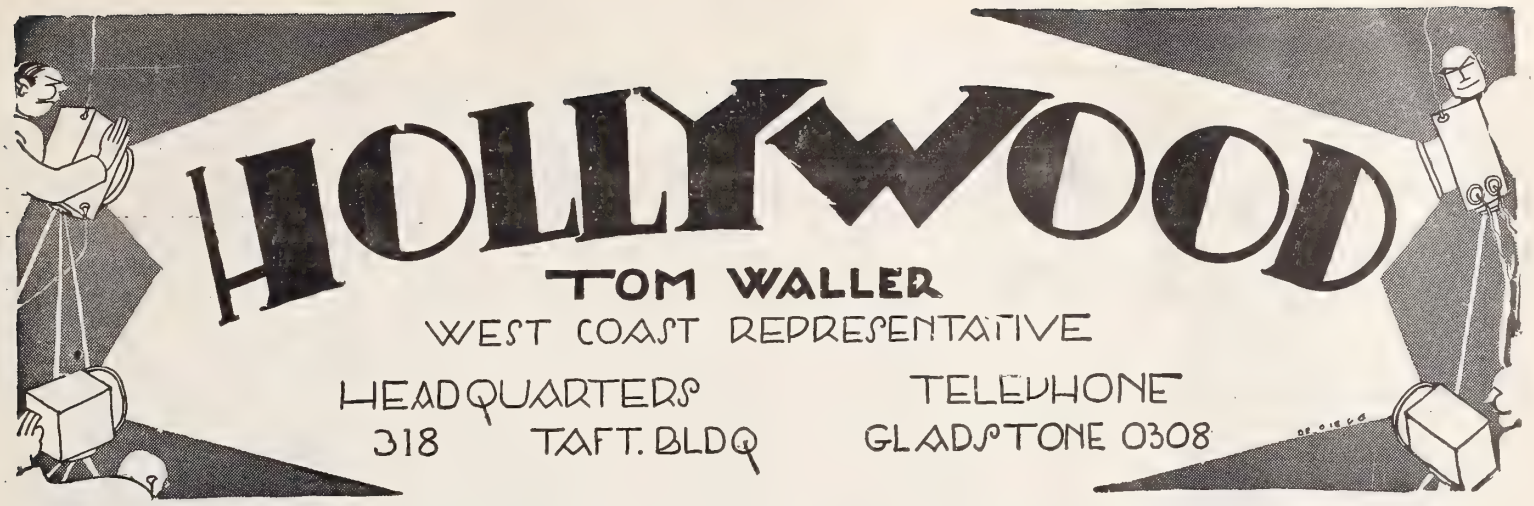
Waller gets the facts first. The *World* prints them first. What the *World* and *Waller* say of Hollywood may be believed "as is."

IN announcing its acquisition of Herbert Knight Cruikshank as editor and of James A. Milligan as manager of advertising, in having its personnel step from behind the scenes to extend its hand from these pages, "Moving Picture World" pledges itself to continue on the high plane which has been its tradition for a generation. The World is proud of its readers' faith. It will carry the torch on high. The fires will burn brightly. It will defend their trust.

MOVING PICTURE WORLD

The Tradition of a Generation

TEN THOUSAND SHOWMEN CANT BE WRONG



Additional Changes Expected Following Return of Pearson

Phil Ryan Picked to Supervise Short Films and Westerns at Pathe's Studios; Renting Space Available

By Tom Waller

West Coast Representative

ALTHOUGH Elmer Pearson has returned to New York, his reappearance in Hollywood within the next six weeks is expected here. We gather that under the new regime, Pearson, from now on, will devote half of his time to the home office and the other half to production activities of the merged interests on the coast.

While on the coast, Pearson's movements are carefully guarded. It develops, however, just after his return to New York, a number of important changes are to be made. One of these which officially materialized this week, was the active functioning of Phil Ryan as manager of the Metropolitan Studios.

This develops the fact that although Cecil B. DeMille was announced as general manager of production at the time of the merger, Ryan will be solely responsible for the short subject output, including five-reel westerns and serials of this combine.

Incidental with placing Ryan in charge, comes word that Metropolitan will shortly open its doors as a rental studio, where space may be secured by independent producing units and where stages and sets may be rented, similar to the system that has been in effect for some time at the Tec-Art and Fine Arts Studios.

An announcement from Metropolitan in this respect states:

"It is Ryan's intention to make the Metropolitan the foremost rental studio in Filmland, and to that end, he will clear the several stages of the super-feature sets now standing and replace them with melodramatic and western scenic requirements. When this work is completed, Ryan will invite the numerous stars and producers who release through Pathe to make their pictures at the Metropolitan. The facilities may be available for other production concerns.

"Ryan will install a new system of standardization of studio scenic requirements that is planned to materially decrease production costs and increase artistic possibilities. The plan permits extensive interchange of physical units, such as doors, windows, mantels, stairs, built-in features, etc. The system has already been demonstrated as practical, particularly in the matter of speed in construction."

ELMER PEARSON
The dynamic Vice-President of the Pathe DeMille organization will devote six months of the year to his New York office, and the remaining months to keeping in close touch with the studio. Mr. Pearson is en route to New York as this is written.

New Contract for Esther Ralston

Esther Ralston is expected to sign a new starring contract with Paramount this week.

Her next story will be "The Glory Girl," a story by Garret Fort with the continuity by Eve Unsell.

According to B. P. Schlberg, Paramount executive, the studio has ambitious plans for Miss Ralston, and the best possible stories are now being lined up.

Le Baron Has Promoted Lynn Shores; To Supervise

It appears to the casual observer that William Le Baron, vice-president in charge of production at FBO, believes in giving younger men a chance to show their worth—especially as directors.

Within the past five months five assistant directors have been elevated to directors, the five being, James Dugan, Alfred Robach, Louis King, Wallace Fox and Phil Carle.

Now comes the further announcement that Lynn Shores, who has previously been assistant to Luther Reed, Alan Crosland, Herbert Brenon, Allan Dwan and others, has been appointed assistant to Le Baron himself.

Shores will act in a supervisory capacity for the time being, and will later be given a directorial assignment.

"Uncle Tom's Cabin" in Twelve Reels

"Uncle Tom's Cabin" will be released in about twelve reels. Plans now call for its being previewed at the Writers' Club before a special press delegation about the middle of October.

Hanson's Contract

Lars Hanson has signed a new long term contract with Metro-Goldwyn-Mayer.

Hal Roach Increases His Annual Output

Increasing his releases through Metro-Goldwyn-Mayer was one of the primary accomplishments Hal Roach recorded during his recent visit with home office executives in New York.

With his return to Hollywood this week, *Moving Picture World* learned on the Roach "lot" that Roach, under the terms of the changed contract, will provide M-G-M with enough short subjects to release one every week in the year.

Upon transferring his pictures from Pathe to M-G-M, Roach's release schedule called for forty short features yearly.

"West Point" Company Back in Hollywood

William Haines, Joan Crawford, Director Edward Sedgwick and the company of M-G-M players that spent several weeks at the United States Military Academy at West Point, N. Y., doing exteriors on "West Point," are back in Hollywood.

Among those returning to the film capital were: William Blakewell, Neil Neely, Ralph Emerson, Edward Clayton, Baury Bradford Richardson and Leon Kellar, all members of the cast.

Pearson Divides Time Between East and West

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

PAUL SCHOFIELD
Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Ingenue
Telephone: Gladstone 7102

HARRY BEHN
Scenarios and Original Stories
Telephone: Glendale 7238

MARIE PREVOST
DE MILLE STAR
Now playing in
"ON TO RENO"
A James Cruze Prod.

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National Pictures

FRED NEWMEYER
Directing
Paramount Pictures

BARBARA BEDFORD
Free Lancing

MICHAEL CURTIZ
Director
Warner Bros.

Joseph Franklin Poland
Supervising Editor
Universal's
Feature Comedies

HERMAN RAYMAKER
Director
Warner Bros.

BILL CODY
Releasing Through
Pathe Exchange

WILLIAM A. SEITER
Directing
LAURA LA PLANTE
in
"Thanks for the Buggy Ride"

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Lou Bard "Cleans Up" on Fight Films at 50c Each 30 Minutes

GETTING the official fight films in a comparative few hours after Dempsey and Tunney had pulled off their gloves, Lou Bard literally cleaned up on the picture in his 500-seat house at Eighth and Broadway this week.

Advertising the show extensively on the sport pages of local newspapers, Bard opened his house at nine in the morning, closing at midnight, with a show every thirty minutes at 50c admission.

The box office line for each show was so consistent and the picture made such a big hit here, that toward the end of the week Bard secured prints for two of his other downtown houses on Hill Street and also the one on Fifth and Hill.

Questioned as to whether Federal authorities in Los Angeles had caused him any disturbance in the showing of the film, it was admitted at Bard's business office that this theatre man had been quietly summoned before Federal authorities several times. Although subpoenaed, Bard was able to postpone the hearing until late this week, and after he had skimmed the first big cream of the picture locally. A hearing is set for a few days from this writing.

At Bard's office, however, little concern was expressed as to the outcome. Incidentally, sneak thieves, availing themselves of the long lineup at the Eighth and Broadway box office, stole $705 from the safe, which, it is said, was closed but not locked. This, it is said, occurred while the manager was checking receipts in the box office. The manager, V. J. Rosen, was absent from his office for only a few minutes, he said, during which time the robbery occurred.

Before the week was up, other houses, mostly independents here, had secured prints of the fight film, as officially okayed by Tex Rickard, according to the title.

Beatrice Van on Her Honeymoon

Beatrice Van and her husband, James Gruen, are enjoying what seems to be a belated honeymoon in Victoria.

Miss Van, just before the trip, finished the adaptation and continuity of Laura La Plante's current vehicle under the title of "Make Them Happy," from Mary Roberts Rinehart's story, "Finders Keepers."

Miss Van also gets credit for "Thanks for the Buggy Ride," an original story by her, which she adapted to the screen as a La Plante vehicle, directed by William Seiter.

Kosloff's Application for Citizenship

Theodore M. Kosloff, Russian dancer and motion picture actor, again filed his application for citizenship with the naturalization department during the past week.

In 1924, Kosloff was denied citizenship by Judge MacCormick of the United States District Court. This action was taken when Department of Justice records were produced showing that Kosloff had claimed exemption from military service in the World War on the grounds of being an alien.

A hearing on his second application will be held on January 20, 1928, in the Federal court.

THE WIDE OPEN SPACES—Once the ground on which the Paramount studio stood, on Vine Street. It is now being subdivided into, and apartment houses and business buildings will shortly be built where the movie buildings previously stood

LON CHANEY
In the remarkable "make-up" he employs in "The Hypnotist," his forthcoming Metro-Goldwyn-Mayer starring vehicle, written and directed by Tod Browning

Academy Committee Preparing Contract

Frank Woods, secretary of the Academy of Motion Picture Arts and Sciences, stated this week that the Academy's contract committee is rapidly drawing up the formula for Hollywood, which was promised at the last public banquet of the organization.

Woods said that the building committee is also progressing in its plans for a home for the Academy.

What is termed a "trial issue" of the Academy's house organ, as previously announced, will come off the press within a few weeks, he declared.

Second Big Run for "What Price Glory"

Fox's great war picture, "What Price Glory," that enjoyed such a phenomenal run at the Carthay Circle, is again playing to capacity audiences at Pantages, where it is now being shown.

Nothing has been cut from the original length of the production.

Three Contracts Signed

Gertrude Astor has just signed three separate contracts in as many days. One was with Joe Rock, head of Sterling Productions; another with Universal and the third with Chadwick Pictures, all for important roles.

Plays Queen Anne

Josephine Crowell has been signed to play the role of Queen Anne in Universal's "The Man Who Laughs." Conrad Veidt and Mary Philbin are co-starred in the production.

Miss Dressler Cast

Marie Dressler is in the cast of "The Patsy," in which Marion Davies is to be starred by M-G-M.

Independent Leaders Look for Early U. S.-Westco Agreement

REPORTS were rife in independent theatre circles on the Coast this week that the Federal Trade Commission's investigations into the holdings of West Coast Theatres may come to an abrupt conclusion if a plan now described as a "Code of Ethics" materializes.

This plan, which comes to us by way of several independent leaders, would be a written understanding between the government and West Coast concerning the latter organization's activities in the exhibiting field.

Harold B. Franklin's absence from the Coast at present is said to be directly due to his preparing for the preliminaries in the government-film industry pow-wow which takes place in New York on October 10.

With the adoption of such a code, independents see their chance of retaining the zoning system, dealing mainly with playing time which has been in effect for the last three years, and which Franklin has been endeavoring to change on the reported ground that West Coast is entitled to greater protection.

It is argued that even with the concessions which such a code would ostensibly cause West Coast to make the Independents that the gigantic merged theatre powers along the Pacific would welcome a termination in this way of expensive Federal litigation already extending over a period of several years.

Independents are jubilant over even the mentioning of such a pact, since they point out that their appellate court would then be none other than Washington, D. C.

Excepting in theatre ranks and studio executive chambers little interest is manifested by Hollywood as a whole in the big New York conference. This is probably due to the fact that the film population is largely made up of players who are little interested in big political moves except as they affect jobs and salaries.

Under what seems unmistakably to be the guise of returning to New York for "home office conferences," Hollywood chieftains in twos and threes during the last two weeks have been steadily hitching up their special cars to eastern-bound trains. It is breathed around in upper circles that while all are headed for New York, that New York is but the first stop, and that after some closed-door chats with the big boys there the majority will deviate on the return trip for a stop-over of more than just tourist interest at the National Capitol.

A few of the executives who come to mind as having pulled out in the immediate past include: Jesse L. Lasky and Walter F. Wanger from the Paramount lot; William LeBaron, FBO's studio chieftain, and Louis B. Mayer from the Culver City domain of Metro-Goldwyn-Mayer. Also included in this week's departure is Fred Beetson, Hays' West Coast man, about whom it was admitted he was heading for New York but about whose later appearance nothing could be officially gleaned for the record.

Mike Romanoff, Who Never Said He Is a Prince, Hoofs It East

CHEER, cheers for the king and a good serviceable pair of boots for the prince.

The boots would prove quite acceptable to Michael Romanoff, ofttimes a prince of the defunct Russian royalty and at other times just poor Mike Romanoff, out of a job and hungry for a good square meal. For Michael is shaking the dust of Hollywood from his patent leathers and returning to New York. Not as a passenger in a de luxe compartment of the limited, but as a pedestrian. He is going to "hoof" it across the continent unless he can obtain enough lifts from considerate tourists.

Romanoff, who has been in jail a number of times because the authorities questioned his title of prince, declares he came to Hollywood not as a prince, but as a guy to make an honest living. Because of the numerous legal squabbles over the title he claims he has been unable to find work in any of the studios.

He was working as a technical directors at one of the studios when a story was printed declaring him to be a fraudulent prince. Since then he hasn't been able to get a job, and consequently the exodus. For Hollywood likes its royalty 18 carat. A bonafide prince, even though penniless and dull company, would be welcomed in many of our exclusive Beverly Hills homes, but a mythical prince—well, that's a different story.

But let Michael tell his side of the story in his own words:

"I came to Hollywood in an effort to earn an honest living. I have not posed as a prince. But stories purporting to expose me have made it impossible for me to earn a living here. I planned to stay and fight it out, but I can't last much longer. I have worked a few days as a laborer, but am not strong enough and couldn't stand the strain."

MARION BYRON, Buster Keaton's leading lady in "Steamboat Bill, Jr.," in which Ernest Torrence also supports the frozen-faced comedian. Charles ("Chuck") Reisner directed. Keaton thinks so well of Marion that he has signed her to a five-year contract

Clifton to Direct Junior Coghlan

Elmer Clifton will direct Junior Coghlan in his first starring production, "Let 'Er Go, Gallagher," according to an announcement from the DeMille studio in Culver City.

Elinor Fair, now appearing with Franklin Pangborn in "My Friend from India," has been assigned the feminine lead in Junior's picture.

Clifton recently directed "The Wreck of the Hesperus" for DeMille.

Leni Starts Work

Director Paul Leni has started production on "The Man Who Laughs," for Universal. Mary Philbin, Conrad Veidt and George Seigmann have the featured roles.

Monte's Air Story

Monte Blue is to be starred in "Across the Atlantic" by Warner Brothers. Harvey Gates is doing the screen treatment of this air story.

Featured Again

Jack Mulhall and Dorothy Mackaill are being featured by First National in "Ladies Night in a Turkish Bath." Eddie Cline is directing.

Finishing Role

Martha Mattox is completing her present role with Gilday Gray in "The Devil Dancer," for Samuel Goldwyn.

HOWARD ESTABROOK, who has written an original story, "White Lights," to serve as Walter M. Greene's first production under his own banner. Greene, former vice-president of Famous Players-Lasky Corporation, has leased space at the Tec-Art Studio, where "White Lights" will be filmed. Estabrook will write the adaptation and continuity of his own story

West Coast Uptown Changes Policy

A change of policy has been inaugurated at the West Coast Uptown Theatre, whereby two complete changes of program will be shown each week.

The best of the output from United Artists, Paramount, First National, Metro-Goldwyn-Mayer and other leading producers will be used.

Heretofore the Uptown has changed its program but once a week.

"U" Combo. Again

Patsy Ruth Miller and Glenn Tryon are next to be featured by Universal in "Hot Heels."

Pauline Curley in a Stern Bros. Comedy

Pauline Curley, a favorite on stage and screen, has been added to the cast of the "Mike and Ike" Comedies being made by the Stern Brothers from the Rube Goldberg newspaper cartoons. Her first role with the Stern comedy series is the ingenue lead in "More Trouble," starring Charles King and Charles Dorety in the title roles.

Miss Curley started in pictures at the age of six, with the Imp Company when Julius Stern, the president head of Stern Brothers, was production chief for Imp. She later went on the stage as a child star. More recently she has played in pictures, being leading woman for such favorites as Harold Lockwood, Lloyd Hughes, Douglas Fairbanks, Antonio Moreno and Tom Mix.

"Audiences Expect More Than Comedy From Langdon"—Eddy

CLOSER co-operation with the exhibitor and pressing the finger a little more carefully on the public pulse, is part of the policy being introduced into the Harry Langdon company at Burbank, since Don Eddy pulled the cover over his typewriter and swung into the general manager's chair.

Eddy, one of the cleverest press agents the Coast has ever known (clever in the sense of an open personality and press material that had always been guided by the sincerity of his newspaper experience), said that on his recent trip to New York he had polled numerous exhibitors along the line of what they thought of Langdon and what they expected of Langdon. As a result, he said he had obtained exhibitor opinions all the way from Los Angeles to Manhattan and that these opinions are largely dictating the theme which Harry commenced shooting just before this writing.

"Harry's next picture will be infinitely lighter in vein than his last two," he stated. "Where these were essentially dramatic themes, his next is being built solely and consistently for comedy. In this there is a minimum of the pathos and drama which were conspicuous in the last two. We are not going to eliminate pathos entirely, because audiences expect more than just comedy from Langdon."

Johnny Hines Picks Edna May For Lead; Girl Gets Contract

WE HAVE ALWAYS known Johnny Hines to pick his leading lady for the picture. Now it would seem, he has picked one for pictures.

According to word on the Tec-Art lot just before Johnny and Businness Manager Charlie Burr left for their trip back East, the Burr and Hines Enterprises, distributing through First National, picked a young girl out of the extra and bit ranks to describe her in a six months contract as Johnny Hines' leading lady.

It reaches us that Johnny admired the way the little telephone operator in his latest vehicle, "Home Made," snapped into her work at the switchboard, without so much as a single rehearsal.

"She's a natural," he said, and Burr, in silent affirmation, produced pen, ink and blank.

Now it's Edna May, Johnny Hines leading lady.

Miss May, we are told, was born in St. Joseph, Missouri, where, she is quoted as saying, "Millinery was the only thing my mother would let me study as she strongly objected to anything that was not domestic."

However, Miss May got to Hollywood two years ago. A job in Paramount's wardrobe department, a "bit" in "Flowers of the Night" and then she decided to list her name with 4,999 other names of female star aspirants, according to figures in the Hays office.

Already Miss May has a press agent. That her press agent, true to Hollywood form, isn't cutting any time to superlatives may be assimilated from this little descriptive excerpt:

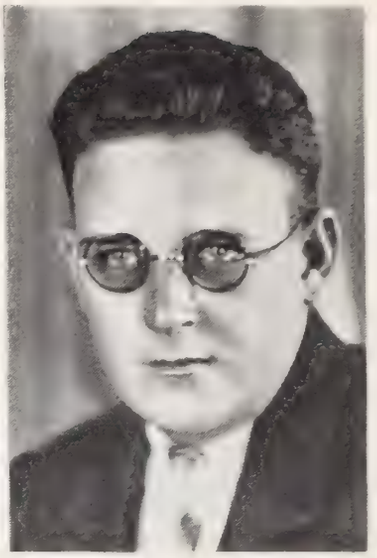
"This blonde young Miss of eighteen has the charm of Billie Dove, the pep of Clara Bow and the beauty of Laura LaPlante." Not to overlook a single point in the first story there is, also:

"In addition, she possesses the Hines comedy spirit."

Laemmle Returning

Carl Laemmle is expected back to Universal City about the first of November, according to advice received on the "lot."

BRANCHING OUT—Two views of the massive stage now under construction on the Educational "lot." This is the fifth stage to be used exclusively for comedies and necessitated the moving around of the administration and other buildings. It will cover an area of 20,000 square feet.



Don Eddy, one of Hollywood's most capable and genial publicity men, has been elevated from publicity director of the Harry Langdon unit to its general manager. Eddy succeeds William Jenner, who was released from that post after an executive affiliation with Langdon dating back to the time when this comedian first began releasing through First National

Indian Shortage of Brief Duration

An Indian shortage developed in Hollywood last week, much to the alarm of certain producers of redskin dramas. Over at the FBO studio, Director Wallace Fox found himself in a tough spot when he sent in a call for a number of Indians to appear in Bob Steele's picture, "The Renegade."

It seems that the Indian ceremonials in the Hollywood Bowl was the Mecca for all footloose redskins and movie calls necessarily went by the boards. However, they will all be back haunting the casting offices again, now that the big shindig is over, so Mr. Fox and his colleagues may rest peacefully again!

Beaumont to Direct Ramon Novarro

Harry Beaumont is to direct Ramon Novarro in the latter's next starring production for M-G-M, a romance of modern Europe with Novarro in the role of a young king.

The story is by A. P. Younger, but is as yet untitled. This is Beaumont's first directorial assignment in about nine months. He is remembered for his direction of "Main Street," "Babbitt," and other successful pictures.

Lowell Sherman's Role

Lowell Sherman has the role of the theatrical impresario in "The Divine Woman," in which M-G-M is starring Greta Garbo. Lars Hanson has the male lead and Victor Seastrom is directing.

Production Activities In West Coast Studios

FBO
Metropolitan
Educational
Hal Roach
Chadwick

FBO

FIVE companies on the FBO lot help keep an active atmosphere prevalent.

Leo Meehan is directing another of Gene Stratton-Porter's novels for the screen. This time "Freckles" is the Porter story to be transferred to the celluloid.

The locale of the story is laid around Limberlost, Indiana, which Mrs. Porter's works have helped to make famous. Meehan, who started his directorial career with a Gene Stratton-Porter story, has directed her numerous efforts that have found their way to the screen.

Johnny Fox, Gene Stratton, Hobart Bosworth, Eulalie Jensen, Lafe McKee and Bill Scott comprise the cast.

The adaptation was by Dorothy Yost.

A dog picture starring Ranger, FBO canine, is also in the making, Jerome Storm is directing this picture, which will be released under the title of "Swift Shadow."

It has to do with a dog that hobnobs with a crook until the crook's demise. And when the dog is about to be shot the hero steps in, believes the pup has some good qualities and, to this end, adopts him.

Lorraine Eason, Sam Nelson, Al Smith and William Bertram are in the cast. The story is an original by Ethel Hill, who also adapted it.

Tom Tyler is well into production on "The Texas Tornado." This is the usual Tyler western thriller and is being directed by Frank Howard Clark. Clark also wrote the story and did the continuity.

Supporting Tyler is Nora Lane as the feminine lead, Frankie Darro, Jack Anthony, Frank Whittson and Robert Burns. Miss Lane recently completed the feminine role opposite Fred Thomson in "Jessie James."

The other two pictures now rapidly being brought to a finished state are "Coney Island" and "The Red Riders of Canada."

Both these pictures were covered in detail in the September 17 issue of *Moving Picture World*.

Metropolitan

A SPIRIT of ennui is observed these days at the Metropolitan studio. Since the abolishing of Metropolitan productions and the taking over of the stock players by the DeMille organization, this particular studio has been almost devoid of activity.

The only picture now in production on the "lot" is a Pathe-serial directer by Spencer Bennet and co-starring Allene Ray and Walter Miller.

The title is "The Terrible People" and the story has to do with a highly organized band of crooks under the leadership of a mysterious leader known as "The Professor." The mystery revolves around the identity of the leader.

Supporting the stars are: Wilfred North. Tom Holding, John Webb Dillon, Allen Caben and Alice McCormick.

The story is an original by Edgar Wallace and the continuity the work of George Arthur Gray.

Educational

CHARLES LAMONT has just started shooting another Big Boy Comedy at Educational and, as usual, the story is by the combined staff. The title will be announced when the picture is completed.

Two other comedy units are in production, Steve Roberts directing Al St. John in an auto racing comedy supported by Estella Bradley, and Mark Sandrich directing Jerry Drew in a Mermaid comedy, about which even the publicity office has little or no information at press time.

Hal Roach

THIS WEEK at the Hal Roach studios found Charlie Chase just completing his aviation comedy, titled, "The Birdman"; the gang midway in the fourth picture on its M-G-M schedule, which this time centers around a dog; and Max Davidson just getting under way in a convict story with Martha Sleeper in the leading role. The Davidson company, incidentally, had just returned from Utah, where some exteriors were shot on the desert under the megaphoning of Fred Gill.

At the same time, the new Roach starring team of Stan Laurel and Dave Hardy were trimming the sails of the story which they will get before the camera next week.

MONTE BANKS NOW INDEPENDENT—The Metropolitan studio this week officially substantiated the report published exclusively in this department last week that Banks would doubtless break with Pathe. The substantiation, however, says that "owing to cordial relations that have existed during the distribution of three Banks-Pathe pictures, it is highly probable that the Banks-Independent films will be released through Pathe." The "still" shows Banks doing a stunt on the plane featured in "Flying Luck," the last picture which, the studio concedes, he will make as a Pathe unit

Chadwick

WITH I. E. Chadwick, president of Chadwick Pictures, in New York and Jesse Goldburg in London, there is little doing at the Chadwick Studio.

There will be no shooting for at least five weeks, according to information gleaned at the studio.

Lillian Gish Answers Charles Duell's Action

Lillian Gish, screen star, has filed an answer in the Superior Court to the suit of Charles Duell, motion picture producer, for $5,000,000 damages. Miss Gish's principal defense, judging by her answer, will be the contention that the issues involved were finally settled in the United States District Court of New York and that consequently, no local court has any jurisdiction in the matter.

Duell, in his complaint filed some time ago, charges that Miss Gish walked out on him in 1924 after he had spent $75,000 for a picture for her. He also declared that he was entitled to her services until 1930 under their contract.

Metro-Goldwyn-Mayer and other defendants were also named by Duell, who asks for $3,000,000 actual and $2,000,000 exemplary damages.

Pageant Winner Brings Action

We have heard of races being won by a leg but in Los Angeles we are about to witness one of the few suits to be settled by a leg.

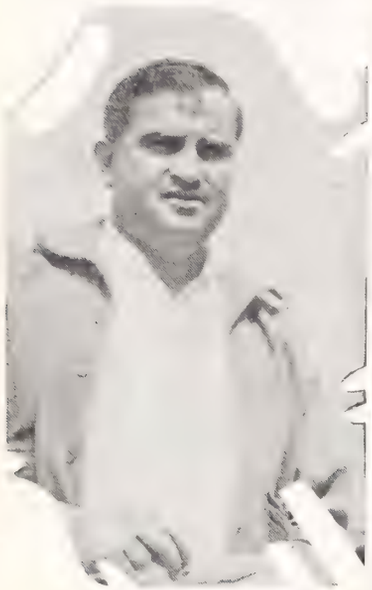
Miss Myrtle Manon, winner in a state-wide contest to represent Florida in the recent Atlantic City pageant, is the plaintiff in the unusual suit, while Miss Ada Williams, who arrived here a few months ago after representing her state at a Galveston show, is the defendant.

Miss Manon is seeking an injunction restraining Miss Williams from publishing a disclaimer of the title of "Official Miss Florida for 1927," which Miss Manon says she recently signed under duress.

M-G-M Signs Brenon

Herbert Brenon has been signed by Metro-Goldwyn-Mayer to direct "Laugh, Clown, Laugh."

The Hollywood Photographic Section



M. P. World Staff Photo

COMEDY DIRECTOR—Eddie Cline, now directing "A Night in a Turkish Bath," for First National.

IT WOULD seem too formal to speak of Eddie Cline, our well-known comedy director, as Edward. Probably few folks in Hollywood would know just whom you were referring to if you remarked, "Edward Cline, etc., etc., etc."

Therefore, in order that all shall know exactly of whom we are writing this abbreviated lowdown, we will henceforth refer to him only as "Eddie."

Eddie had just exited from the studio lunch room on the First National lot" when we spotted him. He was beaming and exuded that well-fed feeling, so we decided that now was the time to flick the Graflex and show the public what Eddie looks like after a hearty lunch.

At present he is directing Jack Mulhall and Dorothy Mackaill, those two First National favorites, in "Ladies Night in a Turkish Bath." This was a scream on the legitimate stage and should be equally, if not more, mirthful on the screen.

Cline has a niche of his own as a director of comedies by virtue of the many successful hits he has wielded the megaphone on. He understands comedy values and the logical spot for the injection of a "gag" where business shows a tendency to drag.

When he finishes piloting the Mulhall-Mackaill team to concluding scenes in the Turkish bath laughfest, he will return again to the Douglas MacLean company to direct Doug in his next feature comedy. Eddie directed MacLean in the latter's last efforts, "Soft Cushions."

M. P. World Staff Photo

LUCIEN PRIVAL—First National featured player, who has appeared in a number of successful productions.

FROM his walking stick to his spats and monocle, Lucien Prival, First National stock player, is every inch an attraction on any "lot." Lucien in his sartorial splendor seems to have proven quite a hit with First National officials, because they manage to keep him busy much of the time, his leisure between pictures being practically nil.

At present he is doing a "heavy" role in "Louisiana," starring Billie Dove. This is the spectacle being directed by George Fitzmaurice, whose name is synonomous with dazzle on the screen.

If you will note the accompanying photograph, Lucien has the plate glass window between the iris of his eye and the cold, cruel world.

Before coming to the Coast last February to join the stock company at the Burbank studio, Prival spent a year and a half in New York as a free lance player. Oddly enough, practically all of this year and a half was spent in First National productions. This has led many to believe his present contract covers a longer period than it actually does.

He has the continental appearance of Eric von Stroheim and in real life resembles the noted director closely.

Not having been fortunate enough to have had an opportunity to view any of the "rushes" on "Louisiana," we are not in a position to pass on Lucien's labors in the current Dove vehicle. It should be good, though, as he looked very villainous the day he was in costume. In the above picture he was back in "civvies."

Rogers as "Abie"?

It is being rumored along the boulevard here that Charles Rogers will be the ultimate choice of Paramount for the role of Abie in the screen version of Anne Nichols' stage comedy, "Abie's Irish Rose."

M. P. World Staff Photo

NOAH BEERY—Plays one of the featured roles in First National's "Louisiana," starring Billie Dove.

WE FOUND Noah Beery on one of the stages at First National last week bedecked in all the splendor of a gentleman of 1812 or thereabouts. Beery has one of the featured roles in Billie Dove's current starring pictures, having been loaned to First National by Paramount for the picture.

The scene on the stage was that of a slave mart in Louisiana and Beery and other principals were flanked by hundreds of extras frantically bidding for human beings placed on the block—as per Director George Fitzmaurice's instructions.

Stopping long enough to step out of character and pose for *Moving Picture World's* Graflex, we found Noah not a wicked sort of person at all. He is a distinct contrast to the Seargent Lejeune of "Beau Geste" and boasts a thoroughly likeable personality.

Beery was born on a farm near Kansas City, and educated at the Chase School.

Soon after leaving school he entered stock, playing in Kansas City, Omaha and Minneapolis. Later he switched to Springfield, Ill., where he also did considerable work in stock.

He quit the stage for pictures about eleven years ago and today stands out as one of the screen's foremost character actors. His first outstanding part was in "The Squaw Man," but his successes in recent years are almost too numerous to mention.

His last four pictures before his present production, "Louisiana," were, "Beau Geste," "Beau Sabreur," "Evening Clothes" and "The Rough Riders."

Miss O'Hara Cast

Shirley O'Hara has been signed for an important role with Ramon Novarro at M-G-M. She recently finished the feminine lead with Adolphe Menjou in "A Gentleman From Paris," a Paramount production.

M. P. World Staff Photo

ALEXANDER KORDA—Hungarian director, whose latest picture is "The Private Life of Helen of Troy," for First National.

ALEXANDER CORDA was brought to this country from Europe by First National to direct for that organization. From all we can learn his work has been satisfactory.

When we talked with Corda at First National, he was then in the throes of cutting his latest production, "The Private Life of Helen of Troy," in which his wife, Maria Korda, played the featured feminine role. Corda honestly believes that he has a picture of worth in the Hellenic story.

Corda was born in a tiny village in Hungary and was fourteen when he set out to conquer Budapest. He turned his hand to newspaper writing and served in the various reportorial branches of various publications.

Later he became dramatic editor of one of the papers and while on this job took a fling at scenario writing as a side line.

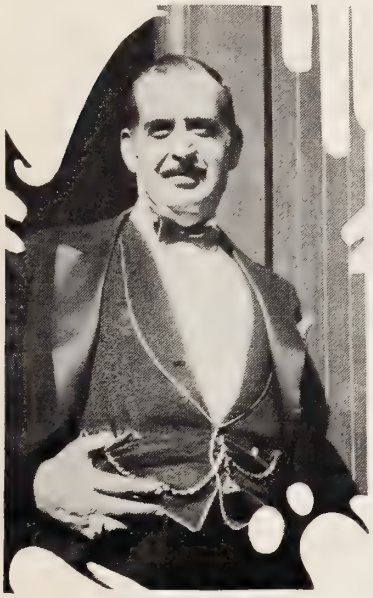
During the Hungarian financial depression he went to Berlin, where he began to direct for UFA. He soon became one of this company's leading directors.

In the fall of 1926 he was signed by Richard Rowland of First National during the latter's trip abroad and was brought to Hollywood with his wife. His first picture here was "The Stolen Bride," starring Billie Dove in a story of European intrigue.

Added to Cast

Andre de Beranger and Myrna Loy have been added to the cast of May McAvoy's current Warner Brothers' production, "If I Were Single," directed by Roy Del Ruth.

The Hollywood Photographic Section



M. P. World Staff Photo

CLARENCE BURTON—DeMille featured player, has an important role in "Chicago," which is now filming.

CLARENCE BURTON, screen character player, boasts a distinction that is rather unique when all is said and done. Burton has not missed appearing in a picture personally directed by Cecil B. DeMille during the last six years. He is now doing a feature role in

Burton was one of the players taken over by DeMille when the latter quit Famous Players-Lasky and established his own studio in Culver City. As a consequence he is one of the DeMille family.

He was born in Missouri, but moved to Nevada before the damage was done. He was educated in Virginia City, Nevada, where his mother had her headquarters as head of a string of hotels throughout the state.

Feeling that he was cut out for a medical career, he came to Los Angeles to study for the medical profession. This he gave up and turned to the theatre, where he held numerous minor jobs before becoming an actor.

His first job was as an usher at the old Burbank Theatre in Los Angeles. Later he became head usher, then property man and finally was given a place in stock as an actor. This led to musical work and later to circus life. For two years he was a clown with the Sells-Floto Circus.

After giving this up he returned to musical comedy and was playing in Los Angeles when he decided to try pictures. His first assignment was as a "double" in an ancient picture known as "Sporting Life."

Berths with Vitagraph, Universal, American, Lubin, Metro and Lasky followed.

Burton played the part of the penitent sinner in "The King of Kings" and gave an impressive performance.

M. P. World Staff Photo

LORRAINE EASON — Has the feminine lead in "Swift Shadow," an FBO picture.

ANOTHER Zeigfeld girl makes good in the movies.

In this case it is pretty Lorraine Eason, now playing the feminine lead in an FBO picture starring the dog, Ranger.

Miss Lorraine was taking it easy while the director patiently awaited for the sun to come out so the scene could be "shot," when we accidentally ran across her.

We learned that Lorraine was born in Norfolk, Va., which should be tabulated as a boost for Norfolk. We also learned that her father was a mining engineer, which resulted in her doing much travelling throughout South America.

Soon after she was born her family took up a residence in Buenos Aires, where she lived for eleven years. She was educated in sundry South American convents, Bogota, Santiago, Panama and Valparaiso being her stopovers in her drive for higher learning.

In 1915 she returned to the United States and finished her education in a private school in New York.

Her first stage experience was with Charles Dillingham and later a term under Ziegfeld.

She arrived in Hollywood in 1924 and started her round of the numerous casting offices. Her first work came as an "extra," then gradually came "bits" and small parts. Her first leads were in "horse operas." Then following short stays at Fox, Universal and Sennett before she accepted an offer to return to the legitimate stage in New York.

She has appeared in a number of FBO pictures since her return here.

Screen Career

Dorothy Rutledge, a Minneapolis girl, has arrived in Hollywood bent on a screen career. She landed here but a short time ago and already has done a number of minor roles in Paramount and Universal productions.

M. P. World Staff Photo

PATSY RUTH MILLER—Doing the feminine lead at FBO in "Red Riders of Canada."

SINCE Patsy Ruth Miller severed relations with Warner Brothers, she has found herself with little time on her hands as a free lance player. She hops from one production to another with a celerity that should do well by the old b.r.

At present she is playing the feminine lead in a story of the Northwest Mounted for FBO. This will be released under the title of "Red Riders of Canada" and is being directed by Robert De Lacy, a coming young gentleman with the megaphone.

Miss Miller is one of a strong cast engaged in the production and the finished picture should prove quite a success, judging by the flattering comments heard around the studio following the viewing of the daily "rushes."

A native of St. Louis, Mo., Miss Miller came to Southern California in 1921. Her first small part was in a Douglas MacLean comedy and three months later found herself a leading lady in a picture called, "Where Is My Wandering Boy Tonight."

In 1922 Miss Miller was one of the first thirteen baby stars selected by the Wampas.

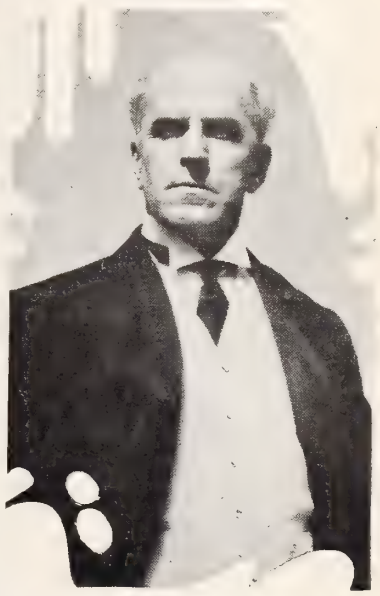
Miss Miller signed a contract with Warner Brothers in the spring of 1925.

Since becoming a free lance player she has done two pictures for Universal, "Painting the Town" and "The Flying Nut."

Three pictures with FBO have also helped keep her busy. For this company she made "Shanghaied," "South Sea Love," and last, but not least, "Red Riders of Canada."

Miss Ralston At Work

Esther Ralston has started work on a new Paramount production which Frank Tuttle will direct. Neil Hamilton has the leading male role and Nicholas Soussanin and Arlette Marchal have important roles. No title has been selected for the production.



M. P. World Staff Photo

GUSTAVE VON SEYFFERTITZ — Now playing the "heavy" in "Balaoo," Fox production, starring Edmund Lowe.

ON THE SCREEN we had always looked upon Gustave von Seyffertitz as the most menacing of the menacing. As a "heavy" he is supreme, and invariably causes cold shivers to travel up and down the spinal column. Out of character, we found him in direct contrast to his screen characterizations. Quiet, unassuming and not villainous at all.

He is now playing the "heavy" in Edmund Lowe's starring production for Fox, "Balaoo." And as we watched him on the "set," he is doing it in his usual accomplished manner.

Von Seyffertitz was on the stage for twenty-five years before he turned to pictures and naturally came to the cinema as a finished actor. He was born in the Austrian Tyrol, and made his first stage appearance in Berlin.

He has been in America for about thirty years and for ten of these years was stage director for Charles Frohman.

In 1917, after playing in many pictures in the East, he came to the Coast to play a part with Douglas Fairbanks in "Down to Earth," for Famous Players, and remained with this organization for about a year and a half, appearing with Mary Pickford and in Cecil B. DeMille Productions.

From this he turned to New York in a number of stage productions, and in 1924 again returned to the Coast. In this instance, he came West for a role with the late Rudolph Valentino in "The Hooded Falcon."

He has been a successful free lance player and his services are always in demand. His late pictures were "The Magic Flame," "The Student Prince in Old Heidelberg" and "The Gaucho."

Monte Banks, Screen Comedian, Sued by a Business Associate

MONTE BANKS, comedian, might well be accused of plagarizing "Hot Water," which Harold Lloyd made a few years ago, if he were to incorporate all of his present trials and tribulations in a screen vehicle.

Over budget and over schedule in his last three vehicles for Pathe are said to have been directly responsible for Pathe's announcement last week that Banks, from now on, will produce as an independent.

To help Banks' "hot water" situation along, Archie MacArthur, former business manager of the Banks' unit, made known this week that he has drawn up a complaint in a civil action for 50,000 against Banks, alleging breach of contract among numerous other things.

Just to top off his present predicament, Banks this week was hailed into court on a charge of violating the Motor Vehicle law. He was released under $500 bail, the charge being that he was driving a car without a license. Banks' operator's license, incidentally, was revoked on June 15, after he had been convicted of three charges of speeding.

As for violating this court order, Banks is quoted as saying: "Either it is a case of mistaken identity, or a deliberate attempt to embarrass me by forcing me into court. I believe the man who swore to the warrant is related to a certain person who recently brought suit against me over business matters."

Niblo Assisting On Raboch Film

Because it was necessary to hasten "The Devil Dancer" to completion in order that Gilda Gray might start her personal appearance tour on schedule, Fred Niblo is directing a scene or two, to the end that Director Alfred Raboch may go to work in the cutting room.

At the Samuel Goldwyn studio we were told that Niblo was called in at the request of Raboch.

Hollywood Weddings Interest Colony

Two weddings helped to enliven the past week in Hollywood.

Norma Shearer and Irving Thalberg, M-G-M executive, were married at the groom's Beverly Hills home and left immediately on their honeymoon.

The ceremony was performed by Dr. Edgar E. Magnin. Louis B. Mayer, a brother executive of Thalberg, acted as best man, and Sylvia Thalberg was the maid of honor.

The other wedding had Helene Costello, screen actress, and John Y. Reagan as the principals.

Father Michael Mullins officiated in this ceremony.

Foreign Stars Coming to Coast; American Stars to Go Abroad

A BATCH of a half dozen new foreign stars are to make their respective trips across the Atlantic and establish headquarters at First National's Burbank studio. This at least is the gist of reports reaching here from the East. According to plans, they are to arrive here within a few months.

The personnel of the oncoming troupe follows: Lya Mara and Lucy Dorraine, German actresses; Mary Johnson, Swedish juvenile, and Karina Bell and Paul Wegener. Wegener is the best known of the sextet in this country.

First National, under its present plan, intends to send American players abroad frequently to appear in the German-made productions they are to make, in order to stimulate an appeal for product with American audiences.

At the present time, Mary Carr, whose star began to shine with the release of "Over the Hill," is in Berlin as a member of the cast filming "Frau Sorge."

M. P. World Staff Photo

IT MUST HAVE BEEN FUNNY—J. Farrell MacDonald, in the "Tux," gets a big kick out of something Director William Beaudine is telling him on the cabaret set, where "The Cohens and Kellys in Paris" is being filmed by Universal

Studio Row

Lon Chaney has returned from his vacation and will shortly commence work on his next **M-G-M** production, **"The Big City."**

* * *

Lucien Hubbard has been signed by **M-G-M** as an associate producer.

* * *

Ernest Torrence has been cast for a supporting role with **John Gilbert in "The Cossacks"** for **M-G-M.**

* * *

Edward Martindale has a supporting role in **Corinne Griffith's "The Garden of Eden,"** for **United Artists.**

* * *

Buster Keaton has returned from location at Sacramento, where he was making exteriors for **"Steamboat Bill, Jr.,"** his forthcoming **United Artists** production.

* * *

Gertrude Astor is doing the comedy role in **Universal's "The Cohens and the Kellys in Paris."**

* * *

Martha Mattox is on location at Coronado with the **Colleen Moore** company making **"Ain't She Sweet,"** for **First National.**

* * *

Al Boasberg, whose forte is turning out snappy screen titles, is due back in Hollywood shortly with his new bride—incidentally the third!

* * *

The new title announced for **Douglas Fairbanks'** later production filmed under the working title of **"The Gaucho,"** has been announced as, **"Douglas Fairbanks as the Gaucho in Over the Andes."** The change in title was made so as not to conflict with **"El Gaucho,"** produced some time ago.

* * *

Edward Montagne, head of Universal's scenario department, has left Hollywood for New York, where he will spend the next two months with astern studio executives, lining up next season's production program.

* * *

"Stop That Man," directed by **Nat Ross** for **Universal** with **Barbara Kent** and **Arthur Lake** featured, is now in the cutting room.

* * *

The next co-starring picture for **Wallace Beery** and **Ray Hatton, Paramount** comedians, will be **"The Big Game Hunt,"** according to an announcement.

Delay in Shooting "The Big Gun"

The delay in getting "The Big Gun" before the camera at Universal City is said by a reliable source on the "lot" to be due to government co-operation.

The story, an epic of the U. S. Navy, calls for the use of a battleship. According to our information, efforts to get the co-operation of the government in this respect have been futile.

A further checkup on the Universal "lot" resulted in the *World* being informed that government co-operation had been secured by Eddie Mountain several months ago and that the delay in getting the picture before the camera seemed to be due to difficulties with the adaptation and continuity of Richard Barry's story, rather than anything else.

Story by Kommer

The original screen story from which will evolve Max Reinhardt's first motion picture, to be released by United Artists, has been written by Rudolph Kommer, Austrian playwright and critic and intimate of Reinhardt for two decades.

Prominent Stars With Novarro

The names of Alberta Vaughn and Jacqueline Gadsden have been added to the cast of Ramon Novarro's current starring production for M-G-M, as yet untitled. Another addition is Marcelle Corday, French actress.

The story is an original by A. P. Younger and is being directed by Harry Beaumont. The cast includes Renee Adoree, Roy D'Arcy, Edward Connelly, Tenen Holtz and Anton Vaverka.

"Who Is a Piker Now?"

Really Bigger and Better

EACH year the promise is made that the pictures for the approaching season are to be better than ever. It does not always happen that promise and performance go hand in hand. This year, however, the public has no cause for complaint, for the season is bringing to the fore an unusual offering of better class pictures.

The country over, new records are being made by "The Big Parade" and "What Price Glory." Even at advanced rentals exhibitors are making profits in abundance on these two releases. The prolonged run of the "Parade" at the Astor delayed the release of this war picture, to bring it into the current season, but even where the two pictures play day and date the result is capacity houses for both.

Paramount offers "The Rough Riders" and "The Way of All Flesh" as well as the two box office "naturals," "Chang" and "Underworld." First National comes in with "Camille" and Fox adds "Seventh Heaven" and "The Loves of Carmen."

This by no means exhausts the list, for presently "The Magic Flame" will be available through United Artists, and they have others soon to be released. To catalogue the entire list would be impossible, but a season merely offering those already mentioned is exceptional.

These are mostly "roadshow," and therefor held at advance rental, but still held to prices which make it possible to offer these attractions at regular admissions. Fully a dozen of equal calibre will be added as the season progresses, and this does not take into account this season's roadshows, not yet available to the exhibitor.

These pictures not only bring added takings to the box office on their own showings, but they keep alive the interest in pictures in general and have a tonic effect on all showings.

Even the so-called independents are rapidly coming to the fore and Columbia and others are showing attractions that rank with the best instead of being content merely to slide through the season with the lesser bookings.

In mass production there are bound to occur some weak sisters. There are some few pictures that fail to measure to standard, but these are fewer than in other seasons. The general average is well kept up.

And it is only reasonable to assume that next year will be even better. It may be easier for the commentators to write that the picture is on the decline. To belittle is by many regarded as a mark of superior perception, and they must hold their pose. But the facts seem to point to a progress that is immediately profitable and a future that is even brighter. The superior roadshows will win back to general patronage thousands who have drifted away.

This Week and Next

Department of Justice Heads Wrong Way In Proposed Change in Fight Picture Law

Roxy Didn't Mean to Do It, of Course, But "Military Trained" Ushers Cost Girls Jobs

U. S. Army Maintains Own Trade Paper To Help Recreation Officers Sell Tickets

Gilda Gray is Dickering for "Ballyhoo" But We Hope Clara Bow Gets the Story

DEPARTMENT OF JUSTICE announces it is going to try and amend the law to prohibit the showing as well as transportation of prize fight pictures.

•

WHY not swing and make it legal to transport as well as show the pictures? That would be more modern.

•

THE law originally was passed to prohibit the showing of the Jeffries-Johnson fight on the plea that the pictures might stir up race riots.

•

IT should be as proper to show the motion pictures as the innumerable stills which every paper has printed.

•

MONTREAL critics are criticizing the poor French into which the sub-titles are translated for local use. If it will cheer them up any, the English isn't so good, either.

•

WE might wish that the wisecracks could be done into French for Broadway consumption.

•

MRS. W. E. ARTHUR, who used to be in this business, but who now heads a thriving real estate office in Tulsa, Okla., asks that we offer her thanks to the many who showed her courtesies on her recent visit to New York.

•

AND she especially comments on the Paramount theatre. That seems to have scored most strongly with her.

•

SHE sold her house in Sapulpa in 1921, and since then she has been rolling in the coin in what she modestly terms "the oil city of the world."

•

ONE of the things to which the Trade Conference might give its attention is the verbal clause to the written contract. Of course everyone should know that verbal clauses cannot be enforced, but the Commission might make this so definite that the exhibitor gets the idea.

•

IN its very essence a contract is a memorandum of an agreement. If it isn't in the contract it simply ain't. That's all there is to it. And yet they fall, and fall and fall.

•

EVEN a trade conference can have its humorous side. Pete Harrison solemnly warns the exhibitor delegates not to let the producers buy them drinks or slip them cigars until after the conference. Fat chance then!

•

TH newest trailer idea is phonographic records by the stars endorsing their own pictures. Going on record, as it were.

ROXY sure started something with his "military trained ushers." He didn't mean to, but he has cost hundreds of girls their jobs, for the m-t usher is now the cry all over the country.

•

IN most instances the training does not go far enough. They are not trained to refuse tips. They may sew up their trousers pockets, but they do not cure their itching palms.

•

YOU can't slip anything to a Roxy usher any more than you can to a Publix usher at the Paramount, Rivoli or Rialto. But the copyists stop short of that.

•

WE know one house, not on Broadway, where the ushers get more for the seats than they do in salary. Generally they hold back the crowds but sell out the seats they are holding out down front.

•

THEY never offer the seats to two men or two women. They know they can do better business with the man with a girl. He will fall quicker and harder for the suggestion.

•

THE scheme seems to work out very well for the usher. He gets the cash, but the house gets the blame.

•

THE remedy is very simple. Let a responsible man see to it that ushers fill the vacant seats as soon as they are emptied. Generally these are down front, where they cannot easily be seen by the standees.

•

THAT'S the simple remedy, provided you get a man who will work for the house and not declare himself in on the ushers' profits.

•

IT is reported that Beth Brown's "Ballyhoo" is to be taken by Gilda Gray. We hope that they buy it for Clara Bow before it's too late. Clara could mop up the lot with it.

•

UNIQUE among the trade papers is The Theatre News, gotten out by Army Motion Picture Service. It is a monthly issue and is conducted solely for the benefit of the recreation officers of the various army posts.

•

THERE are forty theatres and many of the Recreation Officers could give the old line exhibitors pointers on how to exploit and put over the pictures.

•

NOW it is Jesse Lasky who comes out for the sad ending story. Not only that but Harry Langdon seems to feel the same way about it in his new comedy

•

SATURDAY and Sunday put an awful crimp in the Broadway business in spite of the fact that the air conditioners were working at midsummer speed. A lot of people seemed to believe that the coolers were in mothballs for the winter.

Epes W. Sargent.

by the way

Death of Sam Warner Comes As A Shock to All the Film Industry

Controversy Between Exhibitor Bodies Regarded As Most Unfortunate on Eve Of Impending Trade Conference, Monday

Full Length Talking Film Forecasts A New Industry and a New Art

"Fight Film" Law Discriminatory and Unfair, Should Be Repealed at Once

Ave Atque Vale—Hail and Farewell!

THE death of Sam Warner in Los Angeles, Wednesday morning, came as a blow to many in the industry, who have known and esteemed this genial and able member of the famous four brother partnership since early days.

•

FEW had any warning that Sam Warner, who was in full charge of all of Warner Brothers production activities on the Coast, was even ill, and it was not until Harry M. Warner left suddenly for the Pacific slope, on the eve of the planned world premiere of Warner Brothers' big Vitaphone production, "The Jazz Singer," that even those closest to the Warner family and Warner Brothers' staff knew that anything was seriously amiss.

•

CONSEQUENTLY, the news of his passing came as a severe shock to all in the trade and, in many offices, as well those of Warner Brothers, oldtimers who had known the Warner "boys" since the days of their early struggles were deeply affected.

•

THE sincere sympathy of all the industry goes out to the bereaved wife and child, and to Sam's three devoted brothers, Harry, Jack and Albert Warner, to whom his loss will be irreparable.

•

THE controversy between the Motion Picture Theatre Owners of America and the Theatre Owners' Chamber of Commerce, which apparently exists at this time is especially unfortunate in view of the effect it may have upon the approaching Trade Conference.

•

IF the exhibitors continue to be divided into warring camps, how can the Federal Trade Commission be expected to determine what course to pursue for the benefit of all, when the exhibitors themselves cannot agree upon it?

•

WILL the time ever come when suspicion and distrust of other men's motives and efforts to promote personal interests at the expense of principle and the general welfare, cease to be the dominant scheme in these gatherings?

•

THERE are no problems of the theatre men, big or little, complex though some of them may be, which could not be ironed out at a round table conference between unselfish and reasonable men, with the Federal Trade Commission acting as an umpire and as a steering committee.

•

BUT there seems to be none such in the motion picture business or so few of them, at any rate, as to make the number quite negligible, and so each group apparently will continue to grind its own axes, while the big producers and distributors, who are entirely agreed upon what is *good for them,* and are making their plans to get it, will secretly chortle in glee at the confusion in the exhibitor ranks.

•

FOR how much of this confusion they may be responsible, if for any at all, does not matter, for the exhibitors themselves are so widely divergent in their own opinions as to the rights and wrongs of the whole subject, that it is not difficult to see what the effects of this disorganization is going to be.

LIKE the old fable of the bundle of sticks, which no force could break while together, but which, separarated, one by one, could easily be smashed into fragments, the independent theatre owners, by refusing to combine, and each eager to put forward their own local problems and differences for settlement with scant consideration for their brethren anywhere else, will find that they will all get little consideration in the wind-up.

•

T is their own funeral, of course, as the saying is, but it will be a funeral that will be about three thousand miles long, when the delegates start back home, if they do not put aside their personal differences and suspicions and get honestly together on a definite line of action, for the common good.

•

WINFIELD R. SHEEHAN'S tremendous success with the Movietone in reproducing in sound and picture and in practically perfect fashion the famous Vatican choir, views of the Italian Bersaglieri, marching and singing, and Premier Mussolini's address to the American people, all presented as realistically as if the camera scenes were actually taking place before the audience, has led to the decision, it is said, to make a picture shortly at the William Fox studios, which will contain a complete "talking" script with the action.

•

WITH the possibility that the cost of installation of the reproducing and amplifying apparatus, which is controlled by the Western Electric Company, will shortly be within reach of practically every theatre, this forecasts for the immediate future the development of what amounts to a new art and a new industry.

•

THE law of 1912, which prohibits the interstate transportation of "fight films," is unfair and discriminatory and ought to be repealed.

•

UNLESS the law is swept off the books, one of these days, we shall be getting our ringside entertainment by television, while it will still be illegal to carry the celluloid film recording it, out of the state in which the fight occurred.

•

WITH this issue of *Moving Picture Word,* the writer ends his connection with this publication to enter upon other activities.

•

IN doing so it is with real regret, for the associations formed here during the past year have been among the pleasantest enjoyed in a long career of journalistic and newspaper work.

•

IN saying farewell to the members of *Moving Picture World* staff and to the many friends and readers, whose courtesies and kindly thoughts have stimulated and made more pleasurable our association here, the least that we can say is to express our sincere appreciation and thanks.

•

SO long, folks—good luck to you all—or, as we say in French, *Scholem Aleichem!*

•

Merritt Crawford

ALL indications point to plenty of fireworks at the coming Trade Conference on Monday, Oct. 10 in the New York Bar Association, but whether the exhibitors who really need governmental protection will receive it remains uncertain. The intentions of the Federal Trade Commission are unquestionably of the best and they are coming to the conference with open minds in the hope of really accomplishing something helpful for all the film industry. Also there is little doubt but that they have more than a suspicion that the control of the motion picture industry is pretty well sewed up in the hands of a few of the big companies, where it is likely to remain, despite possible governmental supervision, until economic conditions bring about a readjustment.

Nevertheless it will be hard for Uncle Sam's representatives to work up much sympathy or partisan enthusiasm for some of the millionaire "independent exhibitors," who are now crying the loudest, that the "motion picture trust" is "putting them out of business." Unfortunately, their noisy ballyhoo is apt to drown out the legitimate complaints of some of their lesser brethren, with the result that all may suffer in the end.

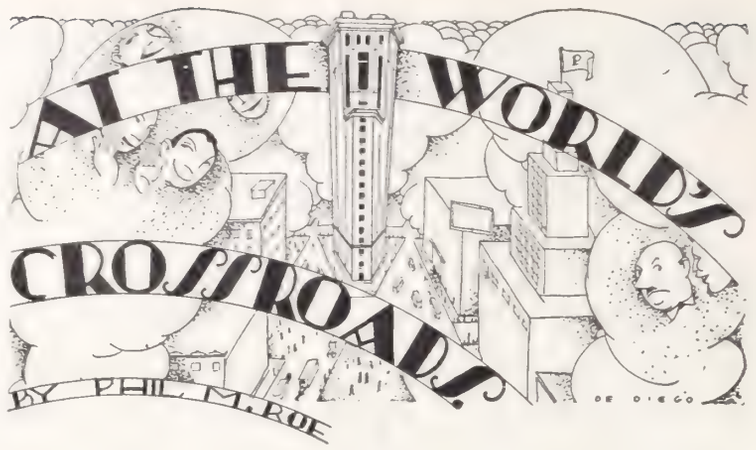
SOME one described the efforts of the T.O.C.C. to cooperate with the Federal Trade Commission at the coming Trade conference as "Applesauce." This is the generic term of a well known and deservedly popular American dish, but is hardly descriptive of what is going to be ladled out by different branches of this high-powered industry when the conferees get together. The T.O.C.C. has no exclusive release on this subject.

*

LEW CODY, the famous hevamp of the screen, is now practicing his lure on vaudeville audiences. This week he appeared at the Palace Theatre, but the Seventh Avenue cars kept right on running. Lew is doing a monologue on "Life in Hollywood" and is also acting as master of ceremonies at the big "two-a-day," but he isn't telling his audience anything they oughtn't to know.

*

SOMETHING clever and novel in the way of advertising has been originated by Russell Holman of Paramount in his recent presentations of his company's many activities, film, theatre and realty, in a single newspaper column, a specimen of which came to our attention recently. In a series of cartoons, about the size



of a film frame at the left of the advertisement, with an accompanying paragraph descriptive of the idea, which it illustrates, the whole making a connected and complete story of Paramount's many-sided activities, the advertisement covers a vast amount of interesting information in comparatively small space. Yet it is so uniquely and effectively presented as to insure attracting the attention of even the most casual reader.

*

BACK from Hollywood comes Schuyler Grey, head of Grey Productions, Inc., whither he went several weeks ago to supervise the completion of Pathe-DeMille's West Point feature, "Dress Parade." As the special emissary of Cecil B. DeMille he brought with him a print of the much discussed feature, which has been awaited with keen interest by army circles of all ranks, to show to the officials at West Point and Washington, D. C.

The accuracy and true-to-life character of the picture, it is said, has won enthusiastic comment. Donald Crisp directed it, with William Boyd as the star.

*

THE Flying Lion, Metro-Goldwyn-Mayer's famous trademark, having passed up the airways for his eastern trip, a little later is going to come toward us in ease and comfort by automobile. He will stop at the various M-G-M exchanges en route, it is said, according to the plan outlined.

But the first problem is how to get Leo out of the desert, where he has been marooned ever since Martin Jensen, his air pilot, had to make a quick landing. Autos and wagons are of no use in the

section where Leo is now located, so it looks as if the first forty or fifty miles of his trip east will be made on a wooden sled. Why not put a little salt on his tail and let him walk out of the wilderness?

THEY are keeping Jack Stapleton of the Sentry Safety Control, on the hop these days. On Friday he held a class of instruction in Philadelphia for the salesmen of the National Theatre Supply Co. on the merits of this standard safety device for theatre protection and now he is off again to Buffalo and points west on a similar mission.

This is in line with the announcement of Joseph E. Cohen, chairman of the board of directors of Sentry Safety Control, that offices will be installed and arrangements made to take care of theatres in all key cities from Coast to Coast by October 15. Headquarters in each city will be in the offices of the National Theatre Supply Co., who are acting as distributors.

MEDICAL movies are at last a reality, thanks to Will H. Hays and George Eastman and their value to the progress of medicine and surgery cannot well be measured. It may not be too much to hope that once we can get the microbes canned and exhibited in all their hirsute nakedness on the screen, a lot of folks will be more careful in their habits. At any rate we shall soon be able to recognize the good microbes from the bad ones and exercise discretion in picking our company.

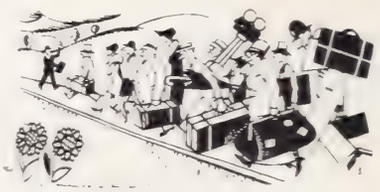
*

CHARLIE GIEGERICH returned to the DeMille forces this week to handle publicity on "The King of Kings" at the Gaiety Theatre and got a big hand from many of his old newspaper friends. He is making his offices in the star dressing room at the Gaiety, where he is ready to furnish news items or page features about "The King of Kings" at a moment's notice. All this week Charlie is also giving out cigars to recognized members of the press, so if you need a cigar give Charlie a call.

MONDAY night marked the 100th performance of "Wings," Paramount's war aviation film, at the Criterion, which has been standing them up at every performance for the past nine weeks. The guest of honor was Clarence D. Chamberlin, the Atlantic flyer, whose picture is one of the portraits of nineteen famous air men which adorn the lobby of the Criterion.

*

C. H. MacGOWAN, general sales manager for Columbia Pictures, is back at his desk again after a severe attack of tonsilitis. When Universal was younger, "Mac," with Joe Brandt and Jack Cohn, with whom he is now associated at Columbia, made a great combination. Now they are putting over Columbia's "Perfect Thirty" in great shape. There is always a place on the motion picture map for boys like these.



TRAMP, tramp, tramp the boys are marching. From all points of the compass, theatre owners of high and low degree are heading to New York and the coming Trade Conference. By this time most of them know that it is going to be no ordinary convention and their credentials will have to bear the closest inspection, if they are to have a voice in the discussion before the Federal Trade Commission.

*

PARAMOUNT Pep Club's new president is no less than Vincent Trotta, who is responsible for much of the fine art work we see in the Paramount ads and press books. Vincent is also a good AMPA, although he is not as frequent a visitor to the regular Thursday luncheons of the film advertisers club as he used to be. This may bring him around again.

*

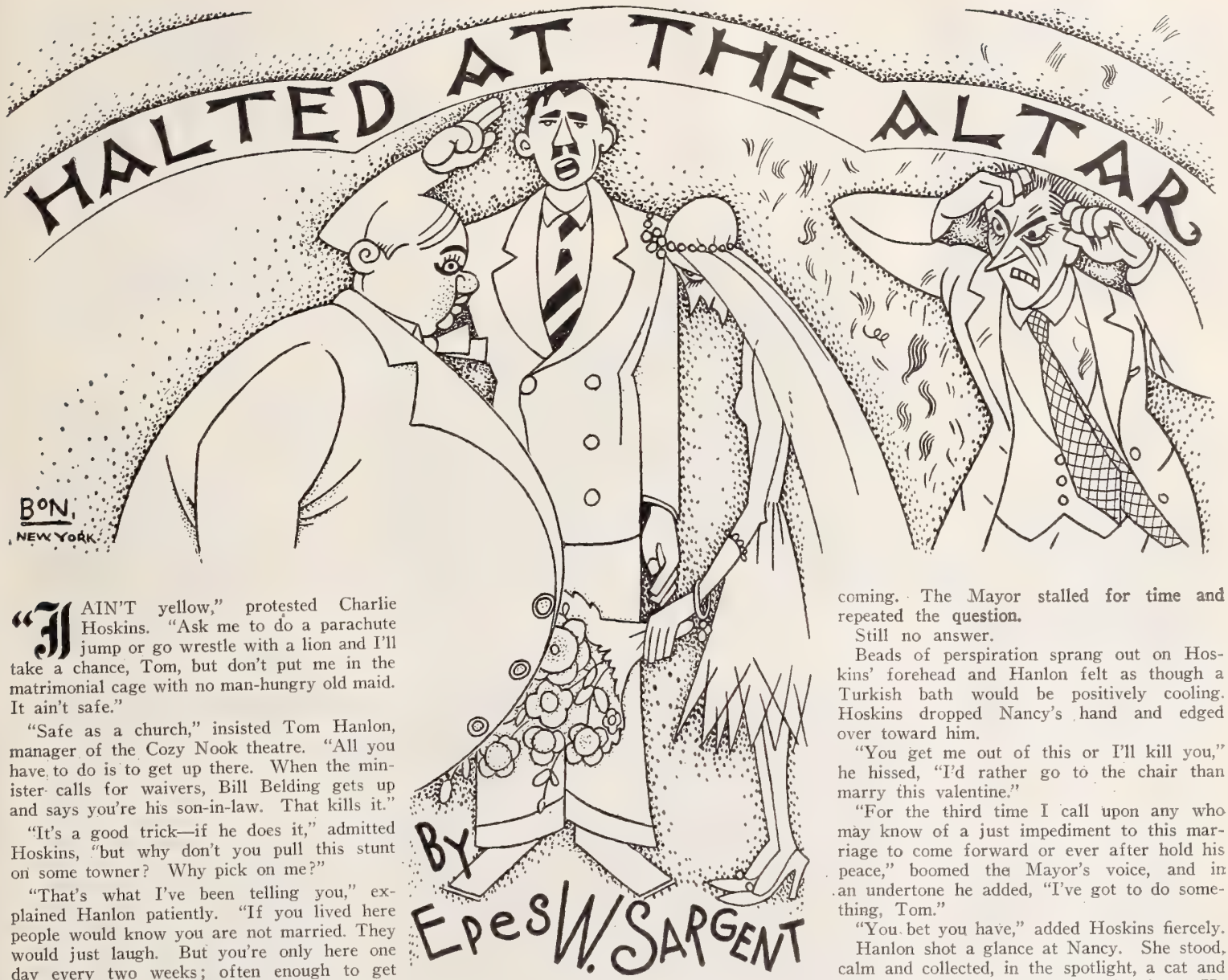
BUSTER KEATON is coming on to the world series, according to private advices. Well, Buster always was a "fan" of the first rank. Wonder if he remembers when he used to drive the U. B. O. boys up to the Polo Grounds in the days when the "Three Keatons" were at the top of the vaudeville list?

*

MARVIN KIRSCH and Irving Chanin, the last named being the builder of the Roxy Theatre, went fishing down Long Branch way last Sunday. Some one asked them whether they were disciples of Izaak Walton.

"Not us," said Marvin. "When we fish, we fish for fish. Ike was a small timer."

HALTED AT THE ALTAR



BY EPES W. SARGENT

"I AIN'T yellow," protested Charlie Hoskins. "Ask me to do a parachute jump or go wrestle with a lion and I'll take a chance, Tom, but don't put me in the matrimonial cage with no man-hungry old maid. It ain't safe."

"Safe as a church," insisted Tom Hanlon, manager of the Cozy Nook theatre. "All you have to do is to get up there. When the minister calls for waivers, Bill Belding gets up and says you're his son-in-law. That kills it."

"It's a good trick—if he does it," admitted Hoskins, "but why don't you pull this stunt on some towner? Why pick on me?"

"That's what I've been telling you," explained Hanlon patiently. "If you lived here people would know you are not married. They would just laugh. But you're only here one day every two weeks; often enough to get acquainted, and not often enough to be known. Same way with Belding. You're both salesmen. It's natural you might meet and marry his daughter. Be a sport, Charlie. I can't get a real marriage and I need the money."

"That's what I get for taking your free passes," grumbled Hoskins, "but I suppose I'll have to see you through."

"It's $25 to you and $5 to Belding," reminded the manager, and he settled down to go into detail.

Hanlon wanted a stage wedding for "At the Altar." No one in town contemplated matrimony or could be coaxed into it, so he had persuaded two of his friends to help him out. Hoskins and Belding came every other week as a part of their route. Because there was a good hotel, they made it their last town for the day and spent the night. Naturally they dropped in at the one picture house, and Hanlon had put them on the free list because they gave him so many ideas they had picked up at other towns on their routes.

Now that he needed a groom, he picked on Hanlon, who was still young enough to be interesting and yet old enough to marry Nancy Spivins, the town's official old maid.

The trouble had been to persuade Nancy to pose as the blushing bride. She was perfectly willing to be married, but she wanted a real ceremony and not one that would stop just short of the fatal words. It took a piano lamp, the bridal dress and a season pass to the Cozy to get her to consent, but she was finally won over, and the announcement that she was to be married to Hoskins set the town in an uproar. Six hours after the paper came out, Hanlon was trying to figure some way of getting a repeat marriage. He could not take the entire town into the theatre for the single ceremony.

It was all cleverly planned. The Mayor was to perform the ceremony, and he was to be interrupted by Belding, who would claim the groom as his son-in-law. Belding had to switch his route, for he followed Hoskins into town two days later, but the switch was easily arranged, and Hoskins made certain that Belding actually was in town before he reported to Hanlon.

Even at advanced prices the theatre was filled long before the show was due to start and Hanlon smiled radiantly as he counted up. He stood to make a handsome profit in spite of the extra expense.

Just before the feature the wedding march struck up and Hanlon led the blushing Nancy onto the stage where the groom and the Mayor already were waiting.

The Mayor made an oration on the institution of matrimony that was regarded as a masterpiece, but he sensed the impatience of the crowd and made it brief.

Hoskins gingerly took Nancy's hand, and the Mayor rattled into the ceremony, quickly arriving at that part where objectors were invited to come forward or ever after hold their peace.

Hoskins peered anxiously into the dimly lighted auditorium but no protest was forthcoming. The Mayor stalled for time and repeated the question.

Still no answer.

Beads of perspiration sprang out on Hoskins' forehead and Hanlon felt as though a Turkish bath would be positively cooling. Hoskins dropped Nancy's hand and edged over toward him.

"You get me out of this or I'll kill you," he hissed, "I'd rather go to the chair than marry this valentine."

"For the third time I call upon any who may know of a just impediment to this marriage to come forward or ever after hold his peace," boomed the Mayor's voice, and in an undertone he added, "I've got to do something, Tom."

"You bet you have," added Hoskins fiercely.

Hanlon shot a glance at Nancy. She stood, calm and collected, in the spotlight, a cat and canary smile on her rather angular face. He didn't blame Hoskins for making threats.

"There being no objection," boomed the Mayor, "I shall proceed. Do you, Charles, take this woman to be——"

With a scream Hanlon jumped at the Mayor, the force of the impact carrying them both into the wings. Hanlon released his grip on the astonished official as they reached the shelter of the scenery, but he continued his maniacal whoops and dashed about upsetting the props and rolling on the floor.

"Tell them I've suddenly gone carzy," he whispered hoarsely. "Tell them I've tried to kill myself. Tell 'em anything, but shut down the ceremony."

With a brief speech the Mayor announced the sudden affliction of "our beloved friend," and added that he did not think it seemly to continue the ceremony. Then he and Hoskins took Hanlon home in a car with the curtains drawn, while Nancy indulged in hysterics that made Tom's efforts seem pale and feeble.

The morning paper announced that Hanlon had broken down under the mental strain of promoting the event, but that physicians hoped to have him out in a few days.

The same paper announced the arrest of William Belding, "a well known hardware salesman" for intoxication. It did not add that the two quarts of white mule which had brought Bill low had been given him that afternoon by Nancy Spivins.

She knew Bill's weakness and had counted on it. What she hadn't counted on was Hanlon's fit.

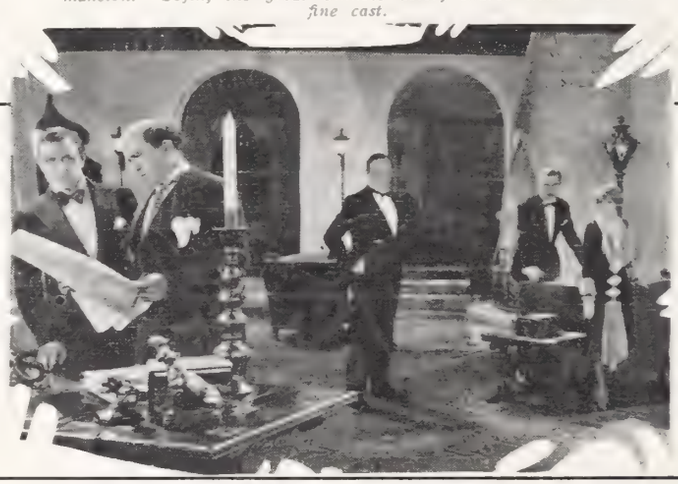
The Chinese Parrot

EDMUND BURNS plays one of the featured leads in the Universal-Jewel, "The Chinese Parrot."

IT'S the story of a crook who impersonates a rich man in an effort to steal costly pearls. Hobart Bosworth plays a dual role, that of the crook as well as the man imprisoned in his own mansion. Sojin, the great Chinese actor, shares honors in a fine cast.

MARIAN NIXON plays the featured feminine lead in the Universal-Jewel, "The Chinese Parrot."

ROBERT EDEN and Dainty Sally Phillimore (whose mother is compelled to sell her last remaining gems).



THE man who decides to buy Mrs. Phillimore's pearls was her sweetheart in the glad young years, but the girl decided to marry a man her father selected. Young Sally is even more beautiful than the mother was at the same age. Mr. Madden "falls" for the daughter.

PAUL LENI, who translated "The Cat and the Canary" into a mighty "thriller," directed this swift-moving story.

THAT Chinese parrot has overheard a plot, and with its cries of "Murder," attracts the attention of the young folks.

SOJIN, the Chinese actor, scores a fresh success with each new picture in which we glimpse him. Works well, under Leni.

SOJIN has been entrusted with the pearls by Mrs. Phillimore, and it is while the gems are in the possession of the Chinese that the mystery deepens to a point of breathless suspense.

ANNA MAY WONG was never more graceful than in her Nautch dances in this "Leader" picture.

UNIVERSAL made this picture from Earl Derr Biggers' mystery melodrama, and Paul Leni has given it some of his deftest touches.

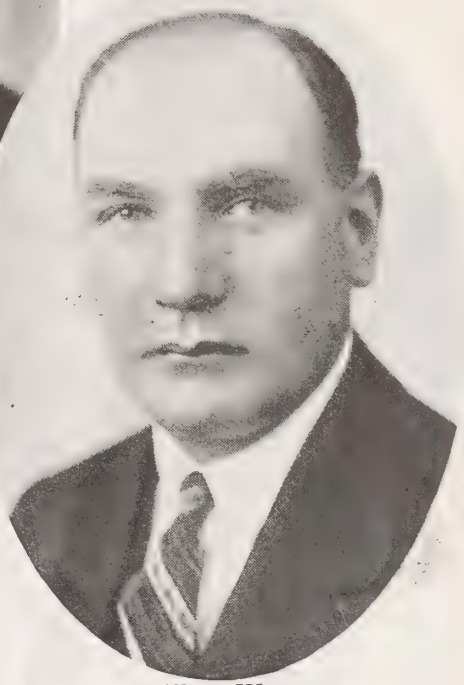
ONE FOR ALL AND ALL FOR ONE

The Death of Sam Warner Focuses the Attention of the World On Matchless Example of Brotherly Love

It is doubtful whether an exact parallel can be found anywhere to match the love and affection, deference and loyalty exemplified in the Warner brothers.

The motion picture industry, together with friends of the Warner brothers outside the industry, share in the sorow of the Warner family

Jack Warner



Albert Warner

No more striking illustration of the devotion of the Warner brothers, one for the others, than the instant departure of Harry Warner for Hollywood when informed that Sam was dangerously ill. Abe was with Sam. On the eve of the premiere, in New York, of "The Jazz Singer," on which the brothers had set their hearts, all business was swept aside, and the rush for California began.

The late Sam Warner, above, and Harry Warner, below

The presence of Jack Warner in Chicago was noted in the first despatches. He turned Westward without waiting to pack a bag or trunk. It was a deplorable trick of fate that the brother in New York was less than three hours distant, by train, when Sam passed away in Hollywod. One of the Musketeers has gone on, but we note, in our grief, that Three Musketeers remain to carry on.

Hal Roach Dissects Vote On "Presentations"

THE TRUTH of Hal Roach's recent statement that comedies and other worthy short subjects provided better theatre drawing cards than elaborate or makeshift presentation acts has been emphatically demonstrated. Samuel Carver, manager of the Liberty, Kansas City, has settled the question so far as his own house is concerned, and the results of his investigation should be given serious consideration by every theatre now using or contemplating the use of presentation acts in favor of short subjects.

Mr. Carver put the question directly to his patrons. He asked them whether they preferred a program of straight pictures or one composed of pictures and presentations. Four thousand, six hundred and thirty-seven patrons of the Liberty Theatre cast their votes. Out of this total 3,458 voted in favor of a program of straight pictures. Three out of every four patrons expressed a decided preference for a bill composed of feature and short subject films.

Five Reasons Advanced

On his recent visit to New York, Mr. Roach brought news of the growing tendency on the coast to discard the elaborate and over-costly presentation acts in favor of a bigger percentage of picture entertainment. Mr. Roach further points out that there are five outstanding reasons why for the average theatre short subjects mean more in box office drawing power and in profits for the exhibitor.

First, states Mr. Roach: Elaborate stage presentations are becoming a serious worry to theatre managements. There is a shortage of really suitable talent. This puts the motion picture house in price competition for acts with the legitimate, vaudeville and variety stages while for the most part they are getting less for their entertainment at the box office.

Not Sufficient Variety

Secondly: There is a growing similarity between the acts of competing theatres, and even those which the same theatre presents from week to week. Variety is increasingly difficult to insure.

Thirdly: Good two-reel productions provide the theatre manager with numbers which represent from $25,000 to $50,000 in entertainment values and which he can show for less than the cost of his presentation acts.

Fourthly: Good comedies cannot be confined to one reel. Presentation houses cannot usually use two-reel subjects. Hence, first run houses must depend almost wholly on their features for comedy relief which they seldom give. This policy denies the theatre one of the most valuable and effective mediums of entertainment—comedy.

Are Business Builders

Fifthly: There is greater actual entertainment value and much greater variety in a well selected program of motion pictures than in any other form of theatrical amusement. If

(Continued on page 371)

New Production Policy Bearing Fruit, Declares Lasky

Head of Studio Force Discusses Campaign Against Incompetence and Extravagence

THE ECONOMIC CONSCIENCE of Hollywood has been aroused, and today the motion picture studios are making better pictures with an efficiency and economy that we have never seen before in the industry."

This was the declaration of Jesse L. Lasky, first vice president of Paramount Famous Lasky Corporation, in charge of production, on his return yesterday from Hollywood where he spent the last four months launching his company's Fall production schedule.

"Policies which we adopted last winter are beginning to bear fruit. These policies, which were already in force, were enunciated at our convention last May when I served notice on stars, directors and studio personnel that the Paramount organization was an institution that stood for certain standards of entertainment, that this institution was bigger than any single member or group of members in it, and that if an artist or director could not do things the way we wanted them done he could seek employment elsewhere.

Weeding Out Process

"Since then greater progress has been made by our studio executives in carrying out these policies. Incompetents have been weeded out. Players whose box-office drawing power was largely in their own imagination or in our theatre advertising have been replaced by fresh, eager personalities that fit better into our plans for the continuing growth of an institution. Directors who had lost freshness and brilliance in their treatment of stories have been dropped, and in their places are young men who have the new, modern manner of screen story telling which the public wants. But, above all, we have built a producing organization at the studio which is young, resourceful, new in its viewpoint and keen in its showmanship.

"The campaign against incompetence and extravagance reached a focus early in the summer when the producers in Hollywood announced a reduction in salaries. Although this salary cut was abandoned, it had its effect in the creation of a new state of mind throughout the studios. Great help toward the execution of our policies came from the more youthful and far-seeing stars, directors, supporting players and studio personnel. They displayed a wonderful spirit and have been of inestimable help toward putting our policies into effect.

Proud of Studio Workers

"All this is extremely gratifying to me, because the reaction of the studio forces to this common-sense operation of picture production justifies the faith I have always had in Hollywood. I am proud of Hollywood. I am proud of its studio workers. Their loyalty to this business can never be questioned in the face of the progress we have made this summer toward sane, sensible operation. Today the production of motion pictures rests upon as efficient and sensible a foundation as that of any other business you can name. And not only has this been accomplished but quality has been

(Continued on page 371)

UNIVERSAL BUYS "BROADWAY"

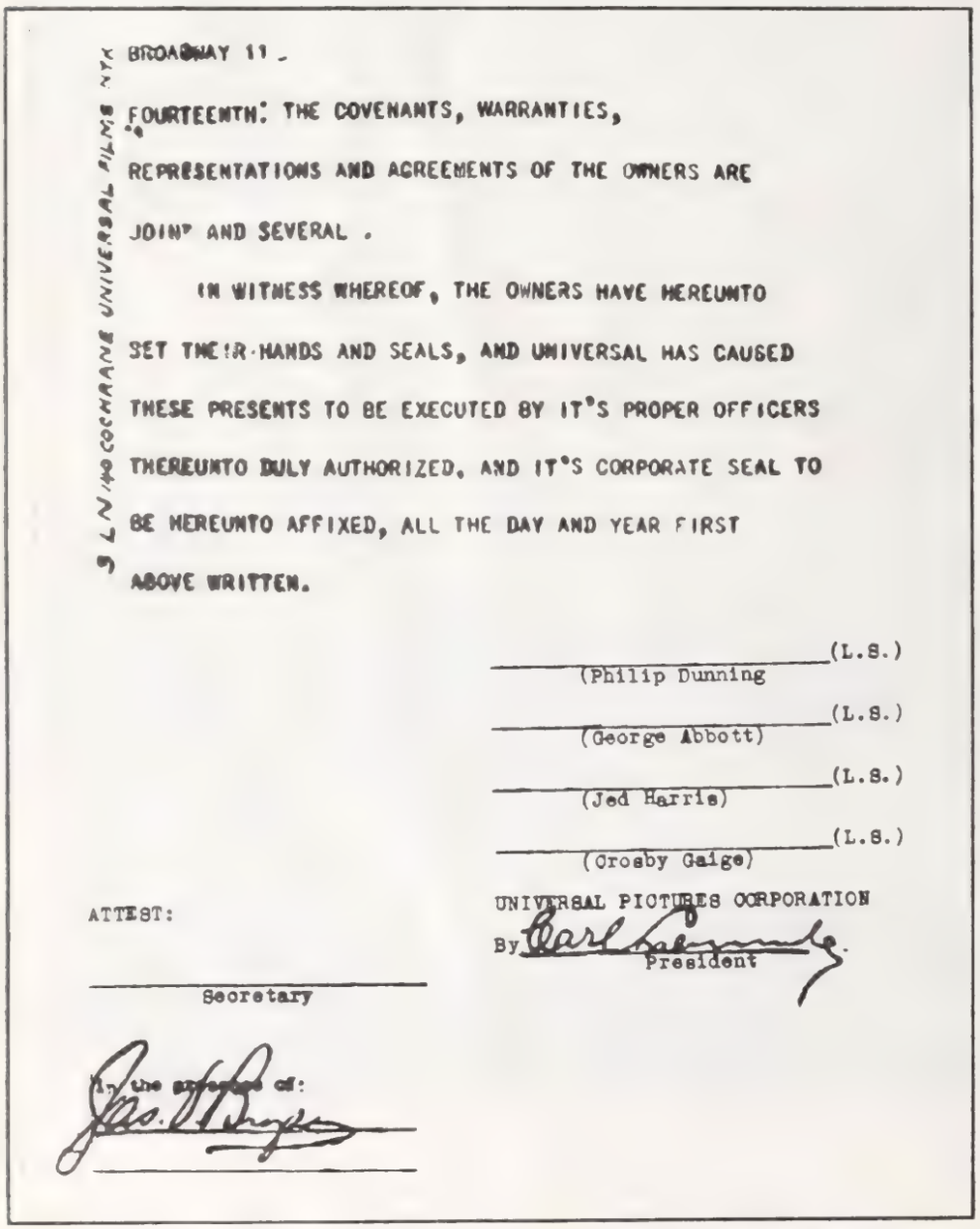
The Jed Harris Stage Success Sold For Two Hundred and Twenty-five Thousand Dollars

THE NEW YORK TO LONDON Photoradio and Radiophone played the principal roles in a theatrical and motion picture deal involving the purchase for a world-record figure of the motion picture rights to "Broadway," Jed Harris' outstanding play success by Philip H. Dunning and George Abbott, and an entirely new departure in contracts.

Negotiations over a period of months by the Universal Pictures Corporation for the purchase of the motion picture rights to "Broadway" were concluded this week for the unheard of price of two hundred and twenty-five thousand dollars, which is more cash than was ever paid for moving picture rights before.

In the Universal offices Jed Harris, producer of "Broadway," communicated by radiophone with the president of the corporation, Carl Laemmle, now at the Savoy Hotel in London.

Atmospheric conditions rendered the conversation as audible to both parties as though a mile, instead of an ocean, separated them. Mr. Laemmle's enthusiastic approval of the purchase brought to a close the most important theatrical-motion picture transaction of the year.



BROADWAY 11 -

FOURTEENTH: THE COVENANTS, WARRANTIES,

REPRESENTATIONS AND AGREEMENTS OF THE OWNERS ARE

JOINT AND SEVERAL .

IN WITNESS WHEREOF, THE OWNERS HAVE HEREUNTO

SET THEIR HANDS AND SEALS, AND UNIVERSAL HAS CAUSED

THESE PRESENTS TO BE EXECUTED BY IT'S PROPER OFFICERS

THEREUNTO DULY AUTHORIZED, AND IT'S CORPORATE SEAL TO

BE HEREUNTO AFFIXED, ALL THE DAY AND YEAR FIRST

ABOVE WRITTEN.

SLN/MO COCHRANE UNIVERSAL FILMS NYK

_____(L.S.)
(Philip Dunning

_____(L.S.)
(George Abbott)

_____(L.S.)
(Jed Harris)

_____(L.S.)
(Crosby Gaige)

ATTEST:

UNIVERSAL PICTURES CORPORATION
By Carl Laemmle
President

_____
Secretary

In the presence of:

Jas. A. Rogers

Photo-radio of the last page of the contract for the purchase by Universal of the screen rights to the stage success "Broadway" for $225,000. This contract page was sent to Carl Laemmle in London by photo-radio. He signed it in the presence of a witness and had the page re-transmitted back to New York for signature by the play authors and producers. This marks the first time a contract was ever consummated by trans-Atlantic photo-radio. The Radio Corporation of America and the Marconi Company co-operated in the transmission

Signature Photoradioed

This is believed to be the first time the radiophone has been put to such use by the motion picture business, and is definitely the first time the trans-Atlantic photoradio has ever been used to transmit a contract for signature. When the device was first perfected by the American Telephone and Telegraph Company and the Radio Corporation of America and a definite toll announced, there was a rush of theatrical celebrities to obtain the publicity attendant on its early use. The conversations as reported were merely exchanges of personal good will. Today's performance indicates that it will come into more general use in the motion picture business in transactions involving hundreds of thousands of dollars, where the cost of its use becomes a very minor item.

Contract Wholly "Legal"

In this case, photoradio was also called upon for the first time in history to transmit a legal contract. For, in order to have the president of the company sign this most important contract of sale in the history of the company, it was necessary to have the Radio Corporation of America transmit a photoradio of the eleventh page of the contract to the Savoy, in London, where a banquet was being given by the staff of the European Motion Picture Company to Mr. Laemmle.

This contract in turn was signed immediately by Mr. Laemmle, his signature witnessed by Sam Harris, editor of **Cinema,**

LAEMMLE SIGNS VIA RADIO

Telephone Conversation Precedes Actual Exchange of Contract Bearing Signature

and one of the most important figures in the British motion picture theatre field, and by Carl Laemmle, Jr., and re-transmitted by photoradio to R. H. Cochrane, vice president of Universal, in New York City. The entire operation was accomplished in six hours. The contract was then signed in New York by Philip Dunning, George Abbott, Jed Harris and Crosby Gaige.

No Time to Lose

"Broadway" has long been the apple of the motion picture producers' eyes. In title, construction and adaptability it is regarded as the ideal play for motion pictures. Following Carl Laemmle's departure on his annual tour of the Continent, negotiations were entered into with the producers by Universal. Mr. Laemmle kept closely in contact with these negotiations and the efforts of others to purchase "Broadway." His stop in London was preparatory to returning here on the Berengaria. It was necessary to obtain his sanction before he sailed, or give up the attempt to buy the one play the company had set its heart on for a big special picture. Two other bidders were waiting Laemmle's decision with cash in their hands. It was in this situation that the radiophone proved indispensable.

"Broadway" will be Universal's most important special for 1929.

Photo-radio picture of Carl Laemmle, president of Universal Pictures Corporation, signing, in London, the photo-radio transmitted contract for the screen rights to the stage success, "Broadway." Left to right, seated—Carl Laemmle, Carl Laemmle Jr., and James V. Bryson, general manager of the European Motion Picture Co., Ltd., of Great Britain, Universal distributors. Standing—Frank Ditcham, newly elected director of the European company

Jesse L. Lasky

(Continued from page 369)

this country been receiving such fine productions as they have shown this Fall, and plans for future pictures make it obvious that this high standard will be raised even higher.'

Mr. Lasky was particularly enthusiastic over the pictures coming from the Paramount studio in the next few months, and paid warm tribute to B. P. Schulberg, associate producer, and his staff. "Mr. Schulberg, by unremitting toil and a fearlessness in branching out into new paths, has developed what is unquestionably the greatest studio organization this industry has ever seen. It is composed entirely of young, keen showmen and they have won the respect and esteem of artists and directors by the quality of their productions. Pictures like 'Underworld,' 'The Way of All Flesh,' 'Wings,' 'Hula,' 'Swim, Girl, Swim,' 'Chang' and others have made new records at the box office this season. There is a new modern note in their treatment, there is a modern, smart manner in the studio.

Expects Surpassing Films

"But even if these pictures are unusually successful, I expect to see them surpassed in the productions to come. Just before I left Hollywood I saw Wallace Beery and Raymond Hatton in 'Now We're in the Air'; Emil Jannings' great picture of the London slums, 'The Street of Sin'; John Waters' picture, 'Beau Sabreur'; Clara Bow in 'Get Your Man'; Richard Dix in 'The Gay Defender', in which Dix plays o role that is different from anything he has ever done before; W. C. Fields and Chester Conklin in 'The Side Show'; Bebe Daniels in 'She's A Sheik', which is easily the biggest in which Miss Daniels has ever appeared, and Esther Ralston in 'The Spotlight.' These pictures not only will continue the unparalled box office record we have rolled up this reason but will make new marks.

"I expect to spend a month here in New York, going over plans for a big group of pictures with other executives of the company, and then will attend the company's Fall sales convention in Chicago."

Hal Roach

(Continued from page 368)

comedies, varieties and news reels were given anywhere near the advertising and exploitation attention that is devoted to features and to presentations they would eventualy attract more regular patronage from the public.

Hal Roach sums up in these five paragraphs the entire short subject situation. In spite of the fact that Mr. Roach is producing only two reel comedies for Metro-Goldwyn-Mayer, he is a firm believer in the box office value of all short subjects, such as variety films and news heels, which also make it possible for the exhibitor to construct a bill far superior to combination bills in audience entertainment and box office value.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Columbia

REMEMBRANCE. (Columbia Picture.) Star cast. A good picture to run in any fair sized house. As good as many of the large producers make. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

F B O

GORILLA HUNT. Strictly an educational picture that everyone should play with a double bill. It is a wonderful picture of its kind and will please those who have a lick of sense. Town class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SILVER COMES THROUGH. Star, Fred Thomson. Good picture with lots of comedy that brought them in at the box-office. Fred is quite popular here, both among the ladies and men. Town class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

First National

DEVIL'S SADDLE. Star, Ken Maynard. This star is rapidly coming to the front. Everybody likes his pictures, as they are full of action. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

FOREVER AFTER. 7 reels. Stars, Mary Astor and Lloyd Hughes. A very good picture, greatly resembling "Dark Angel." We find First National pictures rather costly. They do not leave any margin for the exhibitors. The Capitol Theatre, Karachi, India.

Fox

GOOD AS GOLD. Star, Buck Jones. Good Jones picture. This fellow is a good actor, and has quite a following. Town class of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

WAR HORSE. Star, Buck Jones.. Better stick to westerns, Buck, or you will lose out. They want you in westerns and nothing else. Five reels. Tone O.K. Poor appeal. Sunday yes, special no. Draw small town and rural, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

Metro-Goldwyn

AFTER MIDNIGHT. Star, Norma Shearer Good acting. But, oh! the rotten, drunken broil! Got this for the Orphans' Home benefit, and was ashamed of it. Never thought that Norma would have played in such a picture.' Moral tone not good, appeal about ten per cent. Sunday, special no. Draw oil field class. Admission 10-25. W. H. Clower, iberty Theatre, Wirt, Oklahoma.

CAPTAIN SALVATION. A good story with a good moral. Pleased the majority. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

"It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

EXIT SMILING. Star, Jack Pickford. A fine comedy drama. Lots of laughs. The leading lady of this is a very good comedienne. Worth running, but don't boost it, they will like it better. Tone, fine. Sunday, yes. Special, no. Appeal, eighty-five per cent. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

MOCKERY. Star, Lon Chaney. Very good. Tone good, appeal 80 per cent. Not for Sunday or special. Draw oil field class. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

Paramount

KID BROTHER. Star, Harold Lloyd. You're right, Preuss, his next one should be called "The Holdup." The rental price on this picture seems chronic. We raised the price on this to 10-25. Advertised it fairly well. The picture was good and well photographed. It caused a continuous uproar throughout the house. Played it two nights. Did better the second night, but it failed to fill the coffers. Worth playing if you can buy it. Fifty-fifty here for us. Not a special. Sunday yes. Prints nothing to brag about. C. G. Brothers, Grand Theatre, Grand River, Iowa.

SORROWS OF SATAN. Star, Adolph Menjou. The picture is good, but not the big production one would think. D. W. slipped a little here, but at that it's a good picture. Not in the class of his former production, but if handled right will make money. Town class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Producers Dist. Corp.

NERVOUS WRECK. (Christie Production). Star, Harrison Ford. Ran this two nights and oh boy! what a failure this turned out to be. Advertised it hard and the people got more laughs out of the ads than the picture. If you run it dont' push it or you'll fail. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

Universal

ALL NIGHT. 5 reels. Stars, Rudolph Valentino and Carmel Myers. A re-issue, but a good little program filler. Valentino does not have much to do with the film. However, his name drew the people. The Capitol Theatre, Karachi, India.

DENVER DUDE, THE. 6 reels. Star, Hoot Gibson. A very good type of a western picture. Hoot Gibson popular here. The Capitol Theatre, Karchi, India.

I'LL SHOW YOU THE TOWN. 8 Reels. Star, Reginald Denny. One of the many fine pictures from Denny. Denny is a sure drawing card here. Played it a second time against "Black Pirate," "Robin Hood" and "The Lone Wolf Returns." The Capitol Theatre, Karachi, India.

Stars Voices to be Heard on Records Prior to Your Playdate

Announcement has just been made of a new service for exhibitors which, its promoters believe, will go far toward supplanting the present form of picture trailers.

The innovation is in the form of a record on which will be recorded in the voice of the star appearing in a coming attraction, the highlights and interesting episodes appearing in his or her picture. The patron of a theatre will, by means of this record, which will be heard in the theatre the week previous to the showing of a picture, hear in the star's own voice just what the picture is all about.

The appearance of stars in person in theatres always attracts unusually large audiences, but, unfortunately, it is impossibe for the star aways to appear in the particular theatre in which his or her picture may be shown. But, it is believed that the story of the picture in the star's own voice will go a long way toward accomplishing this very desirable "contract" with the stars.

The recording will be done on records which will permit the star's voice to be heard all over the theatre clearly and distinctly.

These advance announcement records, which are really a new method of announcing and publicizing films prior to their play-dates, will be produced by the Fitzer Service Corporation, of No. 1650 Broadway, New York City. Offices will also be opened by the company in Chicago and Los Angeles, so that distribution of records may be made promptly and efficiently.

It is understood that the company plans to record between fifty-two and sixty of these "vocal trailers" the first season, this number to include the bigger and better pictures produced. An increase in the number of records made thereafter will depend upon the demand and the number of productions made.

Ben Fitzer, who has been in the exhibiting end of the motion picture industry for more than twenty years, and who thoroughly understands exploitation and money-getting ideas, and who is well known throughout the East, has taken over the presidency of the company.

Mr. Fitzer is now en route to the West Coast where he will start immediately recording the first of the company's series of records and it is understood that these will be available for distribution in about thirty days.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Even in the Small Towns Patrons Could Be Won If Certain Seats Could Be Reserved in Advance

BECAUSE the early success of the pictures was partly dependent upon the constant movement of the crowds, there has grown up the tradition that there is not any profit in the reserved seat idea, but that it is better to let the patron take whatever offers and wait if there is nothing to be had. Doubtless in many sections that still is the right idea, but we believe that in many localities the reservation of a section of the house would not only be profitable in definite cash but would bring to the theatre many who now stay away.

To give one concrete example, we recently advised a friend to be sure and see a certain picture that was to be at a neighborhood house the following week. His response was that he did not go to the pictures. He liked them, but as he put it, if the picture was worth seeing the seats were all taken, and he did not care for the class of picture that assured plenty of empty seats.

He promised, however, to try and see this particular film, but a week later he reported that he had gone down to the house and seeing a couple of hundred people waiting in the lobby had come away.

That is a pretty general attitude of mind. It is not limited to any particular city. People who can appreciate good pictures know that the good ones will bring out the hordes. One man who particularly wanted to see a certain picture decided to go on a Saturday; the last day it was showing at a downtown house.

He spent the first forty minutes in the lobby, spent another twenty minutes on a stairway to the balcony, and got to the top of the stairs in time to see the last three reels by looking over the heads of the crowd. His wife, who is only five feet four, never saw the screen.

He would gladly have paid an advance of twenty-five or fifty cents to be assured a seat, but he came away renewed in his determination to stay away from the movies.

In some of the houses it is possible to buy into the loges, but even here there is no assurance of seats, immediate or eventual, particularly with a better class picture. The loges sell at a higher price, but even they fill up quickly, and there are no reservations.

Reserving seats might be difficult, but it is not an impossibility. Where there are loges, capable of being closed to the general admissions, it should be possible to reserve these, even for the two shows a night. Reserved seats could be sold with the understanding that they were good for a definite show. The loge could be cleared after the first show. Patrons who wished to, could remain in the body of the house, but must give place to the newcomers.

Two colors of tickets would obviate trouble. There might be some slight confusion at first, but the patrons would soon adapt themselves to the conditions.

Where there is no loge, but the main floor is divided into two sections, as is often the case, entrance being had through the center of the house, the rear could be held reserved. Where all entrances is from the rear of the auditorium it is not feasible to reserve the rear rows, and most persons do not care for the front seats, but it might be possible to reserve the front of the balcony.

In any event, the assurance that it would be possible to purchase seats in advance would bring out many patrons who at present seldom or never attend.

Tickets could be sold at an advance that would pay for the extra service and the reserved seat tickets and still show a profit, and a reserved sale would be helpful in filling up on stormy nights.

Used Bow Impersonator For a Lobby Ballyhoo

Generally an impersonation contest ends when it has been decided which local entrant looks the most like the star designated, but at the Allen Theatre, Cleveland, the stunt merely served to start off a week of lobby ballyhoo.

William A. Haynes, managing director, and Wallace R. Allen, publicity man, advertised for a girl who looked like Clara Bow and more than fifty girls were found who were willing to confess that they had "it."

The most likely candidate was given a week's employment to live in a grass hut in the lobby during showing times the week before and to hand out heralds on Hula. She was dressed as much like Miss Bow in the picture as she would stand for, but the skirts were longer and she wore a bodice.

The stunt got plenty of newspaper publicity and gave a punch to the appearance of the girl in the lobby. People went around to see the girl who looked like Clara Bow and not only were advertised to, but so long as they were there, they went in to see the previous week's bill.

The Allen also bannered four circus elephants for the house and two of its attractions.

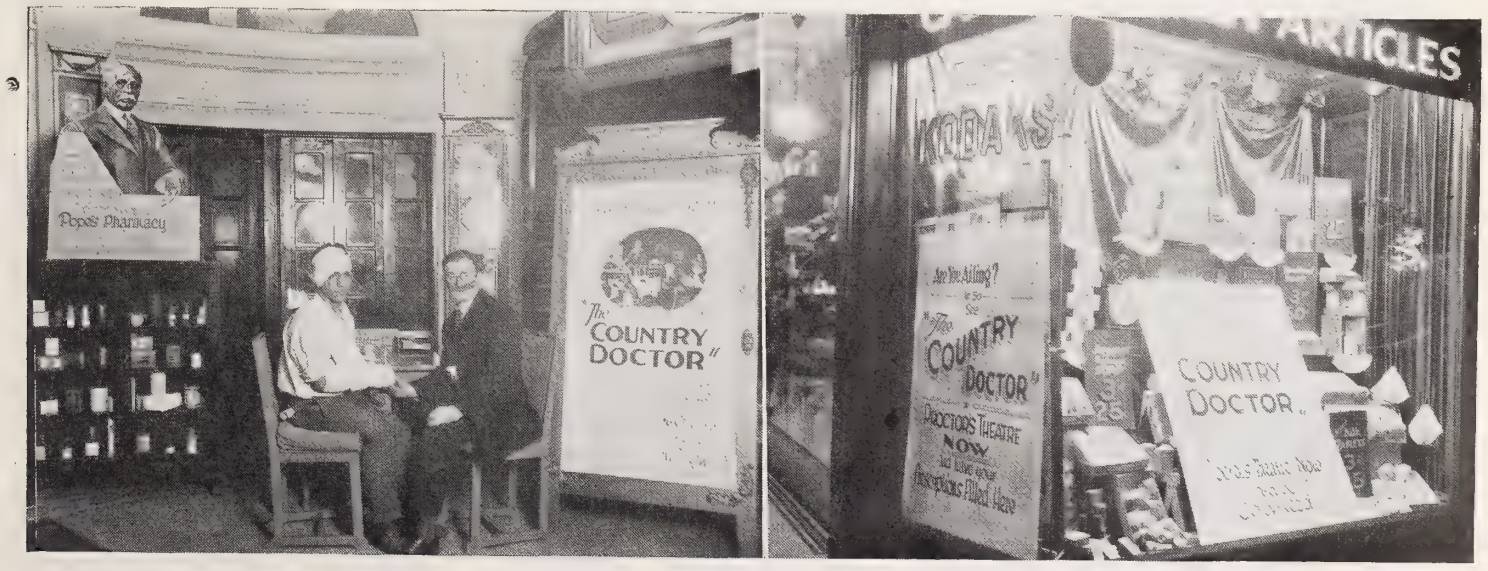
Made Own Kerchiefs

Using the idea of the adkerchief, issued by Paramount, J. P. Harrison, of the Hippodrome theatre, Waco, made his own, because he wanted bandanas to advertise The Rough Riders.

Each cheap bandana made several of the kerchiefs, and not many were needed as the distribution was made to Kiwanians, members of the local and visiting ball teams and a few others who could be depended upon to advertise the picture.

Worn in the pocket, they were good for admission for the wearer and his wife.

A special matinee was staged for the Spanish War Veterans, and the lobby dress was a large figure of a soldier with a revolver which was mechanically raised and lowered.



TWO GOOD IDEAS ON THE COUNTRY DOCTOR FROM PROCTOR'S MT. VERNON THEATRE

One shows the doctor's office in the lobby of the theatre. A sign offered free medical advice, but the doctor's sole prescription was to see the picture. The medical cabinet was loaned by a local drug store which also gave the window display. For a perambulator a properly bannered old fashioned "gig" was driven by an impersonator.

Made Effective Bally From Boy and a Cushion

Raised Clara's Skirts Only to Show Another

J. P. Harrison pulled several nifties for Clara Bow in Hula at the Hippodrome theatre, Waco, Texas.

Perhaps the most discussed stunt was an advertisement in the newspapers reprinting the city censor's permit. This was headed by a 60-point "A Correction" followed in small type by the statement that the rumor the picture had been refused a permit was erroneous, in support of which the censor form was printed. This was filled in with the details of star, and production and "Permit to Hippodrome to show Hula. Not a good picture." Apparently the town figured that a picture the censor did not like might be worthwhile in spite of her disapproval. The permit itself was a novelty.

For a mechanical display Mr. Harrison worked the motor with the pin in the circumference, giving a play of a couple of feet. The motor was hidden in the top of a shadow box, screened by a banner for the picture with stills of the star.

Below was a grass skirt and bare legs. As the skirt started to go up, anticipation ran high, but just above the knees a second skirt was uncovered, which did not rise.

On the hem of this was lettered, "Come inside and laugh this off." That tickled precisely the sort of person who was most likely to buy in, and it added considerably to the sales.

Stuck Up

Although he used it a year ago on The Bat, T. L. C. Perrin found that the lath card stunt worked just as well for Chang at the Sterling theatre, Greeley, Col.

He made up one thousand "Warning" cards on the picture, and spent most of the night before the opening sticking these in front yards, the text facing the house. The card is tacked to a lath, permitting it to be thrust into the ground. The stunt also works well in snow banks; which was its original use. It did much toward making unusual business for Chang, proving that it can repeat, if not used too often.

Cost a Dollar

It cost the Des Moines Theatre, Des Moines, one dollar to use a money back guarantee on Chang. Probably the kicker wanted to see the picture again. Anyhow, he said "Gimme" and H. D. Grove promptly produced the dollar.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

The Eighth Aniversary program ran the usual 2 hours alloted all shows, but due to the extraordinary length of the feature photoplay, "What Price Glory," the program contained but three incidents in all. The feature ran 1 hour and 37 minutes and the remaining 23 minutes were given over to the overture and the atmospheric prologue.

The opening incident by the house orchestra was a Medley of World War Airs, including such well known tunes as "Oh How I Hate To Get Up In The Morning," "Smiles," "Marseillaise" and "Je Sous Aime." A special trailer in the form of an anniversary greeting was flashed upon the screen just before the orchestra swung into the overture. The silver draw curtans which were closed across the small production stage were flooded from the bridges red, white and blue, giving a tricolor effect; red, white and blue ceiling spots; blue borders on stage; red, white and blue floods on orchestra from dome. (8 minutes).

The atmospheric prologue, "Spirit of 1918" preceded the feature. The scene represented a village "somewhere in France." A sky cyc backed up by 8 white lamps on floor served as a background, with green leaf borders; foliage borders and three 30 ft. trees at right, centre and left of stage; French store with transparent windows at right. The incident opened with Art Landry and his Orchestra playing "Over There." Bridges and dome light amber floods, headhigh; 3 aluminate borders deep blue and 2 light red; red foots on production stage. "Roses of Picardy" was the next selection offered by Walter Smith, bass, and Eldora Stanford, soprano. Lights dim off and 2 falling roses effect dim up on sky cyc. At finish lights dimmed up amber and rose effect dimmed off. Fluerrette and Honore then followed with an Apache dance; they were covered from dome by a lemon spot; bridges amber floods. Restivo, accordionist, continued with more war melodies. All stage lights off except 3 circuits of deep blue borders. The Mark Strand Dancing Girls then did a dance called "Dancing Tambourines." Bridges and dome 3 lemon floods. Charles Bennington, one-legged novelty dancer, came on dressed as a Doughboy on crutches surrounded by a bevy of French maidens. Landry's orchestra played for his entrance strains of "My Buddy." Bennington then gave an exhibition of high kicking with his one and only leg, the feature stunt being to kick a tambourine held high in the air by a girl standing on a chair. Walter Smith sang his second number, this being "Charmaine," the theme song of the feature. The number closed with Sousa's Marine march, "Semper Fidelis" by the entire company, the projection room throwing shots of World War scenes on the sky cyc.

This Cushion Sitter Stopped Labor Parade

One small boy, one sofa cushion and a back banner was the exploitation equipment of Charles R. Hammerslough on Soft Cushions. The banner announced that the picture would be at the Broadway theatre on certain dates.

The youngster merely parked himself on the cushion on the curbing of business streets and sometimes in the middle of the street, where he could get even more attention. He worked the middle of the street several times during the Labor Day parade. It stopped the parade, but not long enough to cause trouble, and each time it got a big laugh.

The stunt is very inexpensive, yet it is so pat that it carries a bigger punch than a more involved, but less intimate idea. The cushion should be as gay as possible and preferably of oriental design, but the main point is that a small boy sitting on a sofa cushion on the curbing will make as much noise as a brass band, just because you do not expect to see boys carrying pillows to sit on.

PUTTING OVER "THE FIGHTING EAGLE" AT PROCTOR'S THEATRE, NEWARK

Sentry boxes, with guards, were placed on either side of the lobby, and a "mechanical man" dressed in French uniform, did a ballyhoo in and around the theatre during the afternoon and early evening. Backed up by plenty of paper and a twenty foot banner, the picture sold to an unusually good business in spite of opposition.

Borrowed Regimental Colors for Beau Geste

EXPLOITING TARZAN AT THE REGENT THEATRE, WINNIPEG

Arranged by Samuel Weiner, owner, and W. R. Popham, manager, for Tarzan and the Golden Lion, an FBO thriller. Making an elaborate front gave the prospect the suggestion of an extra big picture.

Regimental Colors Aid Beau Geste Promotion

Although Beau Geste has nothing to do with the World War, H. D. Grove, of the Des Moines theatre, Des Moines, put over the production with a display of regimental flags which were shown in the lobby under constant military guard.

Because he served with the Rainbow Disision, Mr. Grove was able to obtain the loan of the colors of the 168th Infantry. These were grouped in the lobby with appropriate descriptive cards, and the constant presence of a sentry further added to the impression created. People came into the lobby to see the flags and went in to see the picture.

A local paper printed a list of Des Moines Gold Star Mothers with an invitation to them to see the picture and the local National Guard paraded to the theatre where they were guests of the management. This latter stunt did not break into the papers but it got much street attention.

Faired Well

Bucking the state fair was C. C. Woods problem last month. The fair was held in Pueblo, Col., and it looked like a dull week for the Rialto, but Woods hooked The Rough Riders to a miniature train display, and in return for past courtesies the Rotary Club announced the picture in its broadcasting at the grounds.

People could not spend the entire six days at the fair, so when they heard about the Rialto they dropped in and business was a little better than average, thanks to the transient trade.

Another Edgar

When Edgar Hart got hold of 3,000 samples of Krasny face powder he held it until Menjou came along and offered the samples as Service to Ladies, which is pretty good, even for Edgar. It gave a distinct touch of novelty to the distribution.

One Peeper

Taking advantage of human nature, C. Clare Woods had only a single peep hole in his "mystery window" for the Colorado theatre, Pueblo. Only one person could peep in at a time and so they took turns looking at a sign announcing soft cushions where they would have passed the same sign in the open with barely a glance.

At that we think the most profitable peep show is one that offers some novelty. The peeper turns away better satisfied.

A tie up was made with a store to help a sale of sofa cushions and the seat sale at the same time.

Strenuous Work Needed To Obtain Co-Op Awards

In order to obtain the co-operation of the merchants in single and double trucks it is essential that the merchant be shown that he will get his share of the publicity. For a time there were all sorts of ideas used, but lately the co-operative page has become somewhat scarce.

T. Y. Walker, of the Noble theatre, Anniston, Ala., recently put over a co-op for Annie Laurie that involved a lot of work, but he seems to have gotten away with it. It was called a "misplaced letter contest" and each advertisement contained a misspelling of some word.

It was necessary to spot these and then go to each store to verify the letter, which was displayed somewhere about the store.

The next step was to write a letter to the contest editor, giving the wrongly used letter, with the store name and address and a few words of appreciation about each store. The letters were the deciding factor in the contest.

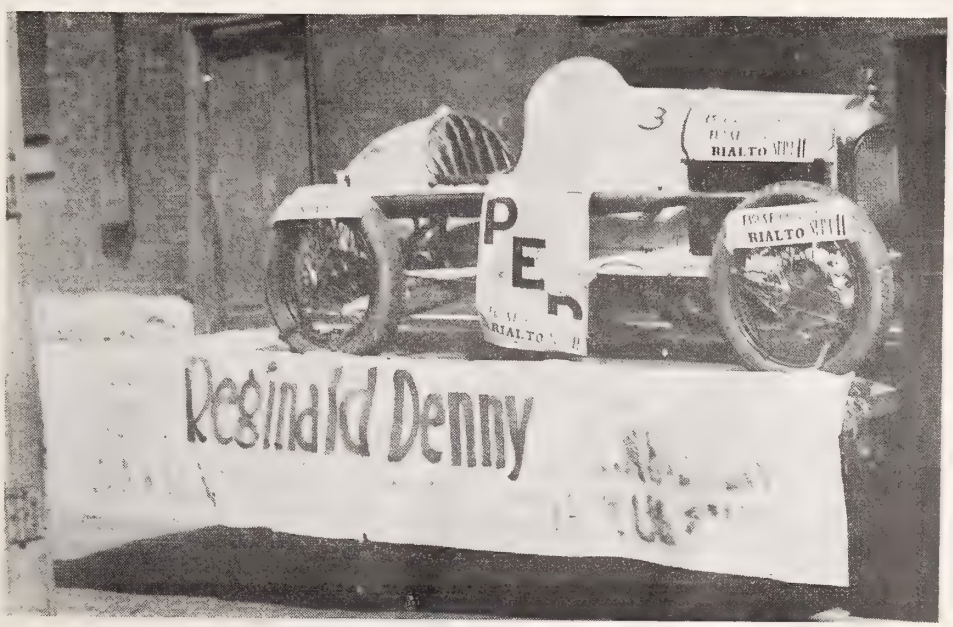
It seems like a lot of work for comparatively small prizes, but somehow it went over and helped both the picture and the stores.

For a lobby stunt, Mr. Walker revived the castle front idea, which is old enough to be new again.

Gets It Opened

Getting attention for the envelope is the first step toward getting attention for the contents. The Rivoli Theare, St. Joseph, Mo., does this very cleverly, covering a form letter on The Missing Link. A light yellow envelope, legal size, is used and this is printed in red "Open Me First. I'm not a bill." This is followed by a large question mark, all done in 30 point type. Everyone knows it is an advertisement and not a letter, but the legend challenges curiosity. The enclosure is a form letter about the Vitaphone accompaniment to The Missing Link and a well written house program.

It's a capital idea and not confined to any particular picture.



A RACER ON A FLOAT SOLD FAST AND FURIOUS

The ballyhoo used by Fred J. Campbell, of the Keith-Albee Royal theatre, Louisville, Ky. The Pep lithograph was added to tie up to the trade hook-up. The perambulator formed the basis of a good general campaign.

Edgar Hart Played Monocles for Better 'Ole

Edgar Hart's Monocles A Better 'Ole Cleanup

When Edgar Hart wrote us a few weeks ago asking where he could get some monocles at a low price, we could not supply the information. We did not know that they could be procured, but Edgar located them and bought a gross for $8.50 each nicely framed in celluloid. That's what it cost him to get a sell out for The Better 'Ole at the Colonial theatre, Portsmouth, N. H.

It takes a hustler like Edgar to figure on putting over a war comedy with a one-eye glass, but he did it, and he had the whole town talking. He did not just put them out as novelties. They were too expensive to be broadcast, so he devised an intensive scheme.

He got thirteen boys, one of whom was appointed "Corporal," in command of the Booster Squad. Each boy was given one of the glasses and pledged to wear it wherever possible, and to reply to all questioners that "It's the Better 'Ole at the Colonial, Wednesday and Thursday." The same text was on the circular cardboard disc attached to the neat cord which prevented the glass from being broken should it slip off accidentally.

Each boy appointed other "boosters", each of whom received a glass, until nearly 150 of the kids were parading around town with picadilly bullseye. It may not sound thrilling, but it had the town talking, for the boys played up the glasses.

As each dozen glasses were mounted on a flashy sales card, Edgar overpasted these and converted them into window cards as a by-product. He is too alert to let a chance like that pass. The only cost, other than the glasses was the printing of the tags. The boys were only too glad to serve, and anyhow they saw the show free, attending in a body, glasses and all.

A Pointer

Hugh J. Smart spent $6 putting over Nevada at the Strand theatre, Montgomery, Ala. He hired a clown who could spin a lariat, and sent him through the streets to do his stuff.

When a crowd gathered the clown would put down his rope, open a handbag, extracted a slate and carefully lettered in a sign which he displayed to the crowd. This was a text "This way to — —" and an arrow enclosing the title of the play. He was always careful to have the arrow point to the Strand. A banner on his back kept working all the time.

A local paper offered ticket prizes for the best maps of Nevada drawn by boys and girls under fourteen. Ten singles, a one week and a two week paid for a lot of free publicity.

Most papers will gladly hook in to such an "educational" contest with good space.

A MOUNTED TANK WAS BALLYHOO FOR NEW YORK STREETS

But the traffic is too heavy to permit it to run under its own power, so the whippet loaned The Patent Leather Kid had to take a ride instead of doing its own traveling. It was loaned by the 27th Tank Company.

Bebe Daniels Sponsored Girls' Swimming Contest

Charles H. Amos, of the Florida theatre, St. Petersburg, put on a big swimming contest for Swim, Girl, Swim.

He arranged for a telegram from Bebe Daniels sponsoring the contest and putting up a cup for the winner, while a local jeweler added three medals and got the cost back in the attention they won to its window display.

The city permitted the races to be held in the municipal pool, and forgot for the moment an ordinance prohibiting advertising. The newspapers gave widespread publicity and the public took to it to the last man—and most women.

The contest included three swimming and five diving events, with five points for the winner in each event, three to the second and one to the third. The girl totaling the largest number of points won the prize.

The prizes were awarded at the theatre at the first night show when the picture opened, the girls wearing their bathing suits.

The contest was held under A. A. U. auspices and was made a real local event. The resultant publicity did the picture much good. The stunt is by no means new, but it is particularly indicated for this picture. It brings a large return on the investment where it is still possible to hold swimming events, or it can be laid off to an indoor pool.

Drilled

E. E. Whittaker, of the Imperial theatre, Charlotte, N. C., worked a new one on What Price Glory that also can work for The Big Parade if you have uniformed ushers.

He put the boys out as a drill squad, and after a brief drill they would break ranks and pass out heralds. They gave a value to the heralds that a cold pass-out would not have brought.

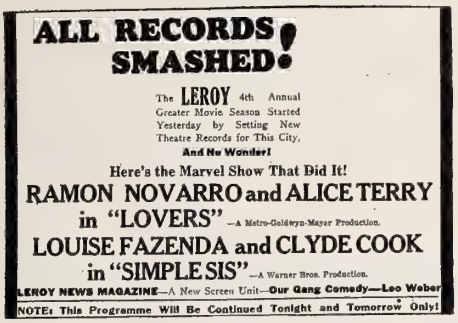
HOW THE FIGHTING EAGLE MATERIAL WORKS IN THE LOBBY

The Pathe paper gave the Palace theatre, Akron, O., six different styles of cutouts as well as four one-sheet posters, forming an unusually varied display for lobby and general use. It materially aided in selling the feature.

Storin Gets a Nice Business With His Own Season

Harry Storin Kicks in After a Long Absence

Harry Storin, of the Leroy theatre, Pawtucket, R. I., comes in after a silence so prolonged that we had begun to wonder. He writes that since there was no national drive, he rolled up his own Greater Movie Season and got off nicely with it He started in with a five sixes and followed with a type screamer that is only a little more than three fours and yet much better than the larger space.


ALL RECORDS SMASHED!
The LEROY 4th Annual Greater Movie Season Started Yesterday by Setting New Theatre Records for This City,
And No Wonder!
Here's the Marvel Show That Did It!
RAMON NOVARRO and ALICE TERRY in "LOVERS" —A Metro-Goldwyn-Mayer Production.
LOUISE FAZENDA and CLYDE COOK in "SIMPLE SIS" —A Warner Bros. Production.
LEROY NEWS MAGAZINE—A New Screen Unit—Our Gang Comedy—Leo Weber
NOTE: This Programme Will Be Continued Tonight and Tomorrow Only!

THE SCREAMER

This was used on the second day and if you will compare the two spaces you will realize that the type has much more kick than the larger display.

The trick is turned by using the bold face at the top and then pulling in to a narrow measure and Roman face except for the house name. This greatly increased the display value of the top lines without adding to the space bill, which always is desirable. It also gives display to the bottom lines; which is more than the printer has done. Four lines of bold all caps is pretty bad, even for Pawtucket. The printer seems to have a mania for all caps. Bold type of the same size, but in upper and lower, would have been more distinct. Cut down six points, with six point reglet between would have been better still. Storin should have a heart-to-heart talk with this printer.

The larger space is even worse in this respect. The ears on either side of the signature, as well as the top line, lose half their legibility through being set in medium bold caps. Upper and lower would have been vastly better, and probably would have entailed no greater labor on the printer.

We are somewhat surprised to get so many all caps from Storin. He knows better, but may have overlooked this point in the rush of putting the G. M. Season over.

Possibly the fact that he was one of fifty prominent citizens to be included in a local paper's Who's Who got him off the track for a moment. It is considerable of an honor and worth something in a town that size.

This Simple Layout Very Easily Copied

Most of the all type displays from the Loew Boston theatres are too elaborate to be within the reach of the house without an artist, but here is one from the State that anyone can do with a very little trouble.

It offers a nice design, but it can be duplicated with the linear border to be had on most casting machines, and by selecting a cut that does not exceed the width of the space the cutting of the rule to let in the cut can be avoided, though more than one small town compositor has done a neat job along these lines with a saw and a file. This is hand work, but it will look just as well when done with rule and will cost less.

LOEW'S STATE
Massachusetts Ave. at Norway
Continuous from 1 P. M.
BEGINNING MONDAY, AUG. 22
Metro-Goldwyn-Mayer Presents
NORMA SHEARER
in "AFTER MIDNIGHT"
with
LAWRENCE GRAY & GWEN LEE
The Hectic Experiences of a Cabaret Cigarette Girl in the Gray Hours of Dawn
DIVERTISSEMENTS
ISHAM JONES and HIS RECORDING ORCHESTRA
Lilting, Tuneful Syncopation by the Western Pioneer of Jazz and Radio.
ALSO
DREON & DUNBAR
Distinctive and Entertaining Personalities.
M-G-M NEWS—COMEDY—ORGAN
Mats. 30c Eves. 40c and 50c
Except Sat. Eves. Sun. and Holidays
TODAY—DOORS OPEN 2:30
JACKIE COOGAN & CLAIRE WINDSOR IN "THE BUGLE CALL"—JAN GARBER'S ORCHESTRA AND BIG VAUDEVILLE SHOW
Coming Soon at Popular Prices
"THE BIG PARADE"

CAN BE COPIED

This photograph does not come up well. The screen is a little too fine for the Boston pressrooms, and yet it would not look well with a coarse stipple. It does well enough as an attractor, but it does not serve to embellish the space.

The main thing to be noted in all of these Loew Boston spaces is the size of the type. It seldom goes about a 24 point, and is often a 12 or an 18, but framed up it looks as well as double the size in a three column width without the border. If your type is large enough to be read and prominent enough to catch the eye, it does not matter whether it is 14 or 120 point. It's large enough. More is wasteful.

Gets Prominent Display With Small Type Faces

The moment your eye hits this space for the Hippodrome theatre, Baltimore, you get the star and title, because there are no confusingly large lines to interfere with the real message. There are eight lines of eight point below and two lines of ten point above, but they cannot fade out the bold display of star and title.

POWERFUL! THRILLING!
Pearce & Scheck's HIPPODROME
"A Vivid Drama of Night Life"
DOROTHY REVIER
— IN —
"POOR GIRLS"
A Columbia Picture
She donned the vulnerable armor of night club notoriety to ensure for her daughter an unassailable position in society—and was spurned for her sacrifice.
FIVE ALL-STAR ACTS

WELL DISPLAYED

The small lines sell a good idea of the story without telling too much, and this is backed up by a set of four sketches that help along, though they mean nothing in particular. They do not sell, in themselves, but they have an effect through their number. Four pictures to one story somehow suggests a big story.

There is no good reason why the top line —"a vivid drama of night life"—should be quoted, but the printer seemed to think so, and it goes in and weakens the line a little. More weakening is done by setting the "Powerful Thrilling" above the cuts in all capitals. In their uniformity of height they look more like something put in to keep the cut from working up than like sales lines. Apart from these errors the space is well set.

It will be noted that credit is given Columbia. A year ago the brand name would have been omitted. This year the use of the erstwhile independent names is more general.

Get ready now for your Thanksgiving "Potato matinee." It's nearly due.

4TH ANNUAL GREATER MOVIE SEASON OPENS WITH THE LEROY'S GREATEST PROGRAMME!
A SPECTACULAR ARRAY THAT WILL MAKE NEW SCREEN HISTORY HERE !
LEROY
DOORS OPEN AT NOON MONDAY THIS PROGRAMME WILL NOT BE SHOWN AFTER WEDNESDAY !
PEP OF THE PROGRAMME
"OUR GANG" Comedy
HAL ROACH presents HIS RASCALS in "TIRED BUSINESS MEN"
SOMETHING NEW
THE LEROY NEWS MAGAZINE
Combining the best features of two complete services.
FOX and PATHE NEWS
LEO WEBER'S ORIGINAL ORGANLOG VACATION TIME
RAMON NOVARRO
IN HIS GREAT AND NEW TRIUMPH
"LOVERS"
WITH ALICE TERRY
GEORGE K. ARTHUR ROY D'ARCY
THE beautiful wife of his best friend had come to him for help—and then the husband had discovered them! Just one of the powerful climaxes in this picture of a thousand thrills. Novarro as the young friend torn between conflicting loves gives a performance you'll never stop talking about.
Special Added Attraction
Laugh! and HOW!
WARNER BROS. present
Simple Sis
Louise Fazenda and Clyde Cook
The Funniest Team in the Movies

STORIN'S OPENNG ANNOUCEMENT FOR HIS SEASON

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

New York

Moving Picture World Bureau, Albany, N. Y., Oct. 6.

THIS week disclosed among the exhibitors of central New York that there are hunters by instinct and likewise hunters by force of circumstances. Harry Lazarus, owner of two theatres in Kingston, with a brand new hunting dog at his heels, left on Monday for a week's trip, Louis Buettner, of Cohoes, has recovered his health by taking an hour off every day or so and seeking the elusive woodchuck. Tony Veiller, manager of the Mark Ritz in Albany, on a month's vacation seeking to recuperate, spent all of one afternoon last week, endeavoring to borrow a rifle along Film Row with the announced intention of spending the greater part of his time afield.

Several new theatres are scheduled to open shortly. Harry Hellman will open his Paramount theatre in Albany on or about October 15, and will place his son, Neal, in charge. George Dwore's new house in Schenectady will open about the same time. The new Rochester theatre will open on October 31. After being closed for many months, the VanCurler in Schenectady reopened last week with pictures and the Vitaphone.

Visitors along Albany's Film Row last week included Mrs. G. M. Briggs, of the Tyler, in Pittsfield; Clarence Dopp, of Johnstown; W. H. Linton and son of Utica; Clayton LaPointe, of Chatham, and Lew Fischer, of Ticonderoga; Moe Streamer of the United Artists, and William Smalley, of Cooperstown. The last named announced that he had bought a full size fire engine, which he is using to exploit a certain picture now being shown over his circuit of fifteen houses. When someone expressed surprise at the purchase, Mr. Smalley explained that it was second hand and cost but $25.

A. J. Pincus, who has been western feature salesman for Pathe's office in Albany, resigned last week. His successor has not yet been named. No one has yet been named to the management of the Bond exchange here, to succeed Miss Renee Craven, who will be married the latter part of the month. S. E. Feld, well known salesman, has been ill with bronchitis. Jerry Sussman, of New York, has been in Albany, checking up matters at the Paramount exchange.

Charles A. Smakwitz, manager of the Albany theatre, has taken over the handling of the Mark Ritz, during the absence of Mr. Veiller. Mr. Smakwitz is also looking after the advertising of the Stanley group in both Albany and Troy. Uly S. Hill, managing director of the Stanley houses in the two cities, accompanied by Mr. Vefller, attended the funeral of Walter Hayes, in New York City last week. At two o'clock on the afternoon of the funeral, all business ceased at the Stanley houses and at each theatre, the organist played "Nearer My God to Thee."

Schenectady "Sinks" Theatre's "Missing Link"

Proof readers have been damned almost from the beginning of time, but probably no more forcibly than by certain individuals in Schenectady, N. Y., who wrote a newspaper advertisement in connection with the appearance of Sidney Chaplin in "The Missing Link." Instead of using a typewriter in writing out the advertisement, the person jotted the words in long hand, sent the copy to the newspaper, and was horrified a few hours later to pick up the paper and read the announcement that Mr. Chaplin would appear in a picture known as "The Missing Sink."

Watervliet

Radios are being installed in some of the subsequent run houses in this vicinity, supplementing the regular music. The idea was first tried out at the Grand in Watervliet, and was so enthusiastically received by the patrons that the set was allowed to remain. The radio is turned on when some particularly good music is coming over the air.

With the closing of the daylight saving period in New York State, there was a good business pick up at the motion picture theatres. At the houses in Albany, Troy and Schenectady, it was noticeable that on the first night the early evening shows were far more heavily attended than during the summer months. Exhibitors stated that there was about a 50 per cent increase in attendance.

Canada

Moving Picture World Bureau, Ottawa, Canada, Oct. 6.

JACK CARROL, Toronto, a Canadian veteran of the Great War, playwright, former film player, stage actor and scenarioist, has secured considerable publicity in Toronto newspapers through undertaking the production of a Canadian war picture. Toronto papers are apparently looking with favor on his project, particularly because of his personal experience and organizing ability.

The Fox Film Corporation has continued its lease of the Regent Theatre, Toronto, from Famous Players Canadian Corp. The Fox premieres in Canada are under the general supervision of Leon Victor of New York City, director of special presentations for the Fox Film Corp.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Oct. 6.

THE Granada Theatre, Gravois and Elmwood avenues, St. Louis, Mo., the first neighborhood theatre in St. Louis to be operated with the same de luxe policy as the big first run picture palaces was opened by the Skouras-Koplar chain at 6:30 p.m. Saturday evening, October 1. It is St. Louis' most beautiful neighborhood playhouse. It seats about 2000 persons.

Theatres reported to have closed recently include: Bijou, Auburn, Ill.; Star, Hutsonville, Ill.; Idle Hour, Seymour, Mo.; Rex, Versailles, Ill.; Palace, Xenia, Ill., and Palace, Marion, Ky.

Theatres that will re-open soon or have already re-opened include: Imboden Theatre, Imboden, Ark.; Palace, Richland, Mo.; McClure, McClure, Ill. Gayety, St. Elmo, Ill., and New Liberty, St. Louis, Mo.

Charles Prevo is now the sole owner of the Star Theatre, West Union, Ill.

Charles Werner has sold his interest in the Washington Theatre, Belleville, Ill.

Ohio

Moving Picture World Bureau, Cincinnati, Ohio, Oct. 6.

THE Palace Theatre, Dayton, Ohio, a new 1,500-seat house, catering to a colored clientele, now nearing completion, has been taken over by Jacob Handerson, of Chicago, under a 15-year lease. Practically all of the stock is held by members of the race. Dr. Lloyd H. Cox, colored, has been named managing director. Handerson plans to open the house on Christmas day. Vaudeville and pictures wil be featured.

L. B. Wilson, manager of of the Liberty Theatre, Covington, Ky., just across the river from Cincinnati, is sojourning in New York, having gone on to be among those present at the recent opening at the Lyric Theatre.

Andrew G. Hettesheimer, manager of the Orpheum Theatre, Cincinnati, and Godfery Katzin, manager Lyric Theatre, Covington, Ky., adjacent to Cincinnati, have been appointed to represent certain interests at the forthcoming Trade Practice Conference in New York.

Mingo Junction

L. Mark and L. W. Lisle have taken over the Grand Theatre, at Mingo Junction, Ohio. The house was formerly operated by John Lisle.

Newark

Midland Theatres Co. has appointed Edward J. Hiehle managing director of their Alhambra and Auditorium Theatres, at Newark, Ohio. Heihle was until recently manager of the Putnam and Hippodrome Theatres, at Marietta, Ohio, for the C. and M. Amusement Co. The two Marietta houses will hereafter be under managerial direction of Fred E. Johnson, who is also managing the Strand and Colonial Theatres, at Cambridge, Ohio, for the C. and M. organization. Johnson will, however, name a manager for each of the houses at Marietta.

Hamilton

Palace Theatre, Hamilton, Ohio, Silver and Turberg, managers, was host to a special morning matinee last week, at which several hundred children were present. The juvenile delegation marched to the theatre in a body.

Majestic Theatre, Mansfield, Ohio, Harry Brown, Jr., manager, gained a lot of publicity on account of fall fashion pageant staged with local models last week. The exhibit was put on during showing of a recent film.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., Oct. 6.

AFTER having been closed for a short time for remodeling and redecorating the Rivoli Theatre, Market street, near Seventh, has been reopened and is now being operated as a first run house under the personal direction of D. S. Markowitz.

The Alexandria Theatre, one of San Francisco's suburban district houses, has inaugurated the policy of a full week's run, and the Coliseum Theatre will go to the policy of one and two day runs.

J. W. Davis, at one time with the Co-operative Film Exchange, San Francisco, but who for the past year has been operating a theatre at Upper Lake, Cal., has returned to the Co-operative fold.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Sept. 29.

NATIONAL SCREEN SERVICE has opened an office in Minneapolis under the management of Jos. Creveling at 353 Loeb Arcade, sharing the space with the Heywood-Wakefield Company. It is expected that one or perhaps two men will represent the company in the territory. The office will be purely a sales office for the convenience of exhibitors of the territory and trailers will continue to be shipped from Chicago.

The Minneapolis Pantages Theatre this week inaugurated its new policy by eliminating vaudeville and booking a road show for two weeks. The only vaudeville act on the program will be a presentation act that is purely color for the picture. The admission price has been raised to 75 cents.

It is rumored that E. C. Bostick, who has managed the Minneapolis Pantages for the last year, is to leave the city soon to take an important position in the Pantages organization.

J. H. Grant, who has been with Finkelstein and Ruben for a number of years, has gone to Racine, Wis., to act as manager of the State Theatre, succeeding William Houck, who has accepted a position with the Universal chain as manager of the new million dollar "Kenosha" at Kenosha, Wis. Grant recently managed the F. & R. house, the St. Claire in St. Paul.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Oct. 6.

J. E. SMITH, of the Hazelwood theatre, is confined to the Homestead Hospital as a result of injuries sustained while roller skating in a rink at Crystal Beach, Canada. "Jimmy" fell while skating and suffered fractures of the left leg and arm. Latest reports indicate that the broken bones are healing as well as can be expected, but it will be some time before the popular exhibitor will be able to leave the institution.

Sandy Lake

The Penn-Lake theatre at Sandy Lake last week observed its first birthday with special film fare and vaudeville numbers, playing to big business all week. C. W. Perrine is owner of the house.

Moe Koppelman, former local exchangeman, now assistant manager for Universal, Cleveland, was a recent Pittsburgh visitor. As was also Saul Meltzer, former exchangeman here, and now in the filling station business in eastern Pennsylvania.

Phil Dunas, eastern division manager for Universal, spent the past two weeks with Manager A. L. Sugarman of the local "U" branch.

J. W. Heaton, owner of the Gaiety theatre, Pennsboro, W. Va., for the past three years, made his first trip to Pittsburgh's Film Row last week.

Indiana

Moving Picture World Bureau, Indianapolis, Ind., Sept. 29.

SCORES of youngsters, wards of charitable institutions, were the guests of A. C. Zaring's Egyptian Theatre, Saturday morning, through an arrangement with the Indianapolis Endorsers of Photoplays.

Ace Berry, manager of the Indiana Theatre, has returned from a vacation in Erie, Pa.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., Oct. 6.

AMONG the out-of-town exhibitors in the Kansas City market this week were: S. E. Wilhoit, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kans.; Frank Weary, Farris theatre, Richmond, Mo.; G. L. Hooper, Orpheum, Topeka, Kans.; Ensley Barabour, Springfield, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kans.

W. Ray, president of the Rayart Picture Corp., was a Kansas City visitor this week. Miss Cecile Scott, formerly of the Independent Film Exchange, Kansas City, now is with the Enterprise exchange. George Tawson, booker at the Pathe branch, has been transferred to Denver. The week between Christmas and New Years Day will be known as Bill Warner Week, in honor of Bill Warner, manager of the First National branch, in the Kansas City territory. Eph Rosen, Tiffany branch, is in a hospital with an infected leg. Ben Taylor, Universal sales representative; Harry Taylor, Universal branch manager, and Charles Branaham, manager of Universal Chain Theatres, were among the Kansas City exhibitors at the Dempsey-Tunney fight in Chicago. Jack Ausley has resigned as representative of Pathe and joined the F.B.O. forces. Jack had been with Pathe twelve years. C. A. Schultz, manager of the Midwest Film Distributors, Inc., went to Minneapolis to visit his father, who is recovering from an operation. A. A. Renfro, formerly with Pathe in Oklahoma City, has returned to the Kansas City Pathe branch as special representative.

T. F. Cole, manager of the National Theatre Supply Company branch, Kansas City, has resigned his position and in the future will devote his time to looking after his personal interests, he having large holdings in the company. He has been succeeded by A. G. Smith as manager. Mr. Smith formerly was manager of the National Theatre Supply Company office in Oklahoma City, Okla.

Colorado

Moving Picture World Bureau, Denver, Colo., Sept. 29.

THE new Kimo theatre of Albuquerque, New Mexico, opened its doors recently. The Kimo theatre is representative of the Navajo Indian art to the smallest detail, the Indian Pueblos themselves furnishing the idea for the architecture of the theatre. The opening of the theatre was probably different from anything of its kind in the history of the theatre business. Bachechi Brothers, builders of the theatre, brought in several Navajo Indians from nearby reservations who dedicated the theatre in their own way, sacred tribal rites and ceremonies being performed before a large crowd immediately preceding the first performance.

The theatre contains 1500 seats. Interior decorations to the very smallest detail faithfully followed the Indian motif.

R. W. Dettman has purchased the American theatre, Culbertson, Nebraska, from Mrs. W. H. Brt, who has operated the theatre for the past year. Mr. Dettman is a native of Imperial, Nebraska, having operated an electrical store there for some time past.

Well-known exhibitors seen along film row during the past week were: W. Glenn Miller, new owner of the Rialto Theatre, Brighton, Colorado. Thomas Kirby of the Elks Theatre, Worland, Wyoming. Mr. A. V. E. Wessels, Alden Theatre, Steamboat Springs, Colo. Mrs. Frank Kelly, Empress Theatre, Salida, Colorado. Neal Kimball, Victory Theatre, Craig, Colorado. M. H. Todd, former manager of the Rialto Theatre, Casper, Wyoming.

Northwest

Moving Picture World Bureau, Seattle, Wash., Sept. 29.

WITH the sale of the De Luxe Feature Film Corporation, owned by Al Rosenberg, prominent and popular in the motion picture world of the Northwest, to the Western Film Corporation, the name of De Luxe became ancient history, but is again revived in a chain of theatres to be known as the De Luxe Theatres, Inc. This chain will include the Egyptian and Neptune in the University district; the Uptown, Queen Anne district, and the Lakeside, Montlake district, formerly owned and operated by John Hamrick and the West Coast Company, and which recently were purchased by Al Rosenberg. After a vacation of months away from the material operation of the motion picture, Mr. Rosenberg is again connected, and back in the field. Mr. Hamrick will now devote his entire time to the interests of his own theatres, the Blue Mouse, in Seattle, Tacoma, and Portland.

The Twin City Theatres Company recently promoted Cecil Gwinn to management of the Five Theatres operated by the above company in Centralia and Chehalis. Mr. Gwinn has been connected with the Liberty Theatre at Olympia, Wash., for the past three years.

The personal appearance of Jesse L. Lasky on the stage of the Fifth Avenue Theatre proved a delight to the large audiences. Mr. Lasky is touring the Northwest with anticipations of taking a couple of hunting trips, and while in Seattle appeared at the Fifth Avenue.

In relinquishing the management of the United Artists Theatre in Seattle, Mr. C. W. L. Johnson has been given the management of the Liberty and Capitol Theatres in Olympia, replacing Cecil Gwinn.

The New Fox-Case Movietone will be the feature attraction in addition to the regular film billings, in the Liberty Theatre in Spokane. With the exception of the new Roxy and Harris theatres in New York, the Liberty is the first house in the United States to feature the Movietone. It will not conflict with or deter the vitaphone picture releases in any manner.

Out-of-town exhibitors seen along Picture Row during the week included Tom Reed, Duquoin, Ill.; Mrs. I. W. Rodgers, Cairo, Ill.; John Rees, Wellsville, Mo.; Bob Cluster, Johnston City, Ill.

W. W. Watts, the well known Springfield, Ill., has occupied his new palace on the outskirts of the Illinois capital.

Nebraska

Moving Picture World Bureau, Omaha Neb. Sept. 29.

WESLEY BOOTH of Booth Bros., Nebraska City, Neb., says the three theatres at Nebraska City, owned by Booth Bros., are undergoing a lot of improvements. A Spanish front with a tile roof is being put on the Paramount Theatre. The Empress is being extended to the alley and a big stage added so that the house may show both pictures and vaudeville in the future. The Overland is being renovated throughout and equipped for the addition of vaudeville and road shows.

Wilfrid Ledoux has sold his interest in the New Empress Theatre Co., at Omaha, to the World Realty Co. of Omaha.

Baird and Monroe are soon to complete their new theatre at Cedar Rapids, Ia., which is to have a 2,000-seat house.

Timely Reviews of Short Subjects

Edited by C. S. Sewell

"Some Scout"

Educational—Two Reels

Lupino Lane's newest two-reel comedy is a peppy and amusing burlesque of the thrill pioneer-Indian type of western, with the star, of course, in the role of the hero. He is cast as a real gold-digger, one who really digs for gold. Indians attacks the stockade and he is left outside, but he outwits them and gets in only to find that it is up to him to ride through the lines for help. He does not get far and finds himself back inside, but his boundless cleverness is too much for the redskins and he gets rid of them all. There are a lot of ingenious gags that should get over well and this picture should prove amusing to any one who likes burlesque comedy. It is one of the best of the Lane series. Estelle Bradley appears as the girl and Wallace Lupino as the heavy.

"Toddles"

Paramount—One Reel

A CLEVER youngster and a still more clever dog comedian in a sketchy sequence in which baby is given his bath, is fed, plays with the chickens and finally takes his nap, always alertly watched by his canine guardian. Many of the situations are decidedly amusing and the finish, while not in the best of taste, perhaps, evokes gales of laughter. A pleasant interlude that will particularly appeal to women and children.

"Picking on George"

Universal—Two Reels

In this issue of the "Let George Do It" comedies based on the McManus cartoons, Sid Saylor again appears in the title role and, as usual, is the victim of circumstances. He gets mixed up with an actress who makes love to him, while her jealous husband proceeds to chase him. The action involves a series of complications that move at a good pace, including one at the beach, in which George has to disguise in order to escape. The humor here is not as spontaneous as in some of the earlier numbers and the gags are largely of a familiar type. However, there are a few laughs for the slapstick fans who do not demand novelty and are satisfied with the old, sure-fire mirth provokers.

"Under Colorado Skies"

Fox—One Reel

WITH ITS MOUNTAINS, valleys, farms, its national parks, canyons, gorges, its mines and cities such as Denver, Colorado is revealed as a state of varied topography and industries. This reel gives a good comprehensive idea of Colorado and its resources and wonderful scenic beauty, including Pike's Peak, and it is an excellent and interesting number of "The World We Live In" series of Fox Varieties.

"Mickey's Pals"

F-B-O—Two Reels

One of the new Mickey McGuire series of comedies in which little Mickey Yule, pictured here, has the title role. These comedies all have to do with the escapades of Mickey, a tough little youngster, and his assortment of friends. In this one he frees a lot of dogs from the dog catcher's wagon, sells one to a rich lad, receives invitations to bring his pals to a swell party where they rough-house the place, doctors a sick dog and finally rescues a runaway baby carriage. Kiddies especially should like this series, and it will probably prove fairly amusing for the grown-ups. Delia Bogard is cast as the little tomboy. There is a baby and also a little colored chap who enters into the fun. Al Herman directed.

"Should a Mason Tell"

Pathe—Two Reels

This is the first of a new series of polite farce comedies known as the "Henry and Polly" series, in which the humor lies principally in the situations. Taylor Holmes, pictured here, and Leah Baird have the leading roles. It is a domestic comedy about a married couple. Taylor joins the Masons and his wife runs him ragged to make him tell her the secrets, password, grip, all about the initiation, etc., and he cooks up a wild yarn which gets back to the lodge. They help him out when wifie appears and all ends serenely after she has been scared considerably. Both leading players give good performances, as is expected of actors of such experience and there are a number of amusing moments in this film.

"Eats for Two"

Educational—One Reel

A farce comedy with plenty of slapstick involving Phil Dunham, pictured here; Al Thompson, Derelys Perdue and Lucille Hutton, makes an offering that many will find amusing. The whole idea is the fact that a wife suspects her flirty husband. Going to his office she persuades her partner's husband to take her to lunch. Then the flirty husband takes the other fellow's wife to lunch. Of course, they go to the same restaurant and try to evade each other, and each one to get home first. This keeps the action moving at a good pace and "Eats for Two" compares favorably in entertainment value with the majority of the series.

"The Kangaroo's Kimona"

Fox—Two Reels

A kind fate plays into the hands of a spineless sort of a chap and helps him to win out in the contest for a girl's hand against a more peppy suitor, in this Fox Animal Comedy. Gene Cameron, pictured here, is the slow-going chap, and in addition to the kangaroo there is a whole collection of animals in a pet store, with a bear and a dog appearing prominently in the action. The idea of the comedy is that whichever boy succeeds in aiding the girl's heavyweight parents to reduce wins her. The jazz chap tries gymnastic stuff on them and then the animals get loose and chase the whole cast over buildings, out on ledges, flagpoles, etc., introducing thrill-comedy that is well handled and the shy boy wins.

"Flim Flams"

Educational—One Reel

BARRED OUT OF the movies with this family of kittens, Felix proceeds to build his own machine and make his own movies, in this Felix the Cat cartoon. All goes well, and he gets a variety of subjects, until he stops to flirt with a vamp. The kitties take a film of this scene and when it is shown in the Felix home, his wife licks him good. Another Felix the Cat cartoon that should appeal to the wide circle of Felix fans. There are a number of ingenious and amusing touches in this one.

"Pathe Review 40"

Pathe—One Reel

A RESTFUL subject, superbly photographed in soft tones opens this review, picturing a drifting ride down a laxy river. Strange sights of the Imperial City of China, including astronomical instruments many centuries old furnish the second section while the second installment of "Words and Music By ——" introduces a lot of prominent Broadway composers, and singers, including Paul Whiteman, George Gershwin, composer of the jazz classic "A Rhapsody in Blue" and Al Jolson. A fine number.

"And How"

Universal—Two Reels

Andy Gump, portrayed by Joe Murphy, is the victim of con men in this issue and finds himself in possession of a circus that is losing money. Andy's dumbness is as great as ever. He manages to get in bad with the animals. An elephant uses him so badly that he loses his clothes and in his underwear and a lamp shade is chased into the arena and up on a trapeze. The audience mistakes him for a clown and applauds vigorously. After the clown episode, Andy is chased by a lion and to cap the climax and make the disaster complete, a storm wrecks the show.

"The Law Rider"

Universal—Two Reels

There is a touch of novelty in the shape of a surprise in this Fred Gilman "Texas Ranger" picture that lifts it out of the ordinary formulas and coupled with plenty of action and a swift moving plot it ranks way up in its class. Fred, of course, appears as a ranger. Right at the start he is fired for neglect of duty and, believing he is disgruntled, he is hired by the rustlers. In this way he gets dope that enables him to uncover the mysterious gentleman leader and rounds up the whole gang. It develops that this was all a ruse and he was never out of the service. There is, of course, the usual happy ending in which he marries the girl. A couple of snappy fights and excellent cases on horseback feature the story. In fact, it moves at an unusually swift pace from all angles.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"Loves of Carmen"

Dolores Del Rio a Superb Carmen in Colorful Raoul Walsh Production With Victor McLaglen

PROSPER MERIMEE'S immortal story on which Bizet's grand opera "Carmen" was based, is being offered on the screen by William Fox under the title "Loves of Carmen" as a Raoul Walsh production with Dolores Del Rio and Victor McLaglen in the featured roles.

The main points in this well-known plot remain unchanged in the latest version and it will be recalled that the story is laid in lle, Spain and is built around Carmen who fascinated the soldier Jose and then jilted him for the toreador Escamillo.

The picture again brings together three of the four outstanding characters of the Fox production, "What Price Glory." Raoul Walsh, the director, Miss Del Rio and Mr. McLaglen. Filmed on a sumptuous scale, "Loves of Carmen" is a lavish and exceedingly colorful production marked by beautiful photography and many exquisite scenes. Naturally, however, the main point of interest is Miss Del Rio's portrayal of the title role. In every way fitted for the character, she gives a magnificent performance and was, in fact, an ideal selection for the role.

The story of Carmen stands forth as a character study of a woman described as having the heart of a wanton, the mind of a child and the soul of a woman, and Dolores Del Rio's performance is the very personification of this conception. Drama, and even tragedy in the unhappy ending, is not lacking, but it is overshadowed by the interest in this girl who represents the very embodiment of tempestuous and unrestrained youthful femininity, who scoffed at convention, sneered at the real love of Jose and in whom and to whom sex attraction was ever paramount. And it is in her every movement and expression rather than by any sense of notable daring from a sex standpoint that Miss Del Rio conveys the spirit of the character.

Victor McLaglen, hardly a Spanish type, is, however, excellent as Escamillo portraying him as a hard-boiled, rough and rather coarse, regular he-man vigorous and powerful. In the contrasting role of Jose, Don Alvarado as the soldier who sacrifices everything for the love of the tiger-like Carmen gives a capable performance. The minor roles are well cast and Director Walsh has finely maintained the spirit of the story, the rhythm of the opera tempo and the fascinating Spanish atmosphere. While there are some rather broad touches, they are in keeping with the story.

Carmen, who dominates the story is far from being a sympathetic character and her untimely and tragic ending is well deserved.

William Fox presents
"Loves of Carmen"
With Dolores Del Rio and Victor McLaglen
Based on story by Prosper Merimee
A Raoul Walsh Production
CAST:

Carmen	**Dolores Del Rio**
Escamillo	**Victor McLaglen**
Jose	**Don Alvarado**
Mihaela	**Nancy Nash**
Miguel	**Rafael Valverda**
Emilia	**Mathilde Comont**
Morales	**Jack Bastian**
Teresa	**Carmen Costello**
Gypsy Chief	**Fred Kohler**

Length—8,538 Feet

Carmen, a gypsy, working in a Spanish cigar factory is flaunted by Escamillo, the bullfighter, but infatuates Jose, a soldier, who aids her to escape from jail and follows her to the gypsy camp. Tiring of his love, Carmen finally fascinates Escamillo and the love-crazed Jose kills her at a bull fight just as Escamillo is being proclaimed by the audience. Colorful drama and character study.

This will doubtless prove disappointing to the happy enders and those who demand that their heroines be above reproach, but the character takes rank with the classic roles of the stage, and Dolores Del Rio's performance of the alluring and fascinating woman, coupled with an excellent production and the fact that the story and opera are so, should make "Loves of Carmen" a box office attraction for the majority of theatres.

"A Gentleman of Paris"

New Menjou Comedy Is Good Entertainment With Excellent Development and Support

Adolphe Menjou in
"A Gentleman of Paris"
Based on story "Bellamy the Magnificent"
by Roy Horniman
Directed by Harry D'Abbadie D'Arrast
A Paramount Picture
CAST:

Marquis	**Adolphe Menjou**
Jacqueline	**Shirley O'Hara**
Yvonne Defour	**Arlette Marchal**
Henriette	**Ivy Harris**
Joseph	**Nicholas Soussanin**
General	**Lawrence Grant**
Henri Defour	**William B. Davidson**
Cloakroom Girl	**Lorraine Eddy**

Length—6,017 Feet

Marquis deMarignan is a gay blade who promises his prospective father-in-law to settle down. A little affair with his valet's wife, a smart dressmaker, nearly wrecks his happiness, for the vengeful valet causes him to appear as a card sharper, but a clever trick saves the situation. A lively comedy-drama.

Many of the Menjou comedies have been carried to success largely through his agreeable personality, but in "A Gentleman of Paris," he not only has the advantage of a really well planned story, but an excellent supporting cast. The result is decidedly entertaining comedy that works in a direct pattern to the denouement which, fortunately, is also the close of the play. Menjou's triumph is the greater because he has very definite opposition from Nicholas Soussanin, whose role of the valet is of greater dramatic importance that most of the minor roles in Menjou comedies. Instead of losing ground through this direct opposition, Menjou gains greater brilliance through the foil of the doleful servitor, who finds that his adored master has, unwittingly enough, engaged in an affair with his wife; which provides the major situations of the play.

To the Marquis de Marignan the little dressmaker, Henriette, is just another page in his voluminous romance, but the valet, Joseph, gives one week's notice, and in that week almost manages to work Marignan's undoing.

It is at the house party which precedes the Marquis's marriage. Joseph notes that Defour, who suspects, but cannot prove, Marignan's affair with his own wife, does not take kindly to Marignan's phenomenal luck at cards. He anonymously advises Defour against card sharping, and then slip an ace up the Marquis' sleeve. He impassively denies any knowledge of the matter, but when he hears the shot with which Marignan supposedly wipes out his disgrace, his loyalty returns and he clears the name of his idol. Then the smiling

Marignan steps out of the room and into the arms of his fiancee, and one feels that the forgiving Joseph will continue in the familiar service.

The dramatic suspense in this episode has been developed as finely as in straight drama, with the added value of the climax. But not only here does the scenarist prove his value. Throughout the picture the development and the direction combine to give almost flawless technique. The action abounds in cleverly staged bits, all germane to the story.

Menjou plays his role with his usual easy grace and his light hearted philandering gains through contrast with the sober-faced valet, Soussanin. Shirley O'Hara is charming as the fiancee and Arlette Marchal and Ivy Harris, as two of Marignan's old flames, help the action along. William B. Davidson, as the jealous husband, and Lawrence Grant as the unbending father both contribute to the result as does Lorraine Eddy in a brief sequence. It is one of Menjou's best efforts.

"The Gay Retreat"

McNamara and Cohen, Who Scored Heavily in "What Price Glory" Featured in War Comedy

FEATURING TED McNAMARA and Sammy Cohen, who as the Irish and Hebrew privates scored big hits in "What Price Glory," William Fox is offering "The Gay Retreat," a comedy of the World War, with this pair again appearing as members of the A. E. F.

A rich lad, Dick, rejected by the army and navy because he is a sleepwalker joins an ambulance unit and his chauffeur and valet go along to protect him. They accidentally get aboard a regular troop train and land in France as members of the U. S. Army where they meet with a series of adventures including the accidental capturing of an enemy detachment.

"What Price Glory" showed that Ted and Sammy are a scream when they have good material to work with, but such is far from being the case in this instance. The picture, obviously designed as a vehicle for them, is made up almost entirely of gags and comedy situations that have already seen service in previous war comedies. The boys work hard and do get some laughs but the handicap against them is too great. The slight story is lacking in snap and amusement value and even the most ardent slapstick and gag fan is liable to tire before the final fade-out. "The Gay Retreat" does not begin to measure up to the majority of World War comedies.

Gene Cameron, a familiar short-comedy star assists in the comedy, as the sleep-walker and also has the nominal lead. Betty Francisco and Judy King as American and French girls respectively lend interest and the inevitable romantic touches which are however subordinated to the comedy gags. A clever little kid, billed as "Jerry the Giant," lends a touch of heart-interest as a war orphan.

William Fox Presents
"The Gay Retreat"
With Sammy Cohen and Ted McNamara
Directed by Ben Stoloff

CAST:

Wright	**Gene Cameron**
Betty	**Betty Francisco**
Joan	**Judy King**
Yosenbloom	**Sammy Cohen**
Jerry	**Jerry the Giant**
Wright's Father	**Holmes Herbert**
Ted	**Ted McNamara**

Length—5,524 Feet

Wright, a sleepwalker, and his chauffeur and valet accidentally get with troops and land in France where, after a series of adventures with a hard-boiled sergeant, they succeed in capturing a lot of Germans. Farce comedy of World War.

"Three's A Crowd

In Playing for Heart-Interest, Harry Langdon Has Sacrificed Laughs in His Newest Offering

THERE is more pathos than comedy, more heart interest than laughter in "Three's A Crowd," Harry Langdon's newest starring vehicle for First National which is of a different type from his previous offerings.

While retaining his familiar and amusing make-up and playing a character built along the same general lines, Langdon in this picture has wandered far from the straight gag comedy in which he made his reputation. Either from a desire to get away from dependence on gags and to depend more on situations and "acting" or from belief in the idea of "Pagliacci" that the world will laugh at the misfortunes of a clown, the greater the misfortune, the greater the laughter, this comedian has introduced more drama and more dependence on situations in "Three's A Crowd."

Whatever the reason, he appears to have overshot the mark in this picture, there are only a few gags and some of these are old ones. While his personality and make-up amuses as heretofore and he has some funny situations, obvious opportunities for slapstick and gags are overlooked, the heart interest plot built-up with the pathos stressed even to an unhappy ending to his romance, although an added gag provides a laugh for a finish.

The plot is really a melodrama treated too seriously to be burlesque so that it will scarcely register either as comedy or melodrama, and it would certainly seem that his fans who expect hilarious comedy from Langdon will be disappointed by the lack of it in "Three's A Crowd."

First National Presents
Harry Langdon in
"Three's A Crowd"
Directed by Harry Langdon

CAST:

The Girl	**Gladys McConnell**
The Man	**Cornelius Keefe**
The Odd Fellow	**Harry Langdon**

Length—5,668 Feet

Harry, timid movie-van helper longs for a wife and kiddies. During snowstorm he finds a woman exhausted and soon a baby is born. Harry is happy caring for the girl and baby and dreams of time when she will be his wife, but her husband comes and takes her and the child away. Comedy heavily supplied with pathos.

"Broadway Madness"

Marguerite De La Motte and Donald Keith in Story of Gold-Digger Who Posed as Heiress

WHILE "Broadway Madness" does not measure up to first run power, its value to second and third runs cannot be questioned. Samuel Zierler and his Excellent organization offer an interesting story, well acted and aptly staged.

Marguerite de la Motte has the role of Maida Vincent, show girl, gold-digger and quick worker, who undertakes to represent herself in a quiet little village as a girl whose rich uncle has bequeathed her a fortune.

Donald Keith has the role of David Ross, to whom the fortune will go if efforts to locate the missing heiress prove unsuccessful. The gold-digger succumbs to the lure of love, and "falls hard" for the honest, rugged David. Her efforts to escape from the quiet of the village, and return to her night club life indicate clearly that she likes the simple silence of rustic life much better.

An uncle of the boy, who proves to be dishonest, and a lawyer who aids the uncle, know that the girl is not the heiress, but use her to help them spend money belonging to the boy. Betty Hilburn has a role that gives her an opportunity to show she can do better things.

Margaret Cloud, George Cowl, Louis Payne, Robert Dudley, Orral Humphreys, Thomas Ricketts, Alfred Fisher and Jack Haley are in the cast. A novel use is made of the radio in telling the story.

Marguerite de la Motte is sufficiently in demand by movie fans, today, to warrant showmen playing her up big.

Samuel Zierler Presents
"Broadway Madness"
Featuring Marguerite De La Motte and Donald Keith
Directed by Burton King
An Excellent Picture

CAST:

Maida Vincent	**Marguerite De La Motte**
David Ross	**Donald Keith**
Josie Dare	**Betty Hilburn**
Mary Vaughan	**Margaret Cloud**
Henry Ableton	**George Cowl**
Jared Ableton	**Louis Payne**
Thomas	**Robert Dudley**
Larry Doyle	**Orral Humphreys**

Length—6,945 Feet

Maida, a Broadway gold-digger masquerades as a village girl to claim a fortune. She falls in love with David and discovering he is the alternate heir confesses the deception, but David forgives and marries her. Melodrama.

"Ride' Em High"

Punch, Action and Rodeo Stunts Make This One of the Best Buddy Roosevelt Westerns

EXCEPTIONALLY tense melodrama opens "Ride 'Em High" the newest of the series of Pathe Westerns starring Buddy Roosevelt. A deputy sheriff attempts to arrest Buddy's father for a murder committed twenty years before. He resists, both men draw and kill each other.

In order to learn the truth, Buddy goes to the enemy country, rescues a girl from the embrace of a chap who he learns is not only his cousin but schemes to have Buddy killed so as to prevent him inheriting property. He of course fails and finally is killed by his own man by mistake.

The story also introduces a feud between the villain's family and the heroine's family and there are continual clashes. An additional punch is added by some effective rodeo scenes in which the star shows to advantage in riding a bronc, and is finally thrown because the villain's henchman has cut the saddle girth.

There is more than the usual amount of punch and melodrama in this picture, with a full quota of the usual type of western sure-fire material, and it ranks as one of the best of the Buddy Roosevelt series.

Buddy scores in a vigorous role and Olive Hasbrouck is not only attractive but does good work as the girl. George Magrill is a forceful villain and in fact all of the roles are capably handled.

Lester F. Scott Jr. presents
Buddy Roosevelt in
"Ride 'Em High"
Directed by Richard Thorpe
A Pathepicture

CAST:

Jim Demming ..... **Buddy Roosevelt**
Bill Demming ..... **Charles K. French**
Betty Allen ..... **Olive Hasbrouck**
Rufus Allen ..... **Bob Homans**
Paul Demming ..... **George Magrill**

Length—4,542 Feet

When his father is killed resisting arrest on an old murder charge, Jim starts to investigate and finds his cousin at the bottom of the whole thing. He saves Betty from him and wins her as well as inheriting his cousins ranch. Action western.

"The Boy Rider"

Buzz Barton, New Thirteen-Year-Old Star, Scores in First of a Series of Westerns

UNDER THE APPROPRIATE title "The Boy Rider" Film Booking Offices offers the first of a series of westerns featuring Buzz Barton, a young boy who seems destined to prove a popular favorite.

Buzz is a lad of about thirteen who should certainly get the votes of the juvenile elements of motion picture audiences. He is just a regular boy and as a daring horseback rider can hold his own with the western stars and beat a lot of them at their own game. He has been given a couple of good stunts in this story and handles them capably, including one where he rescues the heroine from a perilous position on a ledge, by using a rope. There is a real punch in the scene where he loses his footing and hurtles downward, being stopped by a tree.

For his introductory vehicle, Buzz has been given capable support, Frank Rice being especially well cast as his middled-aged pal and protector. The story is also one which while obviously designed to show the new star to advantage, offers good western punch melodrama. It shows Buzz as being rescued by Rice from an outlaw gang headed by Hargus who is seeking revenge on a rancher named Parker who sent him to jail, kidnaps Parker's daughter Sally. Parker is blind and Sally does not known Hargus, but Buzz and his pal recognize him and after a spirited chase bring about the girl's rescue while Hargus meets death in a fall over a cliff.

Every real boy in the audience will envy Buzz and this picture should prove a popular attraction. In addition to the novelty of the youth of the new western star, he has real western punch.

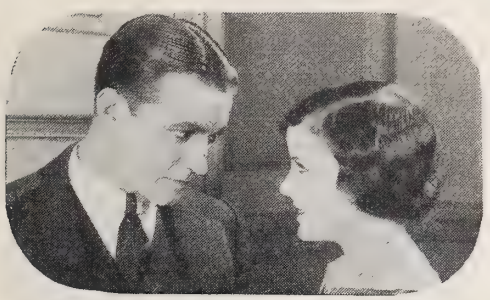
Joseph P. Kennedy Presents
"The Boy Rider"
Starring Buzz Barton
Directed by Louis King
An F. B. O. Picture

CAST:

David Hepner ..... **Buzz Barton**
Sally Parker ..... **Lorraine Eason**
Terry ..... **Sam Nelson**
Hargus ..... **David Dunbar**
Hank ..... **Frank Rice**
Jim Parker ..... **William Ryno**

Length—4,858 Feet

Hank, an old-timer, saves David, a youngster, held by Hargus' gang of bandits and when Hargus seeks revenge on Parker, a rancher, who sent him to jail, David rescues Sally Parker and brings about the capture of the whole Hargus gang. Western.



"The Drop Kick"

Familiar Type of Football Story Starring Richard Barthelmess Is Fair Program Film

FOLLOWING his big special "The Patent Leather Kid," Richard Barthelmess is being offered by First National in "The Drop Kick," a college-football yarn.

Barthelmess role is that of a college favorite who is looked upon to win the big game with his drop kick. A former sweetheart, now married to the coach turns out to be a vamp and succeeds in ensnaring the hero into a promise of marriage after her husband has shot himself because her extravagance has caused him to embezzle funds. Richard however is in love with another girl. His mother finally discovered the real facts and gets rid of the vamp while Barthelmess wins both the game and the girl who has stood by him.

The story follows rather closely along the usual plots of pictures of this type and the winning of the big game comes at the last minute with a sensational drop kick from the forty yard line. There is no suspense in this as it is long anticipated.

The plot is rather tardy in getting under way, but there is some effective melodrama in the incidents surrounding the suicide and the snaring of the hero by the vamp. Good handling rather than novelty of plot or any degree of suspense makes the football sequences interesting.

"The Drop Kick" will probably rate as an average program attraction, for it certainly offers nothing out of the ordinary. Barthelmess gives a good performance in a congenial role, Barbara Kent is excellent as a sweet young girl and Dorothy Revier is admirable in an exceptionally thankless role as a heartless scheming vamp.

R. A. Rowland presents
Richard Barthelmess in
"The Drop Kick"
Based on "Glitter" by Katherine Brush
Directed by Millard Webb

CAST:

Jack Hamill ..... **Richard Barthelmess**
Cicily Graves ..... **Barbara Kent**
Eunice Hathaway ..... **Dorothy Revier**
Brad Hathaway ..... **Eugene Strong**
Molly ..... **Alberta Vaughan**
Bones ..... **James Bradbury, Jr.**
Pemperton ..... **Brooks Benedict**
Mrs. Hamill ..... **Hedda Hopper**

Length—6,802 Feet

Jack is vamped by Eunice, wife of the college coach and when the coach commits suicide she tricks Jack into agreeing to marry her. Worried he almost loses the big football game but wins by a drop kick. His mother straightens out matters and he marries his sweetheart. College drama.

Rose of the Golden West"

Pictorially Beautiful Production of Colorful Romance of California During Spanish Period

A COLORFUL STORY of romance and adventure set in California during the Spanish period and marked by exceptional pictorial beauty, is "Rose of the Golden West," a George Fitzmaurice production for First National, with Mary Astor and Gilbert Roland.

Mr. Fitzmaurice has a keen eye for beautiful settings and charming effects and the locale and period of this story especially lends itself to the picturesque and the beautiful. As for the story which concerns a convent bred girl, a dashing caballero, and the girl's semi-villainous father, it does not depart very much from the usual theme of its type although the weaving of the plot around the attempt to turn California over to Russia, is a new departure.

Mary Astor and Gilbert Roland fit well into the picturesque atmosphere of the story although the latter is hardly as forceful as the role demands. Montagu Love is excellent, as usual, as the scheming governor who turned out to be a good sport, and Gustav Von Seffertitz is admirable as the sinister head of the secret police. Flora Finch contributes several smiles and a good characterization as the elderly chaperone.

Smooth direction and skill in dovetailing the different angles of the story and ingenious twists which add to the suspense aid materially in holding the interest in the familiar type of plot. The story however remains artificial and unconvincing and is weakened by the use of the well-known device of comic opera and melodrama, the arrival of the marines to provide a climax and save the situation. The beauty of the production and its colorful romance will probably outweigh its faults in the minds of the majority and provide pleasing entertainment.

Richard A. Rowland Presents
"Rose of the Golden West"
With Mary Astor and Gilbert Roland
A George Fitzmaurice Production
A First National Picture

CAST:

Elena	**Mary Astor**
Juan	**Gilbert Roland**
Gomez	**Gustave von Seyffertitz**
General Vallero	**Montagu Love**
Thomas Larkin	**Harvey Clark**
Russian Prince	**Andre Cheron**

Length—6,477 Feet

As he is about to elope with Elena, Juan is chosen to kill the governor, who is scheming to turn California over to Russia. His scheme discovered, Elena, who learns that her father is the governor, betrays Juan to save her father's life and then summons the U. S. Marines, thereby saving both Juan and California for the U. S. Colorful romance of California during Spanish regime.

"One-Round Hogan"

Ex-Champion Jim Jeffries Shares the Limelight With Monte Blue in a Corking Prize Fight Film

WARNER BROTHERS are offering a corking melodrama of the prize ring in "One Round Hogan," starring Monte Blue with Jim Jeffries, ex-heavyweight champion of the world, featured along with Leila Hyams.

Considerable interest naturally attaches to Jeffries appearance in this picture and he gives so good a performance as the fighter's father, an old-time pugilist, that notwithstanding the star's capable handling of the role of the fighter, Jeffries gives Monte a run for the honors. Leila Hyams is splendid as the heroine who abhors prize fighters. This young lady has a lot of ability, is attractive and acts with sincerity and will bear watching. Jeffries scores because he's the real thing and don't try to act.

The story does not deviate much from others of its type, somehow it seems more real and plausible, and when the hero at the last minute of the fight learns that he did not kill his friend but that his opponent did, and he sails in and licks him in a whirlwind finish, it is a great deal more convincing than usual.

Howard Bretherton has admirably directed this story, it moves at a good pace without any let-up in the action or interest and holds the attention throughout. Frank Hagney is O. K. as the crooked fighter.

Monte Blue and Hagney put on a good scrap in the ring and altogether "One Round Hogan" packs a real punch. It ranks well up in the list of fight pictures and should please the fight fans and public in general. It is a first-rate program attraction for the average house.

Warner Bros. present
Monte Blue in
"One Round Hogan"
With Jim Jeffries and Leila Hyams
Directed by Howard Bretherton

CAST:

Robert Hogan	**Monte Blue**
Helen Davis	**Leila Hyams**
Tim Hogan	**James J. Jeffries**
Morgan	**Frank Hagney**
Ed Davis	**Tom Gallery**
Sniffy	**Abdul**

Length—6,357 Feet

Hogan, champion puglist knocks out his friend Ed who dies, and believing he has killed him retires until Morgan calls him yellow. In ring encounter Hogan is losing until he learns that Morgan killed Ed, and then he knocks him out and wins Ed's sister back. Melodrama of prize ring.

"The Obligin' Buckaroo"

Stranded Chorus Girls Lend Touch of Novelty To Newest Western Starring Buffalo Bill, Jr.

THE INTRODUCTION of a traveling theatrical troupe with several chorus girls serves to provide a variation from the usual cut-and-dried western formulas in "The Obligin' Buckaroo," a Pathe picture starring Buffalo Bill, Jr.

Bill, persuaded by a sharper to put up money to lift a mortgage on a western hotel which he inherits, finds the place has gone to ruin. Broke and disgusted he becomes friendly with a stranded show troupe and allows them to use the dilapidated hotel. They find a paper giving Bill's uncle half interest in a mine. Here the plot begins to unfold for a gang of crooks seek to get the paper. Bill finds the mine is owned by a spirited girl and her weak brother and before the story is finished he has succeeded in rescuing the girl who was imprisoned by the crooks and of course the difficulty about the mine is all settled when the girl becomes Mrs. Bill.

Except to add a touch of novelty to the familiar western atmosphere, the presence of the girls and their eccentric manager and his wife have little bearing on the story although contributing a few comedy touches. Once the plot gets under way, it follows the usual course with an average almost of action, but nothing to distinguish it from a host of others.

Lester F. Scott Jr. presents
Buffalo Bill Jr. in
"The Obligin' Buckaroo"
Directed by Richard Thorpe
A Pathe Picture

CAST:

Bill Murray	**Buffalo Bill Jr.**
Tess Cole	**Olive Hasbrouck**
Steve Cole	**Sherry Tansey**
Bozo Muldoon	**Harry Todd**
Fifi	**Raye Hampton**
Blackie	**Charles Whitaker**

Length—4,575 Feet

Stung by crooked lawyers, Bill puts up money for mortgage on dilapidated hotel but finds he is half owner in mining claim. He gets the best of crooks who seek to beat him and victimize Tess, the other owner and wins Tess. Western.

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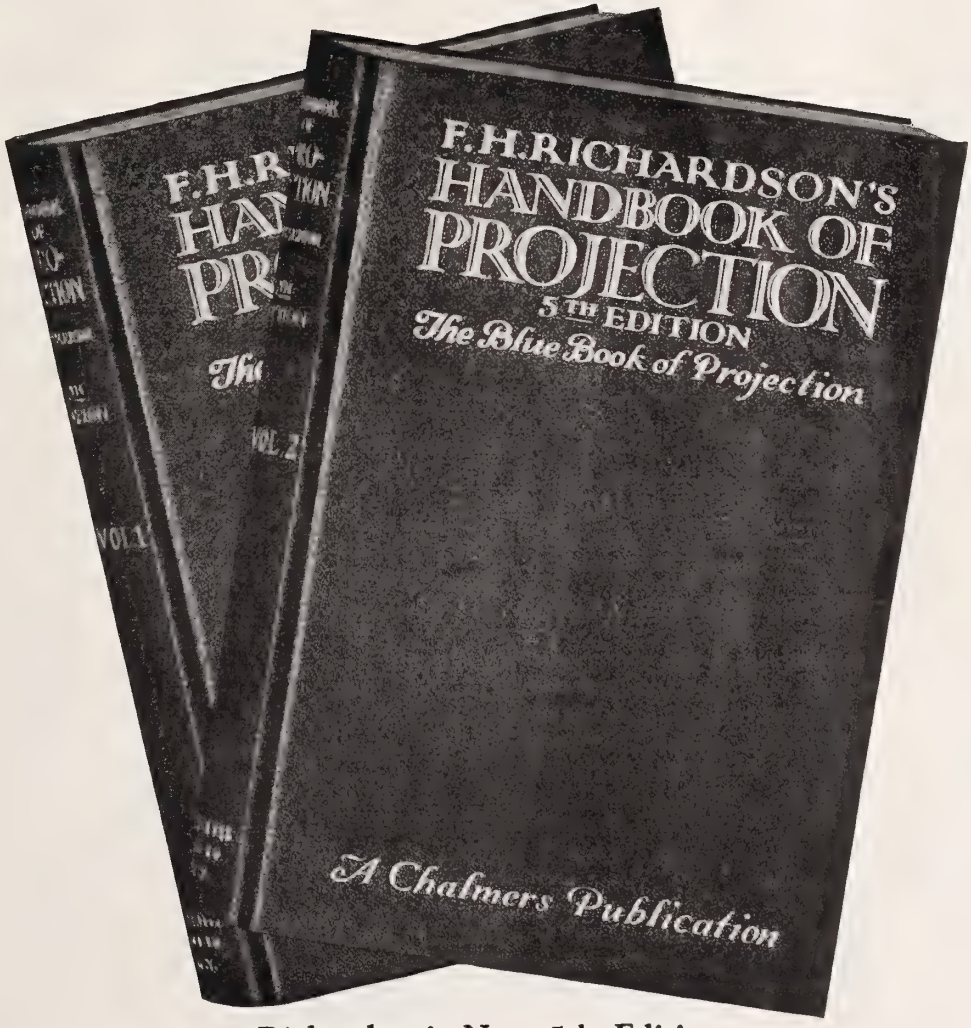

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Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,634
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,546
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569
Blood Ship (Bosworth)	Virile Sea melo	July 23..	6,843

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,583
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		1,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			1,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	

EDUCATIONAL FILM CORP.

			1927
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Term Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl

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Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J Duffy)	Farce-comedy	May 28..	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl
Bruce Scenics	Two issues	July 23..	1 rl
Meet the Folks (J. Adams)	Christie comedy	July 23..	2 rls
Capers of a Camera	Hodge-Podge	July 30..	1 rl
Sure Cure	Mermaid comedy	July 30..	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30..	1 rl
High Spots (St. John)	Comedy	Aug. 6..	2 rls.
His Better Half	Lloyd Hamilton com.	Aug. 6..	2 rls.
Monty of the Mounted	Lupino Lane com.	Aug. 6..	2 rls.
Hold Fast (Bowes)	Cameo comedy	Aug. 13..	2 rls.
Art for Heart's Sake	Sullivan cartoon	Aug. 13..	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20..	1 rl.
Bubbles of Georgraphy	Hodge-Podge	Aug. 20..	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20..	2 rls.
Non-Stop Fright	Sullivan cartoon	Aug. 27..	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27..	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27..	2 rls.
Holly-Nuts	Curiosities	Aug. 27..	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27..	2 rls.
Jack From All Trades	Sullivan cartoon	Sept. 10..	1 rl.
Outdoor Sketches	Bruce scenic	Sept. 10..	1 rl.
Wise Guise	Felix the Cat	Sept. 24..	1 rl.
She's a Boy	Big Boy	Sept. 24..	2 rls.
Off Again (Jack Lloyd)	Cameo comedy	Sept. 24..	1 rl.
Stunt Man (Larry Semon)	Comedy	Sept. 24..	2 rls.

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

F B O

Features		1926	
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476
Great Mail Robbery	Marine-mail melo.	July 2..	6,504
Moon of Israel (star cast)	Spectacular Biblical	July 9..	6,680
Not For Publication	Political drama	July 23..	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30..	6,257
Mojave Kid (Bob Steele)	Action western	Aug. 6..	4,912
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20..	5,998
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20..	5,700
Clancy's Kosher Wedding (G. Sidney)	Farc cvmedy	Sept. 10..	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10..	5,093

Short Subjects

Big Charade	Fighting Hearts	June 26..	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16..	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16..	2 rls
Campus Romeos	Fat Men	July 23..	2 rls
A Permanent Rave	"Beauty Parlor"	Aug. 6..	2 rls.
How High is Up?	Fat Men	Aug. 6..	2 rls.

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20..	6 rls.
Ragtime (Bowers-De la Motte-Ellis)	"Jazz" com.-dr.	Sept. 3..	6,700

FIRST NATIONAL

		1926	
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,77[illegible]
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,54[illegible]
Puppets (Sills)	Drama	July 3..	7,469
Senor Daredevil (Ken Maynard)	Western	July 12..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,14[illegible]
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,849
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,338
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25..	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2..	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9..	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16..	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23..	6,400
White Pants Willie (Hines)	Gag comedy	Aug. 6..	6,350
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13..	6,585
Patent Leather Kid (Barthelmess)	World War special	Aug. 20..	11,412
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3..	7,179
Poor Nut (Jack Mulhall)	College comedy	Sept. 10..	6,897
Smile, Brother, Smile (Mackaill)	Beauty parlor com.	Sept. 17..	6,548
Lonesome Ladies (Nilsson-Stone)	Comedy drama	Sept. 24..	5,718

FOX FILM CORP.

Features		1926	
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,821
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,020
Fig Leaves (O'Brien Borden)	Comedy drama	July 17..	6,491
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,97[illegible]
Midnight Kiss	Comedy drama	Aug. 7..	5,020
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,74[illegible]
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,500
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11..	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11..	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18..	4,810
The Secret Studio (Borden)	Comedy drama	June 25..	5,870
Singed (B Sweet-W. Baxter)	Drama	July 16..	5,790
Paid to Love (O'Brien-Valli)	Romance	Aug. 6..	6,898
Tumbling River (Tom Mix)	Fast western	Aug. 27..	4,670
Joy Girl (Olive Borden)	Florida drama	Sept. 24..	5,877

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12.	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls
A Man About Town	O. Henry series	July 16..	2 rls
Snow Rambles	Variety	July 16..	1 rl
A Hot Potato	Van Bibber	July 23..	2 rls
Cupid and the Clock	O. Henry series	July 23..	2 rls
Mum's the Word (Phipps)	Comedy	Aug. 20..	2 rls.
Twenty Legs Under the Sea	Comedy	Sept. 24..	2 rls.
Salmon Run	Variety	Sept. 24..	1 rl.

GOTHAM PRODUCTIONS

Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
		1927	
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

LE ROY FILMS

When New York Was Younger	Novelty specialette	July 16..	1 rl

METRO-GOLDWYN-MAYER

Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec 26	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,539
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,488
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1.	6,716
Brown of Harvard (Pickford Brian)	College comedy-d	May 15	7,90
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,588
Lovey Mary (Bessie Love)	Drama	July 3	6,167
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,971
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,029
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,228
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6	6,969
Bardleys the Magnificent	Dashing romance	Nov. 13	8,534
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20.	6,467
Ups are Downs (Norma Shearer)	Vaudeville com.-dr	Nov. 27	6,049
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4	6,500
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan 8	5,600
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088

	Kind of Picture	Review	Feet
		1927	
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16..	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30..	7,899
Adam and Evil (Cody-Pringle)	Farce	Aug. 13..	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27..	6,312
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13..	....
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10..	8,500
Mockery (Chaney)	Russian drama	Sept. 10..	5,967
Student Prince (Novarro)	Stage favorite	Sept. 24..	9,541

LUMAS PICTURES CORP.

Satin Woman (Mrs. W. Reid)	Drama	Aug. 13..	7 rls.
Girl From Rio (Carmel Myers)	Dashing Romance	Sept. 24..	6,170

PARAMOUNT

		1926	
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,760
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,956
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (K. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,515
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,136
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29.	6,53.
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,290
Old Ironsides (special cast)	Super-special	Dec. 11..	10,685
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,09.
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,871
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,65.
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,18.
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,00
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,59
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,05
Metropolis	UFA Superspectacle	Mar. 12..	
Rough Riders (Feature Cast)	Roosevelt epic	Mar. 19..	12,07.
Dark Love	Mountaineer drama	Mar. 19..	6,20.
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,1.
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,20.
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,28.
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,04.
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,19.
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,08.
Chang	Wild animal classic	May 2..	6,53.
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,87.
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,17.
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,52.
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,63.
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,45.
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4	5,95.
Whirlwind of Youth (Lois Moran)	Drama	June 11	5,86.
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,36.
Ritzy (Betty Bronson)	Comedy drama	June 25..	5,30.
Way of All Flesh (Jannings)	U. S.-made Tragedy	July 2.	9,48.
Time to Love (Raymond Griffith)	Farce-comedy	July 9	4,92.
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16..	5,61.
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23..	6,49.
Wedding Bills (Raymond Griffith)	Farce	July 23	5,86.
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30	6,23.
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6..	7,18.
Man Power (Richard Dix)	Byron Morgan story	Aug. 6..	5,61.
Barbed Wire (Pola Negri)	War drama	Aug. 13	6,95.
Wings	Aviation special	Aug 20..	....
Soft Cushions (Douglas MacLean)	"Arabian Nights" com.	Aug 27..	7,00.
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3..	7,64.
Service for Ladies (Menjou)	Farce	Sept. 3..	6,17.
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10..	5,86.
Swim, Girl, Swim (Daniels)	Athletics comedy	Sept. 17..	6,12.
One Woman to Another (Vidor)	Light farce	Sept. 24..	4,02.

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review 1927	Feet
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Sink or Swim	Terry cartoon	Feb. 5..	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5..	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5..	2 rls
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Fit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	1 rl
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16..	....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	1 rl
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon...	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls
Pathe Review 22-23	Magazine	June 4..	1 rl
Digging for Gold	Terry cartoon	June 4..	1 rl
Hunting for Germans	Will Rogers' trip	June 4..	1 rl
Pride of Pikeville (Turpin)	Sennett comedy	June 4..	2 rls
Flying Feet	Sportlight	June 4..	1 rl
Chills and Fever	Sportlight	June 4..	1 rl
Curled in the Excitement	Sennett comedy	June 11..	2 rls
Hard Cider	Terry cartoon	June 11..	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18..	....
Died in the Wool	Terry cartoon	June 18..	1 rl
Fluttering Hearts (Chase)	Comedy	June 18..	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18..	2 rls
Pathe Review 24	Magazine	June 18..	1 rl
Big Reward	Terry cartoon	July 2..	1 rl
Riding High	Terry cartoon	July 2..	1 rl
Pathe Review 27	Magazine	July 2..	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2..	2 rls
One-Man Dog	Terry cartoon	July 2..	1 rl
Love Nest	Terry cartoon	July 23..	1 rl
Frontier of Sport	Sportlight	July 23..	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23..	2 rls
Pathe Review 28	Magazine	July 23..	1 rl
Pathe Reviews 29-30	Magazine	July 30..	1 rl
Subway Sally	Terry cartoon	July 30..	1 rl
With Will Rogers in London	Rogers series	July 30..	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30..	1 rl
The Bully	Terry cartoon	July 30..	1 rl
And Life As It Isn't	Terry cartoon	Aug. 6..	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6..	1 rl.
College Kiddo	Sennet comedy	Aug. 6..	2 rls.
Roaming the Emerald Isle	Will Rogers series	Aug. 13..	1 rl.
Smith's Candy Shop	Smith family	Aug. 13..	2 rls.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13..	2 rls.
Pathe Review 33	Magazine	Aug. 13..	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20..	....
Scents and Dog Sense	Sportlight	Aug. 20..	1 rl.
Red Hot Sands	Terry cartoon	Aug. 20..	1 rl.
With Love and Hisses	Hal Roach comedy	Aug. 27..	2 rls.
Hook, Line and Sinker	Terry cartoon	Aug. 27..	1 rl.
Pathe Reviews 34, 35	Magazine	Aug. 27..	1 rl.
A Hole in One	Terry cartoon	Sept. 10..	1 rl.
On the Hook	Sportlight	Sept. 10..	1 rl.
Smith's Pony	Smith Family	Sept. 10..	2 rls.
Pathe Review 38	Magazine	Sept. 10..	1 rl.
Sailors Beware	Hal Roach comedy	Sept. 24..	2 rls.
Human Fly	Terry cartoon	Sept. 24..	1 rl.
Pathe Review 39	Magazine	Sept. 24..	1 rl.

Features	Kind of Picture	Review 1927	Feet
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4..	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4..	4,335
Trunk Mystery (Hutchison)	Police melodrama	June 11..	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11..	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25..	4,740
Little Firebrand (E. Thornton)	Comedy	July 2..	4,685
Two-Gun of Tumbleweed	Western	July 23..	5,[illegible]70
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6..	5,844
Skeedaddle Gold (Wally Wales)	Western	Aug. 6..	4,562
Phantom Buster (B. Roosevelt)	Western	Aug. 20..	4,497
White Pebbles (Wally Wales)	Western	Aug. 20..	4,483
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27..	4,864
Hidden Aces (Hitchison)	Melodrama	Sept. 3..	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3..	6,788
Border Blackbirds (Maloney)	Punch western	Sept. 10..	5,726
Fighting Eagle (Rod LaRocque)	Adventure-action	Sept. 17..	8,002
A Perfect Gentleman (Monty Banks)	Gag-farce comedy	Sept. 24..	5,629

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,041
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,[illegible]58
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,[illegible]84
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,073
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	indian drama	Jan. 23..	7,438
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,668
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,097
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,803
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,901
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,[illegible]55
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,907
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,851
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,630
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,190
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,305
King of Kings	Biblical drama	Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9..	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21..	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4..	7,107
Vanity (Leatrice Joy)	Melodrama	June 18..	5,924

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27..	5,258
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20..	5,502
Cruise of the Helion (Star cast)	Sea action drama	Sept. 24..	6,089

RED SEAL

		1926	
Hair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Birth Mark	Carrie of Cho[illegible]	Oct. 9..	1,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
1926			
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723
1927			
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563
Stranded (Shirley Mason)	Studio melodrama	Sept. 10..	5,414

TIFFANY PRODUCTIONS, INC.

Fools of Fashion (Busch)	Comedy drama	Oct. 9..	6,482
College Days (Marceline Day)	College com-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11..	6,100
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24..	6,024
Broken Gate	Emotional drama	Jan. 15..	5,300
Enchanted Island	Romantic drama	June 25..	4,887
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9..	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16..	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30..	5,182
Tired Business Man	Comedy	....	
Lightning	Zane Gray drama	....	
Wild Geese	Human drama	....	
Girl from Gay Paree (Star Cast)	Farce comedy	Sept. 24..	5,233

UFA FILMS

Tartuffe, the Hypocrite (Jannings)	German prodn.	Sept. 3..	6,053

UNITED ARTISTS

1927			
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13..	7,456
College (Buster Keaton)	Gag comedy	Sept. 17..	5,916
Magic Flame (Colman-Banky)	Drama	Sept. 24..	8,308

UNIVERSAL

Features			
1926			
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,256
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,0
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
1927			
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252
Painting the Town (Tryon)	Farce comedy	June 25..	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25..	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23..	5,416
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6..	5,751
Silk Stockings (La Plante)	Married life com.	Aug. 20..	5,947
Les Miserables (star cast)	Hugo's novel	Aug. 27..	7,713
Les Miserables	Long version	..	11 rls.
A Man's Past (Veidt-Bedford)	Tense drama	Sept. 17..	5,916

Short Subjects			
1926			
Snookums Disappears	Newlyweds	Feb. 19..	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19..	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26..	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl
1927			
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls

	Kind of Picture	Review	Fee
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rls
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	June 11..	2 rls
Snookum's Asleep	Newlyweds	June 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11..	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18..	2 rls
What An Excuse	Excuse Makers	June 18..	2 rls
Barrymore Tommy (Gilman)	Short western	June 18..	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2..	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2..	2 rls
Plumed Rider (Gilman)	Western	July 2..	2 rls
Roaring Gulch (E. Cobb)	Western	July 2..	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16..	1 rl
Buster's Handicap	Buster Brown	July 16..	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16..	1 rl
Jane's Relations	What Happenedt o Jane	July 16..	2 rls
SnooKums Cleans Up	Newlyweds	July 16..	2 rls
Pawns and Queens	Short western	July 23..	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30..	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30..	1 rl
Horse Trader (Gilman)	Western	July 30..	2 rls
Trail of the Tiger (Daugherty)	Circus serial	Aug. 6..	....
Oswald Cartoons	Winkler cartoon	Aug. 13..	1 rl.
Keeping in Trim	Keeping Up with Jonses	Aug. 20..	2 rls.
Please Don't	Excuse Makers	Aug. 20..	2 rls.
Scrappin' Fool (Bob Curwood)	Short western	Aug. 20..	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27..	1 rl.
All Wet	Gumps series	Aug. 27..	2 rls.
Buster Come On	Buster Brown	Aug. 27..	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10..	2 rls.
Fighting Texan (F. Gilman)	Short western	Sept. 10..	2 rls.
Newlyweds' Troubles	Newlyweds series	Sept. 10..	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10..	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10..	1 rl.
All for Uncle	Mike and Ike	Sept. 24..	2 rls.
Dazling Co-Ed	Collegians	Sept. 24..	2 rls.
When Greek Meets Greek	Gump comedy	Sept. 24..	2 rls.

WARNER BROS.

1926			
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,571
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,263
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,810
1927			
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,830
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11..	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18..	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25..	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9..	6,767
What Happened to Father (W. Oland)	Character farce-com.	July 9..	5,567
Black Diamond Express (Blue)	Railroad melodrama	July 23..	5,803
Heart of Marvland (D. Costello)	Civil War melo.	July 30..	8,968
Desired Woman (Irene Rich)	Desert drama	Sept. 3..	6,408
Slightly Used (C. Nagel-May McAvoy)	Comedy	Sept. 24..	6,412

Better Business Builders

not once or twice a month

but

EVERY WEEK

Create Good Will and You Create Ticket Sales

EXHIBITORS' PROBLEMS. How to solve them is a problem in itself. Eric T. Clarke has solved many for the Eastman Theatre, Rochester, N. Y. Before the Fall meeting of the Society of Motion Picture Engineers he got up and made a talk about exhibitors' problems. We are favored with the privilege of passing the whole talk along to you.

B. B. B.

A lot of ground is covered in this mighty interesting talk. It touches the double feature bill, the shelving or playing of the clucks, films and presentations, importance of the weekly News and other short subjects, the theatres' own news shots, relationship of vaudeville and films, projection, splitting the orchestra and many other interesting points of theatre conduct.

B. B. B.

The S.M.P.E. welcomed this straight from the shoulder talk. It is the sort of stuff they are interested in knowing. It is what you are interested in. It's back of this color sheet.

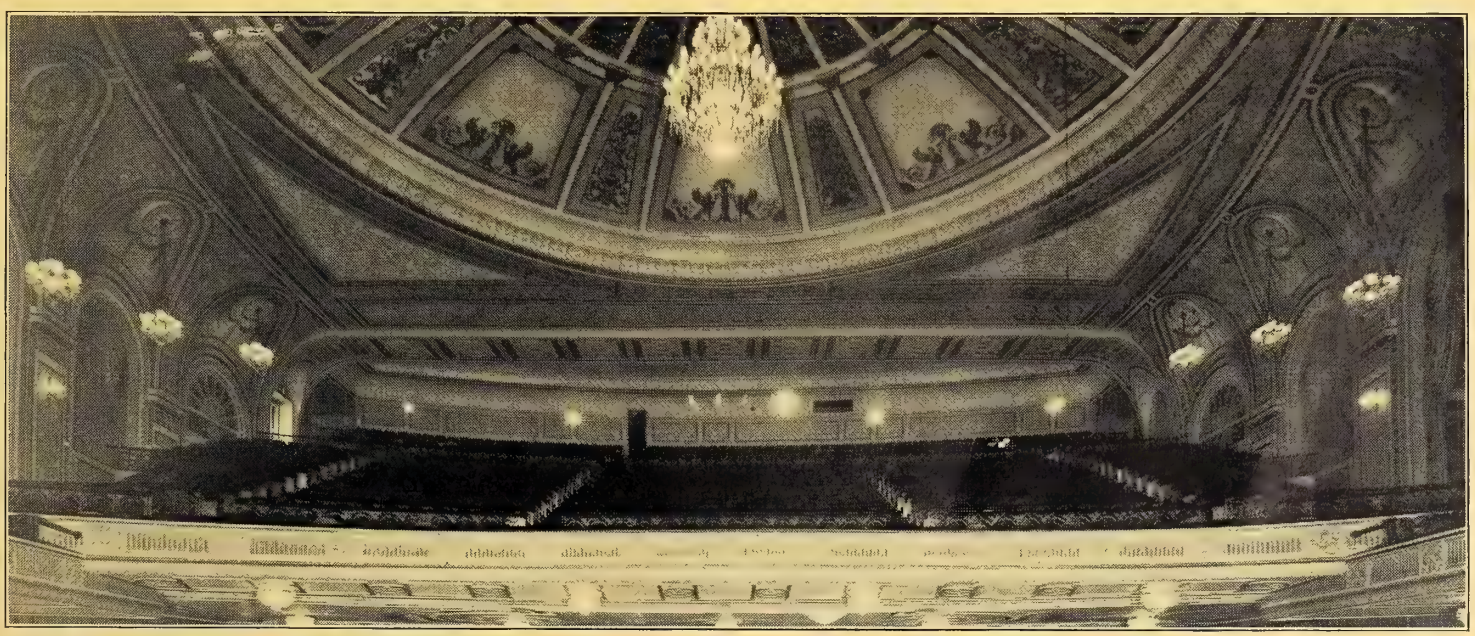
Open for business. That's F. F. Proctor's New Rochelle theatre. Not open and waiting for business to come, nor open to get the business that is sure fire on the first day, but open for the business that every item of the theatre equipment, every individual of the staff is building and started building while the big mob was there.

B. B. B.

Gardens! How to sell tickets with a part of the motion picture theatre that hasn't been helping much. That's O. T. Taylor's business-making contribution, "Back of the Curtain Line," this time. Not exactly presentation, but good stuff and something you can't skip without being sorry.

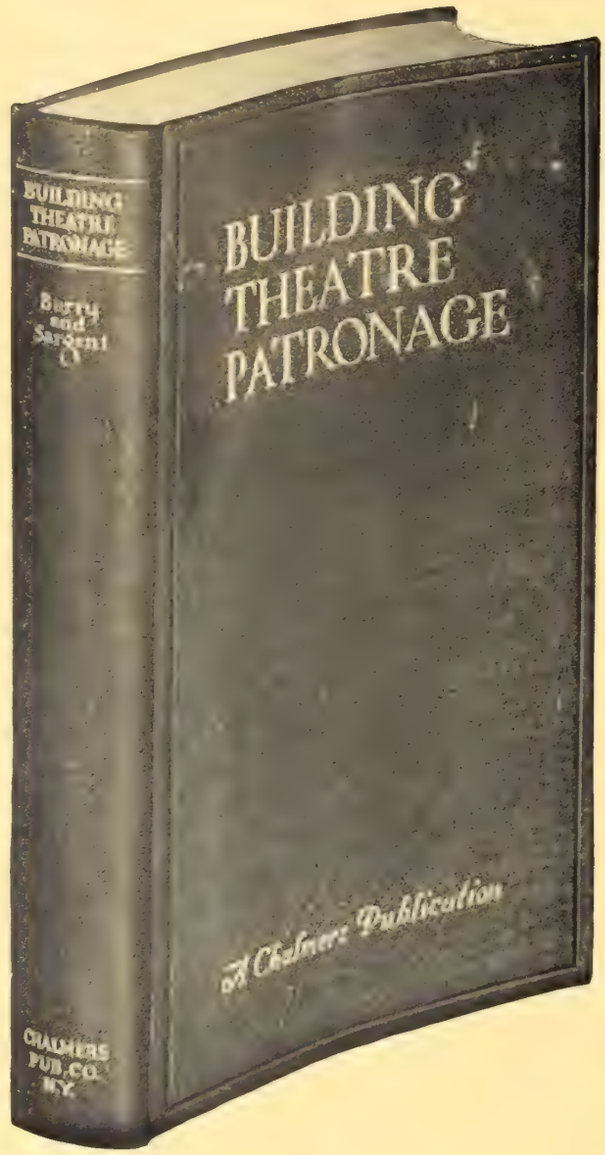
B. B. B.

Straight talk about lenses is F. H. Richardson's Better Projection special this week. Theatre owners will find meat in it just as much as will projectionists. Other good things are there too.



A balcony and a ceiling that make people say nice things about F. F. Proctor's New Rochelle Theatre

It's a "Wow"—*says Taylor*



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D

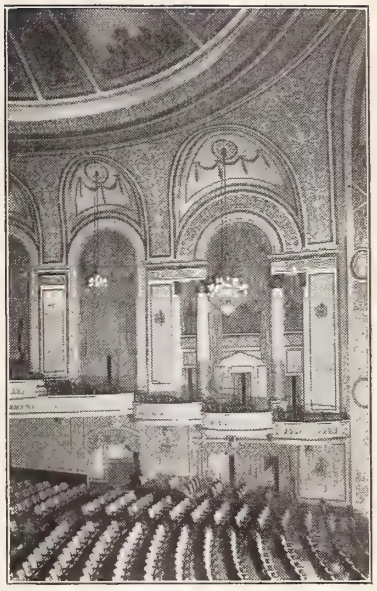
Showmen—Read This:-

"Your new book is a wow! I give every moment I can spare to it and that is not nearly as much time as I would like to spend on it. The real value of the book is incalculable, depending entirely on the person studying it. It's all meat—and just a small fraction of this "meat" properly digested is worth the price of the book. Good luck—and may **'Building Theatre Patronage'** run into many theatres."

(Signed) O. T. Taylor,
D. & R. THEATRES CO., INC.,
Direction Dolan & Moore.
Aberdeen, Washington.

Open for Business

F. F. Proctor opens his New Rochelle theatre with everything that gets them and brings them back



THEY are going to get the business up in New Rochelle. F. F. Proctor has opened a theatre there costing approximately two million dollars and every single dollar of it went into business building construction.

Three thousand comfortable seats with attractive coverings of black and gray striped velour were put there to hold patrons. Brocade paneled, the auditorium walls, the stage, its fittings and curtains, all were planned for attractiveness.

Plenty of parking space on long stretches of side streets. For the opening night an enterprising lot leaser was doing a land office business with the folks who rode up from out of town. If he was not a friend of the theatre manager he certainly was a friend to the theatre for a more pleasant and less gypping park-'er-up chap has never been found in the vicinity of a big theatre.

AND when the theatre opened—it opened twice, by the way, starting its initial show at one in the afternoon and then staging the big blowoff from seven to eight in the evening, when the Keith Boys' Band put on a concert outside the house and a regular mob of New Rochellites lined up from the box offices out onto the street and away down the street because they were standing them up inside the big house—when the theatre opened, anybody who might be interested could see that the theatre was going to get the people in, get their good will and bring them back.

Some theatres open for business and then wait for that business to come to them. Still others open to catch what they get and then start in trying to get some more the next day. This Proctor theatre was set from the very start to make them like it and like it so well they would ringup another cash sale the very next time the bill was changed. Open for business meant present and future, meant working for both from the same crowd.

YOU go from the street into a corking lobby. It looks like a million dollars. White marble stairways, beauty without glitter all around. You buy a ticket. You get a pleasant smile and "thank you" from the cashier. The doorman looks as if he is glad to see you. The house manager was on the job the night the theatre opened and you can see that Ed M. Hart is going to make them like the theatre, from the way the front of the house was handled with the jam and the fuss and the excitement. Yet there was absolute order and a perfect good nature on the part of the cash customers that isn't always evident on such an occasion. Ushers kept them good humored and found seats for them just as fast as possible with no confusion.

UP in the top balcony, for instance, there was one little girl ushering. She had a terrible job. Nobody to help. Not much heft or size to give her domination. People packing up in the aisles and on the stairs. There was a jam, be sure of that. Fireman ready to bawl her out if she didn't get orderly clearing of the aisles. And yet—she did! By tact, by constant circulation, the little feminine touch to her explanation of why they had to move. They were a little inclined to hold good positions. But that tact prevailed. She got them off the stairs and out of aisles. And no offended patrons. That builds business.

So does the projection that George Alley and his projection room associates pass out. With the finest equipment procurable to work with this lad and his co-workers hit one hundred plus on the screen.

A pretty house. A willing staff. A good bill and a finely projected picture. Vaudeville and feature films. Policy is sound. Co-operation is perfect. You can't lick a house like that. It is going to make a strong link in the chain of F. F. Proctor theatres. Strong for business.

Down in the beautifully appointed, comfortable men's smoking room there were some patrons chatting. "Good show," said one. "This house reminds me," said another, "of the business precept of my dad: First, have the goods to show, then display them so the people will be sure to see their advantages, next get the people to come and buy, and while you've got them, sell them the idea that they will want to come back for more." An endorsement of a theatre and its policy, if ever there was one.

Out in the gorgeous promenade. Girls on a divan. "Do you know," said one, "It's worth the admission just to sit here. A palace—and they make you feel as though it's all yours."

On the marble stairs. Man and wife going out. "That usher was very kind to find us seats with such a crowd," she was remarking. "Well, we were next," was the man's logical comeback, "But they don't always bother about that. This place is all right."

There you are! Selling them to come in. Selling them to come back.

BACKSTAGE hits any layman who may be fortunate enough to get there. Hits and knocks him as cold as a good act does an audience.

No alley entrance for actors or actresses at the New Rochelle. Not much. The entrance is directly upon the street. And when you go through that you find a green room that is charming, comfortable, really it doesn't need any "welcome" written on the wall to show it is homelike and cordial as is the backstage crew. You go further and find more. A modern laundry. A bathing pool for animals in acts that may be playing.

Dressing rooms are named after various cities having Proctor theatres. They are light and airy. They have private bath, two individual vanity tables, a chaise loung, plenty of closet room.

Actors used to say, "Play the Palace (New York) and die happy." Now they might make it, "Play Proctor's New Rochelle and live happily ever after."

EXHIBITORS'

An address delivered to the S. M. P. E.

FOR the year which has passed since I last addressed your body I have only one fundamental change in policy to report. All the rest of what I have to say today represents continued development of policies already in effect a year ago. This one change is the elimination of the split week and the adoption in its place of a double feature program. For the benefit of those who are not familiar with the first-run picture situation in Rochester, I should explain that we run three first-run downtown picture houses; the Eastman seating 3,350, the Piccadilly seating 2,200 and the Regent seating 1,800. It has for several years been our policy to buy blocks totaling some 200 pictures, securing these pictures of an interchangeable basis, so that upon screening they may be assigned to the house best suited to play them. I do not feel that it would be appropriate for me at this time to discuss the merits or demerits of block booking. The problems at present under consideration in connection with block booking do not apply to those who, like ourselves, need in the year better than 200 features for first run showing in the same town.

Split Weeks and double features
What to do with clucks
Double feature first runs
Films and Presentations
Vaudeville's Relationship
Burying your feature
Importance of Weeklies
The theatre's own News
Short features important
What about Projection?
Splitting the orchestra
The Theatre Scenario dept.
Items of your bill

For a city the size of Rochester it is clear that there will rarely, if ever, be more than 100 pictures in a season's output that are worthy of a week's run. In the Spring, when the companies' projected output for the season is published, we cannot be sure just which pictures are going to be included in this hundred, but our experience has shown that where we have the choice of the entire season's product the purchase in block of some 200 pictures will assure us of practically all the good ones which we naturally want.

The problem of what to do with the remainder has always been hard. Up to the end of 1926 we continued the policy of occasional split weeks. By "split weeks" I mean running one picture four days (Sunday to Wednesday) and another the three remaining days of the week. By introducing a split week once or twice a month in one or the other of our two smaller houses (taking care never to split both houses in the same week), we were able to keep playing close to release date. Good and poor quality pictures seem to come along about evenly all the time, and it is necessary to avoid the accumulation of unplayed releases. Another argument lay in the fact that we were able to carry a pair of second-class pictures in a split week on the momentum of the house and would suffer the effect of loss of business when we were able to come back the next week with a stronger picture. Nevertheless the problem of what to do with these clucks bothered me. I hated to give over a week or a half-week to a picture when I knew we would die. I always felt uncomfortable when setting a comedy or other subject around a weak feature. A good comedy may strengthen your bill if you have a good picture, but it will never save a weak feature. So there was always a tendency to make the second half of a split week a junk bill. For a while we tried deliberately shelving these pictures or salvaging part of the cost by sale to some lesser house in town, but one can quickly go broke doing that, particularly now that the distributors have found that for the millions invested in production there has been only a very small percentage of profit and in consequence have forced exhibitors all over the country to pay fat increases over last season's averages. Finding after careful analysis that only a few of our patrons would ever return to the same house during the same week, we decided to make bargain bills by putting two features on at the same time and running these for the entire week. It is unusual in our part of the country to have a double-feature-first run policy, but I am so well convinced of the merit of the plan that we now devote the Piccadilly to nothing else. By taking care in the pairing of the features we find a steadier patronage than we ever knew before. Even if the average customer does not enjoy one of the features he will probably find satisfaction in the other. By this plan we have at least found a healthy outlet for the westerns which each company now insists on making and including in the general line. We continue a weekly film news to space the film apart, but all short subjects, both single and double reels, have been eliminated from our Piccadilly Theatre. Whatever the argument for buying blocks of features in order to get the good ones, I can see no justification in our loading ourselves up with comedies beyond our actual requirements. For the present year, at any rate, the market is overstocked with comedies, and we are able to secure all the choice we wish. The average footage on the class of features I have been describing I have found from a checkup of over 40 pictures to be around 6,025, so we have adopted a two-hour and twenty-four minute schedule of five 13,000 foot complete shows in the daily operation.

PROBLEMS

that hits you right where you live

In the Eastman Theatre and Regent Theatre I still stick to the two-hour show and this brings me to the second question I wish to discuss, and that is, namely, the relative importance of film and presentation. It is a live issue. The continuance of the policy of the two-hour show is only another way of saying that I side completely with those who look on the film as of first importance and that I side against those who attempt to build an elaborate show that will overshadow the film.

The present craze for big spectacles, lavish presentations, costly stage bands is, as I see it, only a passing fad. Its origin, however, is interesting and is due to three conditions:

1. Vaudeville has had to come to pictures.

2. Large expensive houses tied to one line of product have felt the need of something to help carry these self-same weak sisters of which I have just spoken.

3. Imitation of Roxy and attempts to beat him at his own game.

Let's analyze these conditions.

After many years' success in their own field, the straight vaudeville theatres found themselves faced on the one hand with increased cost caused largely by higher transportation expense. On the other hand their receipts were dwindling. The increase in movie attendance certainly took business away from the vaudeville houses. Inclusion of pictures in vaudeville programs resulted in consequence, enabling a satisfactory show to be given at a lower price than a full show of straight vaudeville would require. The policy has suceeded with the result that today there is hardly a house in the country now running straight vaudeville.

Bearing in mind however, that one of the big reasons in vaudeville is to fill out the show at a lower cost per minute, it follows closely that houses buying good vaudeville cannot afford good pictures and must necessarily regard the film as subordinate to the vaudeville. Such being the case, it naturally follows that the combination show must still be a variety show in which little or no relation exists between the vaudeville items and the feature picture. There can be no cohesion to the bill as a whole.

In the meantime the big motion picture theatres have been growing bigger. Having succeeded in attracting ever-growing audiences and in appealing to what would otherwise have been the old time vaudeville patronage, the tendency has been away from the straight motion picture show towards the show with "presentations," big orchestras and the like. Here the one aim has of course, been to get the largest possible attendanc for the big pictures, but the more important aim has been at the some time to bolster up weak features and so fill up the deepest valleys in a fluctuating series of weeks. Picture houses like the Eastman which selects the best from a purchase four times its requirements are the exception rather than the rule. Most big houses, particularly those in New York, (which naturally are largely imitated) are tied to a particular brand of product and must play the weaker ones as well as the successes. The management of such theatres being unable to do anything to improve the features themselves turn their attention to the rest of the program and stick in anything that will help attract business.

All de luxe theatres in New York live on the remains of Rothafel's policies. His has been the one original mind in de luxe presentation. When he, graduating from a 5,000-seat theatre opens one seating 6,200 his competitors are tempted to follow his ways, only more so. The Capitol, having a better line of pictures than the Roxy can increase the orchestra to 85 men. The Paramount slaps on massive acts of tinsel and gaudiness. The Roxy itself is not immune from the disease. There they slash away at the 11,960 feet of What Price Glory until it can be run in 90 minutes. Why? Well, anyhow, they made room for a prologue lasting for half an hour. But the prize spectacle could be seen at the Paramount this past summer when the Whiteman Band so completely dominated the electric signs and newspaper ads that the feature was quite lost in the shuffle—and this in the house owned by the producers!

The situation has grown topheavy. Rothafel with his immense reputation can doubtless get away with it, for the public knows that he gives a show and the public will come whatever the weakness of his feature picture. Already others like Hugo Riesenfeld are talking about the Dignity of the Simplicity of Presentation and making capital of the opposite.

In all this floundering what is the ideal for which to work? New York, with its unique floating population need not worry about ideals. Yet, that is the problem facing all exhibitors who, like ourselves, must appeal to virtually the same audiences week after week.

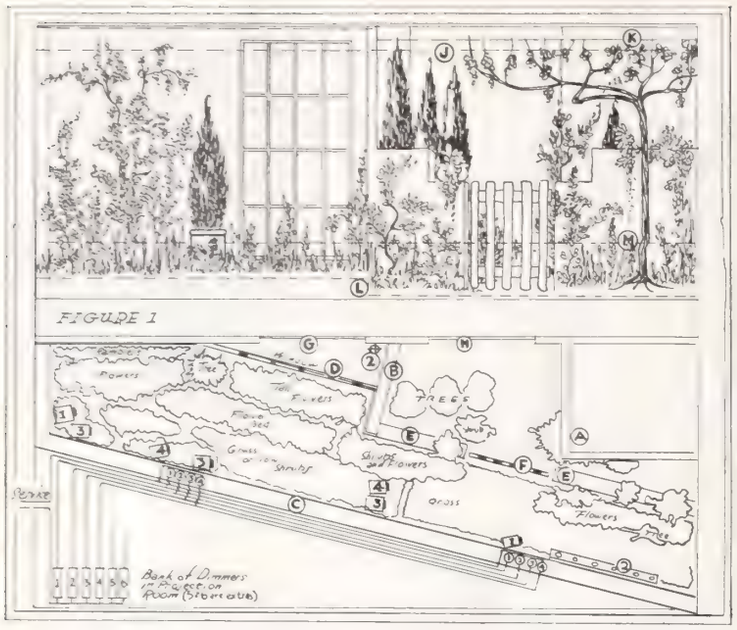
(Please turn to page 398)

Eric T. Clarke is a man of clear vision and real business acumen. When he has something to say it is worth attention. When he speaks of exhibitors' problems he is talking about something that not alone touches the Eastman theatre. The points he brings up, the matters he discusses, are such that they cannot fail to interest every exhibitor in this country. A clearer statement of conditions has never been seen by us. We invite you all to come in with comments, felicitations, to Mr. Clarke for his masterly discussion. He deserves your thanks for his frankness and thoroughness in this talk.

O. T. Taylor's

Back *of the*

Gardens this time. Building Business in a part of the theatre that pictures have made less salable



IN taking up the idea of decorative, electrical gardens and lighting effects we are digressing somewhat from this department—"Back of the Curtain Line"—in that some of these suggestions take us in front of the curtain. However, as the subjects taken under consideration are closely related, we feel that this divergence is justified.

Very few of the newer theatres devoted to the silent drama, and to stage attractions for that matter, excepting, perhaps, the legit, have proscenium boxes. Not so very many years ago proscenium boxes were considered indispensable, but, as pictures gradually became the feature of the show, these boxes soon passed into oblivion.

The reason is apparent. The extreme down front sides are most unsatisfactory points from which to view pictures, particularly so in theatres built before pictures became the mainstay of the show business. Of these front-side seats those in the first and second boxes, upper and lower, are the worst. With the advent and increasing popularity of the organ the upper boxes were, in many cases, converted into organ lofts. This, however, made the lower floor box seats still less desirable. The yawning, dark, empty boxes, for it is next to impossible to induce patrons to take them, became a problem, until some bright mind thought of the happy idea of converting ugliness into beauty, to make garden spots of the seldom occupied boxes.

This has been done in numerous instances and the bright, cheerful touch added to the theatre's interior is well worth the cost of installation. The decorative possibilities are unlimited. The gardens may be changed with the seasons of the year, decorated for special occasions, made into ever-changing spots of interest. After the first change and installation of the necessary lighting circuits, dimmers, spots and floods, the changes in the appearance of the gardens becomes a matter of versatility on the part of the manager and his assistants.

The following description of gardens and the suggestions on installation are offered in the hope that they will be of some help to the manager contemplating improvements and redecoration of his house.

In figures 1 and 2 distinct styles of decorative treatments are shown and although these are offered as examples rather than working plans, they afford some idea of possibilities in the way of layouts. The description applies, insofar as the ground plot is concerned, in a general way to both of the examples, the wiring and system of operating follow the same general lines regardless of the size and shape of the space available for use as gardens. Additional circuits and dimmers could be installed later if so desired. However, the cost of running an additional circuit or two at the time of first installation would be considerably less than to do it later, and such circuits could be left unused or "dead" until extra controls are obtained.

Figure 1. This plan is cut up into jogs and corners purposely to show how an old-time double box can be treated. This example is taken from practical experience. The corner space, A, was originally a stairway to the upper boxes. Falling into disuse when the latter were transformed into organ lofts the steps were taken out and the space used for a janitor's supply room. As the two walls, as well as the half central partition, B, forms part of the support for the organ, and as the removal would entail considerable expenditures for new foundations, these walls were permitted to stand and the garden was built around them. A window, D, cut from wall board and battened, is set parallel with the balustrade, C.

The window panes are of oiled paper or tracing cloth. The wall, EE, extends from the corner of the partition, B, to the extreme right side of the garden. The wall is divided by the practical gate, F. The wall and gate is made of wall board and securely battened. The wall has a six or eight inch wide wall board strip along the top and gate opening ends. This to give the wall a thick, massive appearance. This wall, as well as the visible parts of partitions, A and B, and the wall in which the window is set, can be given an interesting texture by finishing in plastic paint. We have found "Textone" excellent for just such uses. A very light grey with a touch of pale pink makes a rich appearing combination.

Two tones of light blue in a "Brocade" finish is very "nifty." These combinations take light splendidly. Do window sash and gate in medium, rich blue or even in orange if a brighter touch is desired. The doted line, K, indicates ceiling and J the depth to which Valances or upper trim should come. M indicates height of the front wall or balustrade and L the original floor line, the floor of the second box being about six inches higher than the first. This garden might be termed old-fashioned or informal. The floor is covered with grass mats on which the flowers and shrubs are "planted." The taller plants are in the back, flowers and low shrubs in front, with some of the latter to screen the spot and floodlights. Artificial flowers could be mixed with such lasting natural shrubs and flowers as Salal, Holly, Everlasting, flowers, etc.

In figure 3 is shown a piece of 2x4 about 2 feet long and equipped with "shoes" of 1x2 battens. A number of these pieces, painted green to match the grass mats, are to be used in the gardens and the "planting" is then accomplished by merely setting the stems of the plants in the various size holes bored in the 2x4. An example of a formal garden is shown in figure 2. In his box the partitions have been removed to permit unobstructed use of the entire box. A central arch, A, is centered in a lattice screen as shown at the left of the arch, B, or in a stucco wall as on the right.

It should be one or the other, not half of each, the plan being drawn in this manner merely to demonstrate the two methods. This setting is placed on an elevation in form of a terrace. The front elevation of the box containing the garden is also given in this plan, showing the use of ornamental posts

Let's Have Your Ideas

Curtain Line

decoration of ruined or else to public

to divide the front into sections. Four distinct styles are shown in the posts which in actual practice should be alike in style. The Valance is cut from wall board and can be painted or covered with velour or other suitable fabrics.

Cream and grey for the arch and lattice, or wall, against a deep blue sky backing makes a striking color combination. The front of the boxes, posts, valances and balustrades, should, of course, be finished in harmony with the decorative scheme of the house. Electrical work. The electrical installation consists of four, or more, circuits on dimmers which are installed in the projection room. The several circuits terminate in the gardens in wall outlets, a double plug for each circuit in at least two locations.

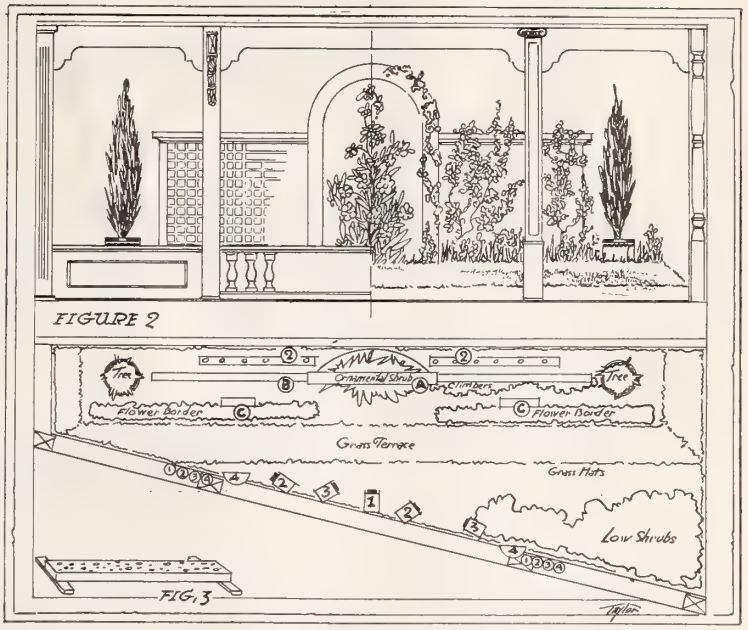
The circuits and outlets are numbered to correspond with numbers on dimmers. Baby spots, floods and strips are used for lighting and are so placed that the light is reflected away from the audience. In working the effects the dimmers should be operated very slowly, bringing one color up as another dims out, the effect being a scarcely noticeable changing of colors. The effect, when properly worked, is beautiful and striking.

As an example of effect, consider figure 1. Here the spots, and strips, are numbered to correspond with the dimmer on which they are operated. Using blue in number 1 spots; amber in 2; magenta in 3; and green in 4. One to full up, then dim as 3 is brought up and followed by 2; 3 dims as 4 comes up followed by 1; 4 and 1 dim, then 2 dims. This is a short action which may be lengthened to meet requirements. So many different changes and combinations are possible that it becomes difficult to even begin to describe them. When more than one spot is plugged in on the same dimmer, figure 1 shows 3 number 3 connections; each of the spots could be of a different color, making still more combinations possible.

A Strong Columbia Presentation

In many of the theatres that played "The Bat" a year or so ago, a girl boasting a strong, piercing voice was used backstage to scream whenever Louise Fazenda, playing the maid in that picture, went into hysterics. The girl also fired blanks when the pistol shots were fired in the picture. This stunt did much towards putting the picture over, as it produced a realism that was nothing short of startling.

Now comes the Seattle Columbia with a similar stunt, in the form of a prologue, for "The Cat and the Canary." The show opens with a silhouette sheet down. Two girls are discovered in silhouette, left. A shadowy figure attired in cloak and with clawlike hands, representing the phantom of the picture, steals across from right and brings a clawlike hand hovering over the girls, whom, upon seeing it, emit some blood-curdling screams. Lights back of sheet out as picture flashes on, then screen down. This is an effect that any theatre with a stage can very easily pull. Professional talent is not required, one or two



usherettes and a stagehand or janitor can turn the trick. Very often the simpler effects are the most realistic and this one in particular is unusually good.

How We Put it On

Whenever a stage show clicks, book it for return engagement—and continue returning it as long as it is favorably received, providing a complete change of program or routine for each return engagement is affected—this is the policy of the D. & R. Theatre, Aberdeen, Washington. This policy has been carried out successfully with numerous attractions, among with the Novak Vaudedettes, five piece girls' orchestra, ranks ace high. This popular Pacific Coast band, doing singing as well as instrumental, was returned for its third appearance at the D. & R. in a special presentation featured on the same bill with First National's "Lost at the Front." As this feature is composed entirely of comedy situations and hokum, a straight program of popular hits was decided upon for the stage attraction.

The band opens the show with four girls singing the chorus of "Sundown" behind the drapes, which then part to a hot instrumental repeat. The special setting consisted of a center back of light grey with a cut circular opening of ten feet in diameter, back of which an orange colored drape hung in close, free folds. This backing split a purple velour cyc and was flanked by two huge peacocks, perched on fantastic trees and with tail feathers sweeping in under the opening in the backing. The peacocks were done in vivid colors and bright.

The next number by the entire band, "I'm Gonna Meet My Sweetie Now," was followed by "Hello, Cutie," cleverly sung by the violinist with the entire band in on chorus second time. Stage to deep blue light as band began introduction to "In a Cottage Small by a Water Fall." As the drummer, in magenta spot, began to sing, the orange tab was taken away slowly, revealing, through the circular opening, a miniature scene showing a cottage, sheltered by big trees, at the foot of high mountains. Close to the cottage a big waterfall tumbled realistically down the mountain side. This number was enhusiastically received by the audience. The miniature was in deep blue and magenta side floods. The waterfall effect was projected from the rear onto a transparent painting. This scene was left on for the closing number, "Positively, Absolutely," the entire band megaphoning the chorus. For a well-earned encore the band came back with "Following You Around."

(NOTE: Plans and detailed description of the setting used for this presentation, as well as plans for making the waterfall effect will appear in this department in an early issue of the Moving Picture World.)

What Clicked For You?

F. H. Richardson's

Bluebook School

Question No. 612—What important rule must be observed in lubricating a projector mechanism?

Question No. 613—Name the reasons why intermittent oil well should have a special, high grade lubricant.

Better Hammering Home the

Some Straight Talk About Lenses

MANY have asked my advice and opinion as to the relative merit of different makes of projection lens. Particularly have I received hundreds of inquiries as to the Ross lens and I have taken some pains to investigate the actual performance of that make of lens with relations to other makes, with final conclusion that, while the Ross is unquestionably a good lens, still the fact remains that it is not one bit better than the product of, for example, the Bausch & Lomb Optical Company, which latter corporation is a part and parcel of these United States of America, and does all its lens making right here at home.

Undoubtedly there will be an honest difference of opinion about this on the part of some projectionists who have secured better results with the Ross lens, but in every case where I have taken the trouble to dig into the facts, and they have been by no manner of means a few, it has been found that the better results obtained were due to the fact that the Bausch & Lomb or Snaplite lenses which were replaced were lenses which were in one way or another unsuited to the work, whereas, the Ross lenses which replaced them, were selected with great care as to their suitability for the work to be done.

I have arrived at this inevitable conclusion: First, the Ross lens is a good lens, but there are lenses made right here in these United States of America which are fully their equal in every way, and which will give just as high grade results on the theatre screen as will any foreign make of lens of which I have knowledge. The Bausch and Lomb lenses, for example, will give just as excellent results as any lens, provided the lenses be suited to the work they are to perform.

It is childish reasoning to suppose that because a certain projection lens gave excellent results under one set of conditions, the same lens will give equally good results under a totally different set of conditions. It savors of the amateurish to presume that a lens which gave good results with a straight arc light source will give equally good results with a reflector arc light source, or that because a lens of small diameter gave good results where the working distance was short, a lens of the same diameter will give equally good results when the working distance is long.

The fact that this department has been teaching and preaching for many years, viz.: that the motion picture projector optical train is a complicated lens system, which must have each of its elements selected with great care and by the application of expert knowledge, is now beginning to be pretty well recognized. But we still have with us those who proceed by rule of thumb in such matters, and when some one who really knows comes along and finds a projection lens of a certain make working under conditions to which it is unsuited, and replaces it by a lens of another make which is perfectly suited to the conditions, and the results are better—as, of course, they would be, and would have been had he substituted a lens of the same make as the old one but better suited to the work in hand—the projectionist who does not understand, immediately assumes the gain to be entirely due to the splendid quality of the other make of lens.

Don't be silly! Your projection lens must be carefully selected with regard to the work it will be called upon to perform, and if this be done and rightly done, the Bausch and Lomb projection lens are as high grade, excellent lenses as you can buy anywhere, and I don't mean maybe either! There are other lenses made, both here and abroad, which are perhaps as good, but there are none better.

When a certain "Cathedral of the Motion Picture," which is just that, too, was preparing to equip its projection room, its supervisor of projection asked my opinion as to the optical trains of the projectors. The condition was one which was going

S. M. P. E. Meeting a Wow

IT is to laugh! When the Board of Governors of the Society of Motion Picture Engineers consider the best place to hold the next meeting and finally decide, always there is pessimistic views as to whether the members will or will not "go to that place," with emphasis usually on the "not." It's "out of the way," "expensive," etc., and we all go to the meeting wondering if any one but the president will be there to keep us company.

And then we are ashamed of ourselves and of our lack of abiding confidence, for invariably there is a large attendance and a corking good meeting.

The Lake Placid one was no exception. More than one perfectly good hundred there. Papers of great value to the industry and absorbing interest to those privileged to hear them, and a general good time for all.

Projection Wins

But it remained for the Lake Placid meeting and Wednesday morning thereof to see Projection finally recognized to such an extent that after the meeting, President Cook remarked to me: "Well, Richardson, projection certainly went over with a bang today!"

When such men as Dr. Mees, than whom is is admitted no more able men is connected with the engineering end of motion picture (His fame is both national and international) openly admits that projection is not the extremely simple mechanical matter many have assumed it to be in the past, and that excellence in projection is a most important matter to the industry, as Dr. Mees did in open meeting that morning, we may, I think, fairly assume that projection has either "arrived," or at the least is well upon its way.

I might add that my own paper, "Why Expert Knowledge and High Grade Intelligence Is Essential in the Theatre Projection Room," the papers of Lewis M. Townsend, supervisor of projection at the Eastman Theatre, Rochester, N. Y., "An Improved Type of Arc Illumination and Condenser System for Motion Picture Projection" and "Framing the Picture With Colored Borders," and the paper of Arthur Gray, projectionist, Lancaster Theatre, Boston, "A Few Practical Needs in the

PROJECTION

truth that "Better Projection Pays"

to call for very carefully selected and matched optical systems. I advised him thus: Lay out a sketch plan giving the exact projection distance, the exact angle of projection both up and down and sidewise for each projector. Give advice as to the kind of light source to be used and as close an approximation of the amperage to be used as you can. Send the whole to the Bausch & Lomb Optical Company, or such other lens manufacturer as you may selected, asking that they provide the optical systems and guarantee results.

This advice was not heeded, though under the conditions it was just plain common sense. After experiencing a lot of trouble, I have been advised that the Bauch & Lomb Company has, after months of dissatisfaction with the lenses which were installed, been asked to clear up the situation, which same the company is now arranging to do. How much trouble and annoyance should have been avoided had the chief projectionist called in the lens manufacturer in the first place.

In closing permit me to warn you not to be deceived by absurd statements made by interested people. Before me lies an advertisement reading: "The outstanding characteristics of the Ross F. 2.4 lens is its depth of focus—giving that much to be desired stereoscopic effect whereby the picture is made out from the screen."

Claims of this sort are absolutely absurd, misleading and at variance with the facts. F. 2.4 is not an unusual speed for projection lenses. Several lens manufacturers, including the Bausch and Lomb Optical Company, make lenses of that speed.

Any one well posted on lens characteristics knows that depth of focus is directly dependent upon the speed of the lens—that is to say, relative aperture as compared to focus—and that depth of focus of all lenses having the same focal length and relative aperture is alike. Moreover, it is absurd to say that a single lens can produce stereoscopic effect.

Such published statements as that quoted from the advertisement in question tend to deception. Sooner or later they will, I venture to say, do the manufacturer more harm than good, because, when in course of time the buyer finds, as he always eventually does, that he has been deceived, he becomes resentful and will in all human probability have nothing more to do with the goods of the manufacturer who has made misleading statements with regard to his goods.

We may possibly excuse the over-enthusiastic manufacturer who once in a while takes harmless liberties with the well-known truth, but the making of unjustified claims by a manufacturer who in the very nature of things well knows his statements to be without foundation is something else again.

If any one, including the manufacturer of Ross lenses, feels able to show that I am in error in what I have said, the columns of this department are wide open to him or to them to do so. In fact, if he or they can offer real evidence that a single lens can give stereoscopic effect, or that two lenses having the same focal length and the same relative aperture can produce difference in depth of focus, I would be more than pleased to give ear—to proof, mark you well—not mere argumentative oratory.

In closing let me emphasize the fact that I am not "knocking" any make of lenses. I repeat: the Ross lens is a good lens. I repeat: The Ross is, in my opinion, as good but no better than our own makes of lenses—lenses made right here in the U. S. A. I repeat: These United States of America make just as good projection lenses as can be found anywhere—or at least as have been offered to the projection end of the industry up to this date. I repeat: the Bausch & Lomb projection lenses equal any make of lens you can buy, but like other makes of lenses they must be selected with great care as to their suitability to perform the work under the local conditions.

There, that's been on my chest for quite some while. I'll sit back now and prepare to dodge the shower of brickbats!

Field of Projection," brought forth sufficient discussion to take up one entire session of the body, to the exclusion of everything else.

Projectionists Present

Aside from this editor, there were the following projectionists present. Note the distances some of them came—evidence of the awakened intense interest men are taking in projection. Arthur Gray, Lancaster Theatre, Boston, Mass.; Lewis M. Townsend, Eastman Theatre, Rochester, N. Y.; Chauncey L. Greene, projectionist, Garrick Theatre, and W. T. Yutzy, projectionist, State Theatre, both Minneapolis, Minn.; Lester Isaacs, supervisor of projection for Loew, Inc., and one projectionist from Utica, N. Y., whose name I unfortunately cannot at this moment recall.

This is not intended as a recount of the meeting, which I have this time left in the capable hands of Mr. McGuire, the authorized publicity man of the society. It is merely designed to make slight comment upon a few certain points of outstanding interest to projectionists and to exhibitors. The latter will, all of them, do exceedingly well to read the paper of Managing Director White of the Eastman Theatre. It is of absorbing interest, and should be of very great value to exhibitors everywhere.

Mr. White finds the present feature average footage to be 6,025 feet. He says very few theatres now use straight vaudeville, but instead combine vaudeville with pictures.

The Movitone demonstration was nothing short of marvelous. Mr. Sponable, its technical director, says a white matte screen surface is best for color. By invitation of Movitone the following S. M. P. E. men posed for talking pictures. L. C. Porter, secretary, J. I. Crabtree, chairman, Papers Committee. W. C. Hubbard, treasurer. Dr. Ives and F. H. Richardson. This feature was exceedingly well received and a few of us got the chance to see how differently we look and talk from what we thought we did.

Two things are now thoroughly demonstrated, viz: the S. M. P. E. is thoroughly well established and grounded upon solid rock, and J. I. Crabtree, chairman of the Papers Committee is the champion hard worker of the motion picture industry. I nearly said of the S.M.P.E., but I don't think that would cover it.

Exhibitors' Problems

(Continued from page 393)

First and foremost let us recognize that the movie-goers aggregate the largest audiences that ever patronized any of the arts. So large is the following that there is no effective substitute for the movies. When Chicago houses were recently shut down the legits did not gain appreciably. It follows that whoever places the film first in importance will appeal to the greatest numbers and do the biggest business. To such an exhibitor there is nothing to be gained by setting up a variety show along vaudeville lines. That policy may be best for combination houses buying only the cheapest pictures, but the public interested in this form of entertainment has never been more than a small fraction of the vast array of movie goers. The exhibitor who has the best pictures will do better to play them with no presentation at all than to surround them with incongruities.

First in importance comes the feature, for it after all will chiefly determine the success of the show. . . Second in importance comes the weekly film news. The addition of two news reel services this season, I regard as the most significant accomplishment of the year. We purchase all six national news reels. True, the addition of these services has increased our expense, but the extra cost is well worth while. For good measure we add a seventh which is the Rochester Film News. This Rochester Film News consists of motion pictures taken by the staff photographer of one of our local newspapers. Those events suggested by our Publicity Director as being of general interest to the citizens of Rochester are photographed and the shots developed by the Eastman Kodak Company. The pictures are then sent to the Eastman Theatre for use if we consider them satisfactory for showing. The expense of this service is borne by the newspaper and the Eastman Theatre, the newspaper furnishing the photographer and the camera and the theatre paying for the developing of the reels. I cordially recommend this to exhibitors in other cities as bringing the biggest return on the money invested.

Third in importance come the short subjects. As I stated a year ago, we cannot often make use of two reel comedies, nor are there often so many real good ones, but the single and half-reel subjects are of great importance. Among these the new Metro Oddities added to the Fox Varieties, the cartoons and novelties of other companies are proving most welcome.

Having now our film what comes next in importance? Here I unreservedly place projection. Careful and adequate projection must be assured before it is worth bothering with orchestral accompaniment or stage effects. And by projection I mean to include all the lighting embellishments, patterns, etc., besides a cleanly projected picture. In my opinion there is almost a virgin field in the art of projection embellishment. At the Eastman Theatre we have made, I am proud to claim, considerable progress in this art, and when our Projection Engineer, Mr. Townsend, gets the free time after completion of the papers which he is presenting at this convention we shall undertake a general paper along this line.

Orchestral accompaniment comes next. There is little to add to what I have already stated on this head beyond the fact that this season I am experimenting with continuous orchestral accompaniment by splitting the orchestra into two units when the overture and acts are over and the feature begins. Half our orchestra, totaling 68 men, is sufficient for the accompaniment of most features, and half can rest while the other half plays.

I come now to the subject of acts which play an important part in the makeup of a bill. The important points to remember are:

1. The bill as a whole must build up to the feature, never overshadow it.

2. The bill must contain variety in character and tempo.

3. Yet the bill must make a cohesive whole so that Mrs. Smith will tell Mrs. Jones across the back fence the next morning: "Be sure to see the Eastman Program this week. The picture isn't so much, but I wouldn't have missed the show for the world."

I am completely convinced that this type of bill is possible only when the acts are originated in the theatre by ourselves. I see no way of rounding out the character of a bill by setting an imported act against a feature. Since traveling acts are largely vaudevillian in origin, the inclusion is merely a step in the direction of the very combination show which I wish to avoid.

As no two features are exactly alike, so no two shows are exactly alike. There are therefore no set rules for making up the bill. The chief ingredient in making up a bill is idea; just as the chief ingredients for a stage act are good ideas for the beginning and ending. After four years' grappling with this problem, I have learned one important thing and that is to separate completely, the What from the How. With this thought in mind, we have developed at the Eastman Theatre a unit which for want of better term I call the Scenario Department. This is a staff function, responsible for nothing more and nothing less than to prepare act scenarios appropriate to each bill as it comes up for consideration. The head of this department, who sees all the pictures which are to come to the Eastman, proposes the bill and makes a write-up of each act. I look upon this as an entirely new profession. After determining in this way what we are going to do, we can now discuss approved write-ups to the Stage Director and consider how they are to be presented. He then brings them to regular weekly planning meetings attended by the heads of the Orchestra, Scenic, Costume and Projection Departments, not less than two weeks before the show is to go on. The Stage Director, besides directing the Eastman Theatre Company, is the co-ordinator of all work in the preparation of the show. He is responsible for the rehearsals right up to the dress rehearsal in the theatre on the Friday morning preceding the Sunday on which the show opens. The Stage Director continues his work with the cast in the acts for the remaining 20 performances of the week after the show is set.

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VOLUME 88
NUMBER 7

—The Showman's Business Paper—

OCTOBER 15,1927
PRICE 25 CENTS

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¶ The public's mood is for rough, tough melodrama—and here's a blood-tingling thriller! "Jesse James." The bandit who rides hell-bent and fights with reins in his teeth, two guns blazing in his hands, two more at his belt and a brace of sawed-off shot guns lashed to his saddle. Bank robber, train raider, terrorizer. $100,000 reward for his head—dead or alive—and he laughs at the law for 14 years! As ruthless and thrilling as "Underworld"! ¶ No wonder leading theatres everywhere are booking "Jesse James" for long runs!

ranking with "Underworld," "Chang," "Way of All Flesh," etc., as one of the big specials of the year!

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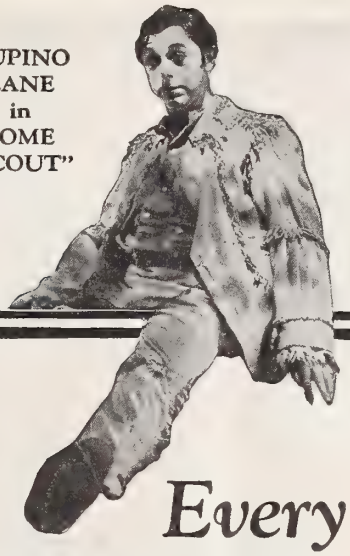
Theatre ..... Run .....

Seating Cap. ..... Population .....

City ..... State .....

GEORGE DAVIS
in
"SEEING STARS"
A Mermaid Comedy



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LANE
in
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SCOUT"

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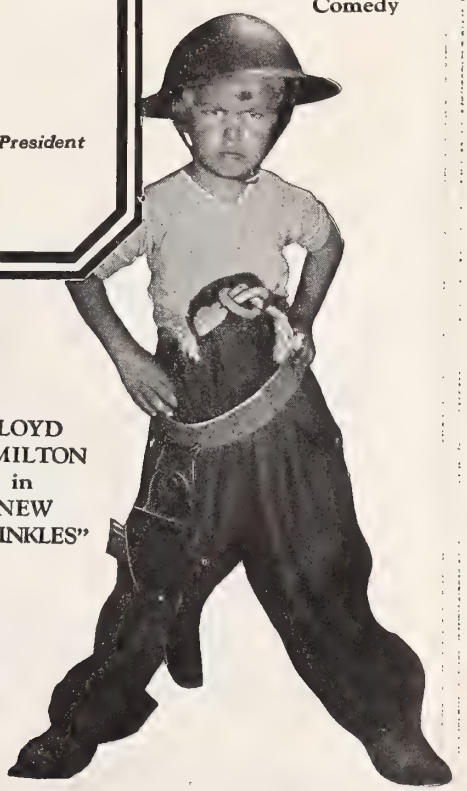
DEVORE
in
"KILTIES"

JOHNNY ARTHUR
in
"SCARED SILLY"
A Tuxedo
Comedy

LARRY
SEMON
in
"THE STUNT
MAN"



BIG BOY
in "SHE'S A BOY"
A "Big Boy"—Juvenile
Comedy

LLOYD
HAMILTON
in
"NEW
WRINKLES"

Educational Pictures
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—LYA DE PUTTI

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WITH

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Directed by RUPERT JULIAN

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presents

BEATRICE JOY

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The Angel

with

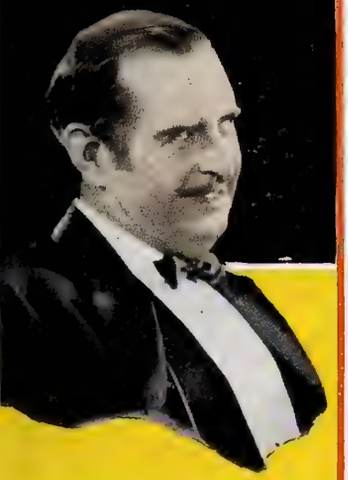
Victor Varconi, May Robson and
Clarence Burton

From a story by
Lenore J. Coffee

Directed by
Lois Weber

bolt of the Year!

story of Broadway



CLARENCE BURTON

# of Broadway

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TRADE MARK

To be followed by

"THE WRECK OF THE HESPERUS"

With
VIRGINIA BRADFORD
FRANK MARION, ALAN HALE
and SAM DE GRASSE

SUGGESTED BY
LONGFELLOW'S FAMOUS POEM
BY HARRY CARR AND JOHN FARROW

Directed by
ELMER CLIFTON

A mighty spectacle in which a storm of human passions reaches its height against a raging storm of the sea

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to the New Editor
from
ESTELLE TAYLOR

Wishing Good Old "Herb" the Best of Luck as Editor of the World.

—HAL ROACH

Welcome "Herb"

Richard Wallace just finishes directing Will Rogers in the

"THE TEXAS STEER"

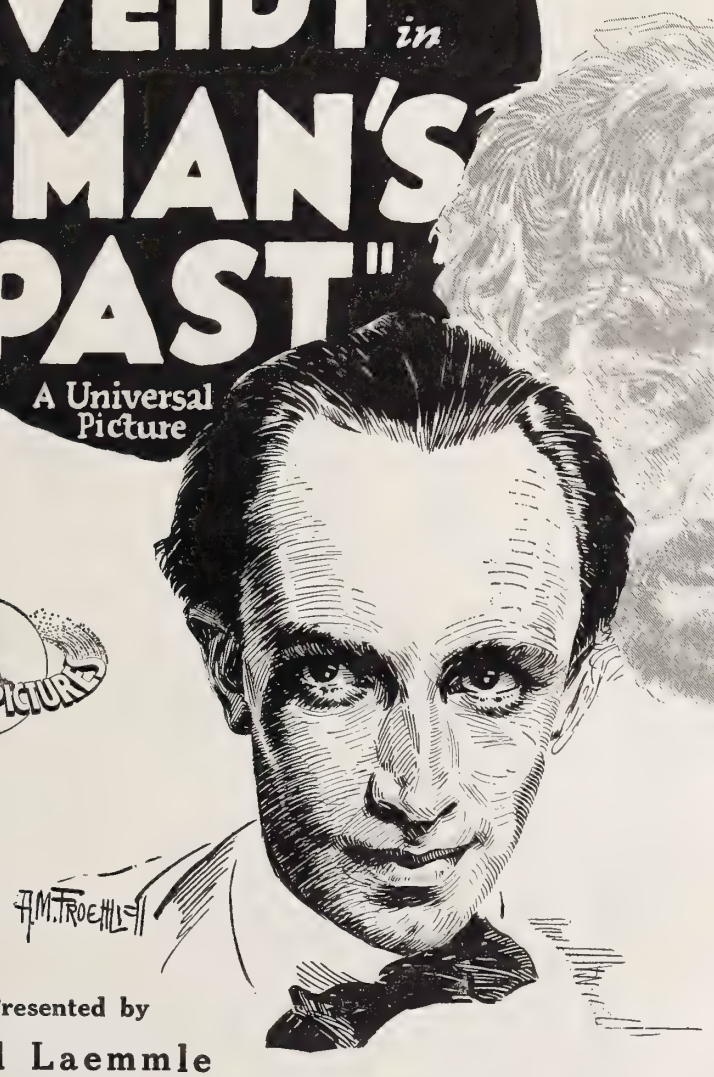
a Sam Rork Production for

FIRST NATIONAL

Listen to the critics rave!

about CONRAD VEIDT in "A MAN'S PAST"

A Universal Picture



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Presented by

Carl Laemmle

"The best new picture on Broadway. We strongly recommend it. Mr. Veidt is a magnificent actor!"
—Harriette Underhill,
N. Y. Herald-Tribune.

* *

"A real gripping thriller. Full of suspense and thrills."
—Regina Cannon,
N. Y. American.

* *

"A convincing and sincere drama."
—N. Y. Telegram.

* *

"Conrad Veidt is an excellent actor."
—Rose Pelswick, N. Y. Journal.

* *

"Conrad Veidt is a stellar motion picture player. Gripping!"
—George Gerhard,
N. Y. Eve. World

* *

"Mr. Veidt certainly can act!"
—J. H., The N. Y. World.

* *

"Absorbing film fare. Conrad Veidt scores at the Colony."
—Irene Thirer,
N. Y. Daily News.

* *

"Worthy of your prompt attention. Run to the Colony."
Radie Harris,
N. Y. Telegraph.

* *

"Mr. Veidt puts life into his part, lending true suspense."
—Mordaunt Hall, N. Y. Times.

* *

"A powerful drama. The superior of other Broadway openings this week."
—Joseph M. Elliott,
N. Y. Daily Mirror.

* *

"The popular American audience will patronize it."
—Variety.

With ARTHUR EDMUND CAREW, Barbara Bedford, Ian Keith, Charles Puffy. Based on the play "Diploma" by Emerich Foeldes.

A GEORGE MELFORD Production

It's on Universal's *Big Gun* Group!

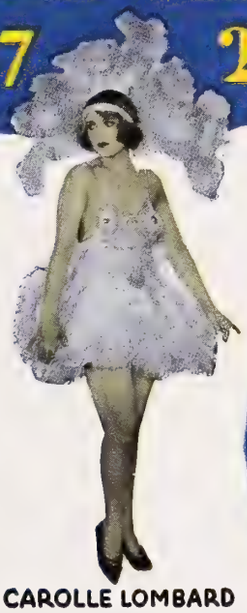
Congratulations and Best Wishes
to Herb Cruikshank—
the New Editor

—HARRY LANGDON

MACK SENNETT'S
MIGHTY ARRAY OF FUNMAKERS
1927 28

DAPHNE POLLARD

ALMA BENNETT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RUTH HIATT

RAYMOND McKEE

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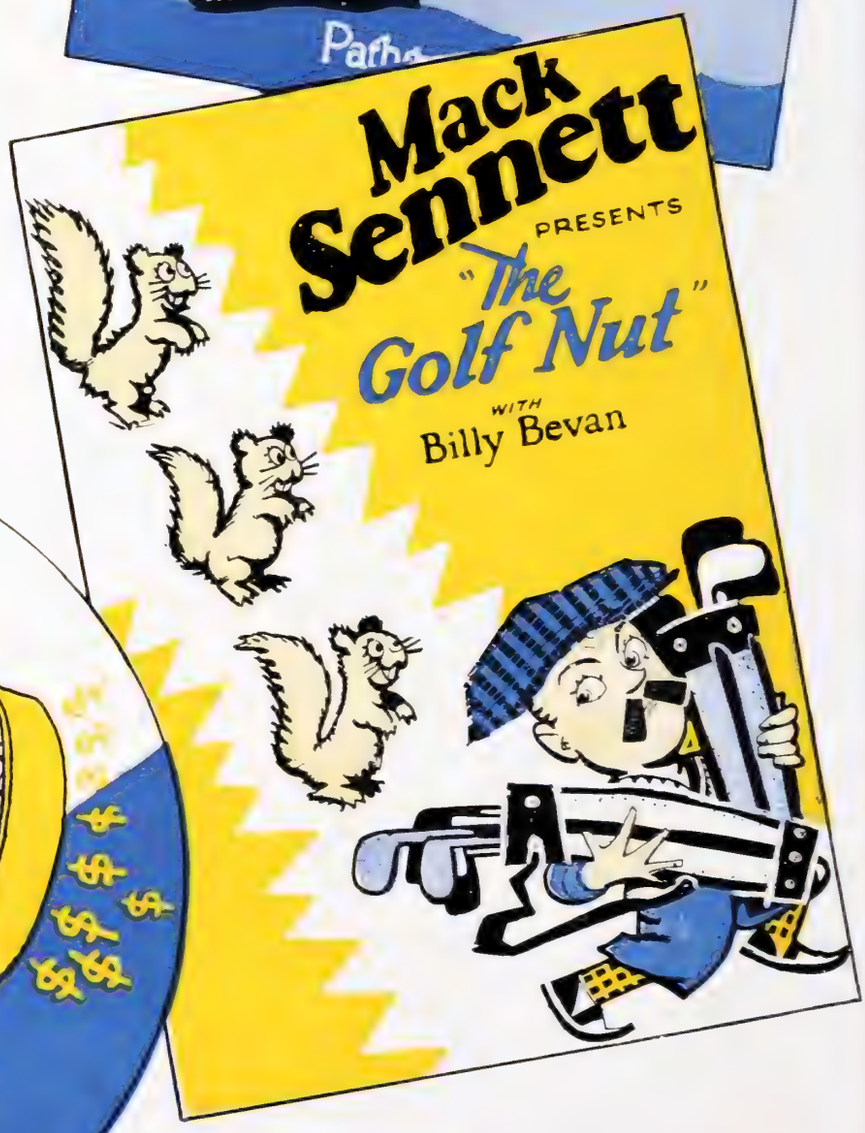

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Member of Motion Picture Producers and Distributors of America, Inc.

Last Minute News From Everywhere

ABC Circulation

Moving Picture WORLD

The Showman's Business Paper

7619 Exhibitors

Vol. 88 | New York, October 15, 1927 | No. 7

EXHIBITOR VICTORIES IN TRADE CONFERENCE ALREADY PREDICTED BY MANY PARTICIPANTS

BRITISH CO. SUES BRENON

Testimony in a suit brought against him by the assignees of a British film company for an alleged breach of contract was supplied this week by Herbert Brenon, who has just finished filming "Sorrel and Son" in England, before Supreme Court Justice Mullen and a jury.

The action was brought by Alvin Brush, as assignee of the British and Colonial Kinematograph Company, Ltd., of London. The plaintiffs seek to recover $200,000 damages alleged to have been sustained by the now defunct film company from a contract made between it and Mr. Brenon in England in 1918.

While Brenon was in England in October, 1918, the plaintiff contends, he entered into a contract with Edward Godal, then

(Continued on next page)

New Dover, O., House

Cincinnati—A new house will be erected at Dover, Ohio, by J. S. Beck, who was formerly connected with the State Theatre at Uhrichsville, Ohio. Plans call for completion in December. There will be 625 seats.

$3,000 Reward

Minneapolis.—A reward of $3,000 was offered this week for information leading to the arrest of those responsible for the bombing of the Paramount exchange in Minneapolis a few days ago. The reward was offered jointly by Paramount, the Minneapolis Film Board of Trade and the Motion Picture Theatre Owners' Association of the Northwest. In the meantime no arrests have been made by the police department, and no clues have been found which point to the guilty parties.

No Decision in N. Y.

Some confusion has been caused at the Trade Practice conference by the belief of some exhibitors that Commissioner Myers will hand down a decision as soon as the New York sessions close. This is an erroneous belief, for Commissioner Myers can only report the findings of the conference to the full membership of the Federal Trade Commission, and the full commission will hand down a decision when it has examined all the evidence.

Expand Distribution

The expansion of the distributing agencies connected with Sterling Productions, Inc., of which Sterling Pictures Distributing Corp. is the subsidiary body, continues with the announcement by Henry Ginsberg of the signing of a distribution contract with the Home State Film Co. of Dallas.

Discussions Wax Hot and Armistice With Distribs Urged by Commission

By Sumner Smith

WITH the Trade Practice Conference of the Federal Trade Commission with the motion picture industry hardly more than under way as Moving Picture World goes to press, it is far too early for predictions as to the code of ethics which eventually will be laid down by the full commission. Yet the impression persists, strangely optimistic in character at this early hour, that exhibitors will win not one but several notable victories. They came to the conference lacking co-ordination with each other, and on Monday it looked as though bickering among themselves might ruin their cause, et the individual brilliance of some, and a new-born willingness to fight shoulder to shoulder, and the most courteous attitude of Commissioner Abram Myers in listening to them, combined with the undoubted justice of some of their complaints, seems to augur for them the winning of individual points of great importance.

Ohio Epidemic Wanes

Cincinnati—The Liberty and Geneva Theatres, New Philadelphia, the Ritz and Grand, Newcomerstown, and Long's Theatre, Cadiz, Ohio, have reopened after temporarily closing on account of the infantile paralysis epidemic.

The status of the convention at this time, however, is that of a deadlock. Exhibitors, distributors and producers find it impossible to agree. Whether or not they finally do agree on the substance of a resolution is of minor importance so long as discussion waxes hot and the conference secretary is enabled to forward to the full commission at Washington full statements of the positions of all disagreeing factions. In fact, on Wednesday, Commissioner Myers suggested that the original idea of balloting by individuals now was deemed valueless, so far as obtaining a preponderance of opinion was concerned, and that

(Continued on page 420)

AGITATION OVER IRISH FILMS THREATENS N.Y. CENSORSHIP

A SUDDEN and unexpected effort to introduce a local motion-picture censorship was made by Joseph V. McKee, President of the Board of Aldermen. Mr. McKee introduced in that body an amendment to the code of ordinances which, if adopted, will empower the License Commissioner to cancel the license of any motion-picture theatre exhibiting pictures that "are immoral, indecent or tend to ridicule, disparage or hold up to obloquy or contempt any race, creed or nationality, or are calculated to arouse racial, national or religious prejudice."

During the recent absence of Mayor Walker in Europe Acting Mayor McKee was visited by members of the American Irish Vigilance Committee, of which John Tyrone Kelly is Chairman, and several other organizations.

All entered vigorous protests against certain films that were then being shown in New York theatres. They declared that exhibitions of the same pictures had been stopped in some of the large cities of the country because they were found to be offensive to the Irish.

Investigation by Mr. McKee disclosed no power under the present city ordinances to act upon such protests. He personally viewed the pictures com-

(Continued on next page)

Estelle Taylor Goes West As Free Lance

Estelle Taylor and her husband, Jack Dempsey, former heavyweight "champ" of the world, left New York last Sunday en route to Hollywood, where Miss Taylor enters the "free lance" class of players.

Mr. and Mrs. Dempsey will stop over a day or two in Salt Lake City.

MOVING PICTURE WORLD

The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 1907

HERBERT KNIGHT CRUIKSHANK, Editor

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VOL. 88 NO. 7

LONDON CABLE

(Moving Picture World, Bureau, London, Oct. 12.)

English studios are working at full capacity, a total of 20 films. Forty more films are planned, 50 per cent. of them to have a war setting. Statistics on 1927 screenings in France reveal that 60 per cent. of them are American productions, with Paramount leading. French films score 20 per cent., German 12 per cent., Italian 3 per cent. and English one per cent. The Fox-Case Movietone demonstration aroused immense enthusiasm. Phonofilm is at the Capitol. Fox's reissue of "Monte Cristo" is successful. "Chang," in its sixth week at the Plaza, beats the long run record. Mr. Schenck is expected in Germany in October. A new British distributing company is issuing $250,000 worth of $1 shares.

Albany Business Big

Albany.—Picture theatres in Albany are enjoying the biggest fall season in their entire history. Every theatre in the city is playing to satisfactory business these days. Last week a new attendance record was hung up at the Mark Strand with "The Big Parade." Business continues only fair in Troy and Schenectady, but this is due largely to local conditions.

Jacobs Quits Pictures

Cincinnati—George Jacobs, manager of the Tiffany exchange in Cincinnati, has resigned and says he will quit the game for good. Jacobs expects to move to Florida to handle real estate.

NEW KEITH CHAIN IN MID-WEST

Ben L. Heidingsfeld Avers Control Is Vested in Mid-west Theatres

Cincinnati.—Ben L. Heidingsfeld, prominently identified with the Keith-Albee theatrical interests, is responsible for the statement that the Keith organization will establish a new vaudeville and picture circuit throughout the Middle West. It will be controlled by Mid-West Theatres, Inc., which applied for a charter at Columbus, Ohio, last week The corporation has acquired 15 theatres throughout Ohio, Indiana and Pennsylvania, and will take over several additional houses in the near future, it is said.

The circuit will be composed of cities that now have picture theatres but do not play vaudeville acts regularly. Heidingsfeld said that a definite announcement about the new circuit would be forthcoming soon.

The corporation is capitalized at $500,000, the incorporators including I. Libson, moving picture magnate, in addition to Heidingsfeld and others.

BRENON SUED

(Continued from preceding page)

the managing agent of the British company, to make two pictures, with the option of the company for Brenon's services in the filming of four more. Only one of these pictures was completed under Brenon's direction, it is alleged, although another was begun by him. The plaintiff says that on the basis of profits derived from the first picture, "Twelve Ten," they compute the amount of damages sustained by reason of the loss of Brenon's services in directing five more to be $200,000.

Mr. Brenon testified he signed a contract in London with a man named Lionel Phillips, whereby Phillips was to act as his British agent. Phillips was unable to obtain work for him, Mr. Brenon testified, and Godal made an offer. He told Godal he had signed a contract with Phillips, Mr. Brenon said, but Godal finally induced Mr. Brenon to sign a contract with the British company on Nov. 18, 1918. The picture "Twelve Ten" was then filmed and another was begun when Phililps obtained an injunction restraining Mr. Brenon from continuing his work for the British company. The company subsequently went bankrupt, and the present action was brought at the instigation of the liquidators.

OSCAR PRICE

Price Now in Charge of Pallas and Graf Studio

"Watch Pallas Photoplays, Inc., is a new slogan in the trade. Oscar Price, as well known to film men as any, has announced a new connection with Pallas and Graf Brothers Studios, San Francisco, in complete charge of their activities. His statement says he will "produce, with the assistance of nationally known directors, actors and actresses of recognized ability and talent, 12 widely known and largely circulated stories written by prominent authors."

Mr. Price was the organizer and first president of the United Artists Corp. He organized and was president of the Associated Producers.

N. Y. CENSORS?

(Continued from preceding page)

plained of and decided that city officials should have some power to deal with them.

The proposed ordinance amendment reads as follows:

"The Board of Aldermen of the City of New York do enact as follows:

"Section 61, Chapter 3, Article 3 of the Code of Ordinances of the City of New York is hereby amended by adding thereto a new section to be known as Section 61A.

"Section 61A. The inspectors of the Department of Licenses shall investigate the character of motion pictures exhibited in the theatres defined by Section 60 of this article and where it appears that they are immoral, indecent or tend to ridicule, disparage or hold up to obloquy or contempt any race, creed or nationality, or are calculated to arouse racial, national or religious prejudice, or do in fact give offense to a considerable number of any race, creed or nationality, they shall report same to the Commissioner of Licenses who shall thereupon abrogate and cancel the license or licenses of the theatre or theatres exhibiting such motion pictures."

London Film News

By Correspondent

GREAT activity is evident in all existing English studios, but of all the new studios proposed and planned none has yet passed the paper stage. The most practical and likely to materialise of all these grand projects is the proposed enlargement of the Beaconfield studios, some 20 miles out of London, in an ideal shooting location. It is proposed at once to bring the machinery and lighting equipment up to modern requirements (the studio was built some years ago) and to start production in 1928 — the first Quota year.

* * *

British Exhibitors Films, U. K. distributors for Bernhard Tiffany, are going to enter the promising production field.

* * *

Sir Gerald du Maurier and Gladys Cooper are starring in "His House in Order," the picture after Pinero's famous play.

* * *

The Rialto Cinema, Piccadilly, noted for Universal pictures, has contributed nearly £500 to a fund in aid of the victims of a film waste factory fire, Regent Park, in which four girls perished. They are showing "War Hawks" ("Lone Eagle") from Sunday next, when part of the proceeds will go to the same charitable object.

* * *

"Surrender," the Mosjoukine picture, has been severely cut by the Irish film censor.

* * *

South Wales bars children from cinemas during school hours.

* * *

Cinemas in some parts of the provinces are opening at 11 a. m. to cope with the rush to see "The Better 'Ole," Syd Chaplin.

* * *

Despite the slams of the lay press "Metropolis" is drawing crowded houses at fashionable Brighton.

Akron House Reopens

Cincinnati—G. D. Alexander has taken over and will operate the Knickerbocker Theatre, Akron, Ohio. The house recently reopened after having been dark for nearly 5 years.

FAIR METHODS OF COMPETITION IN THE FILM INDUSTRY

Opening Address by Federal Trade Commissioner Abram F. Myers

THE opening address by Abram F. Myers, Federal Trade Commissioner, conducting the Trade Practice Conference of the motion picture industry, follows in full:

"It is a very great pleasure to welcome the delegates to this the most representative gathering of the motion picture industry ever assembled.

"This meeting was called at the suggestion of the Federal Trade Commission and in a measure is the outgrowth of the Commission's proceeding against the Famous Players-Lasky Company.

"In a broader sense it is a gathering of the industry for self-regulation in respect of certain practices which have given rise to complaint and which but for the corrective action here to be taken might lead to regulation by public authority.

"It is the policy of the Federal Trade Commission to encourage self-government in industry, and to avoid superimposed governmental regulation whenever possible, because it realizes that those who are best acquainted with the peculiar problems of an industry are best equipped to govern it.

23 Successes to Date

"To date the Commission has held twenty-three successful trade practice conferences which have resulted in the adoption of codes of fair practice in as many industries. The ethical standards so adopted are much better calculated to meet the needs of those industries than any that could have been prescribed by the Commission without the co-operation of the industries involved.

"Not only have the results been good from the standpoint of meeting the peculiar needs of those industries, but much litigation, annoyance and expense has been saved the industries and the Commission. As the result of the recent trade practice conference of the correspondence school industry the Commission has dismissed fifty proceedings in one stage or another, the concerns involved having squared the account by subscribing to a code of fair practice which they helped to create.

"Self-regulation is a relative term, however, and does not mean that an industry may regulate its practices solely in its own interest and without regard to the rights of the public. It is obvious that those who cry loudest against government in business do so with mental reservation, since to take all government out of business would mean to repeal all incorporation laws and to withdraw tariff protection and many other privleges which are purely governmental in character.

"What we mean by self-regulation is voluntary conformity to standards of fair dealing and the law. It is the purpose of the Commission to aid in the reconciliation of business and the law in every proper way.

"It would be folly to attempt to minimize the importance of the public interest in the conduct and regulation of the motion picture industry. Great as I knew the industry to be, I was astounded to learn that it is rated fourth among the industries of the United States: that it includes more than 20,000 theatres; that the total investment of the industry is in the neighborhood of $1,500,000,000 and rapidly growing; that more than 7,000,000 people attend these exhibitions daily.

"So potent a factor is this great industry in the economic, family and social life of the country that its proper conduct is a matter of the gravest public concern.

"Fortunately, the motion picture industry has recognized its peculiar obligation to the public in the suppression of salacious pictures and in many other ways. Far beyond the most of our industries this industry has shown an aptitude for self-control. The trade organizations in the several branches of the industry, the local film boards of trade and the arbitration boards all attest your zeal and capacity for what the international statesmen call 'self-determination.' Considering the comparative youth of the industry, its tremendous growth and conflicting interests, these achievements merit admiration and have mine.

"In view of the magnitude of this accomplishment it does not detract from the credit due that the machinery may have developed a few squeaks or that some things remain to be done.

"To meet the situation for which the meeting was called it was necessary that it should be a truly representative gathering. In an industry so vast any meeting would have to be on some basis of representation, at least so far as voting is concerned. To secure proper representation for unaffiliated exhibitors presented a difficult problem. Mr. Flannery, Director of Trade Practice Conferences, after consultation with leaders in all three branches of the industry, reported a plan for regional representation which was unanimously approved by the Commission.

"As you all know the United States has been divided into thirty-two commercial zones in each of which is a film board of arbitration composed of three distributor members and three exhibitor members. According to my information the exhibitor members are selected in each zone by the local theatre owners organization from among the exhibitors not affiliated with any producer or distributor.

"The Commission, therefore, appealed to the exhibitor members of the several arbitration boards and to the local exhibitor associations, through the secretaries of the several film boards of trade, to apprise the unaffiliated exhibitors of the forthcoming conference and to advise them to select two delegates to represent them at the conference.

Flannery's Instructions

"The letters sent out by Mr. Flannery were definite and specific and made plain that the delegates are to have no affiliation of any kind with producers or distributors and that one delegate from each zone must represent chains of theatres consisting of groups of five or more and that the other delegate must be selected from among the owners of one, or less than five, theatres.

"It will be recognized that this is the only practicable method of selecting delegates from the vast number of unaffiliated exhibitors; that it is eminently fair; and that the delegates so selected are in fact truly representative and qualified to record the sentiments of all divergent interests among exhibitors of this class.

"It is natural that such a gathering should spur certain interests to seek not only the recognition and protection to which they are entitled but also preferences and advantages beyond their due. I believe, however, that when the conference begins its work the delegates will be governed by a spirit of moderation and fair play and will not endanger the success of the undertaking by obstructive tactics, or by advocating measures outside the purview of the meeting, or by selfish insistence on measures to which they are not fairly entitled.

'Free Expression'

"This affair has attracted much attention and the public and the press will note well what occurs here. Whatever resolutions are adopted and whatever steps are taken must represent the free expression of the majority of the conference. Any attempt to control the deliberations of this assembly, or to prevent free discussion, or to obstruct progress must be answered for in the court of public opinion.

"I have said that the meeting in a measure grows out of the proceeding against the Famous Players-Lasky Company. In that case the Commission entered an order, binding on the company just named, regarding the practice known as block booking. It was known to the Commission

(Continued on next page)

Fox News photo of Will Hays, Commissioner Myers, M. Markham Flannery, director of Trade Practice Conferences

COMMISSIONER ABRAM MYERS' ADDRESS

(Continued from preceding page) that the practice was not peculiar to the Famous Players Company but was more or less general in the industry. One of the main objects of this meeting is to enable the industry, if possible, to adopt some arrangement regarding the marketing of films which will be in keeping with the spirit of the order and make unnecessary further litigation on this subject.

The Cease and Desist Order

"The order requires the respondents in the case to cease and desist 'from leasing or offering to lease for exhibition in a theatre or theatres motion picture films in a block or group of two or more films at a designated lump sum price for the entire block or group only and requiring the exhibitor to lease all such films or be permitted to lease none; and from leasing or offering to lease for exhibition such motion picture films in a block or group of two or more at a designated lump sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition; or shall bear such relation to each other as to tend to require an exhibitor to lease such entire block or group or forego the lease of any portion or portions thereof; or shall bear such relation to each other that the effect of such proposed contract for the lease of such films may be substantially to lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several States, or with foreign nations, involved in said proposed sale, to wit: the business of the production, distribution and exhibition of motion picture films to the public, or the business of production and distribution, or of production or distribution of moving picture films for public exhibition.'

Public Favor

"Judging from the clippings and correspondence this order was favorably received by the public and by a consideration portion of the trade. There is abundant evidence of a widespread and deepseated conviction that films ought not to be marketed under any plan which makes it incumbent upon an exhibitor to purchase films that he does not want in order to acquire films that he does want, because the exhibitor is best acquainted with the tastes, preferences and prejudices of his patrons, knows best what will please and what will offend.

James R. Grainger, General Sales Manager, Fox Film.

One Rental Problem

"These correspondents and editorial writers appear to feel that to afford to the exhibitor the freedom which he should have in the selection of films acceptable to his audience, he should be relieved of the loss involved in shelving an undesirable picture on which he must pay the full rental in addition to paying for a substitute picture. The exhibitor, they contend, can not always withstand the economic pressure to show the undesirable film, particularly if he is operating a small neighborhood theatre. You will note, therefore, that there is a lively public interest in the question of block booking aside from the possible effect of the practice in restraining trade by monopolizing the playing time of the theatres and thereby excluding the small producer making only an occasional picture, although that picture may be of high quality.

"I lay these thoughts before you as an epitomization of the many expressions that have come to the attention of the Commission since the entry of the order in the Famous Players Case.

"I am acquainted with the historical background of block booking and with the practical difficulties involved in the abandonment of modification of the system; but I lay the problem before you fully confident of your ability to work out a solution will be fair to the exhibitors and distributors alike and which will enable the public to place responsibility for the showing of unsuitable films with that branch of the industry with which it has contact and will preclude the excuse behind which the exhibitor always hides, namely, that he is the victim of a vicious system of distribution.

Invites Proposals

"The sooner the conference begins its labors the better and for that reason I shall not undertake a detailed discussion of the other problems which may be brought before you. We all know in a general way what these problems or at least some of them, are. Many of you, no doubt, have proposals to bring before the conference which have not occurred to the rest of us. The producers, distributors and exhibitors will work out their programs in group meetings and bring them to the conference for consideration and action.

"It will be appropriate, therefore, for me to restate in barest outline the purpose and scope of the meeting.

"The purpose is not, as some of my correspondents have supposed, to obtain evidence on which to prosecute persons and corporations engaged in the motion picture industry; it is not to tear down or rebuild the fundamental organization and structure of the industry; it is merely to afford a forum for a full discussion of the practices of the industry which may be fairly comprehended within the expression 'methods of competition' as used in Section 5 of the Federal Trade Commission Act.

"You have an opportunity to determine for yourselves what are the unfair and undesirable practices in your industry and to frame suitable resolutions. The presiding commissioner will be available at all times and will gladly assist in every way possible and if requested will express his individual view as to the propriety of any particular resolution, with the reservation that the question must ultimately go to the full commission.

Go to Full Commission

"The resolutions when adopted are transmitted by the presiding commissioner to the full commission with his report and recommendations. When the commission has approved a particular resolution, it becomes the standard of fair practice for the industry, and the Commission will undertake to enforce the same by proceeding against a recalcitrant minority who may seek an unfair competitive advantage by continuing the prescribed practices.

"Resolutions which are not approved and at the same time are not positively disapproved may be received by the Commission as the expression of the trade and enforced or not according as the circumstances dictate when and if infractions occur.

"I need not remind you that resolutions of this class may often be as effective as resolutions which the Commission undertakes to enforce. If they reflect the preponderant sentiment of the industry they will not be lightly disregarded, for men often have greater dread of the scorn of their associates than they have for the arm of the law.

"The Commission believes that in expanding the trade conference procedure it is doing a constructive work. The Chamber of Commerce of the United States at its meeting last May voiced its approval of this work and adopted a resolution favoring the creation of trade groups in every industry to cooperate with the Commission in this way. Many of the practices which may be eliminated are not only unfair but wasteful as well. We all know that the increasing pressure of foreign competition may not be met by lowering American standards of living, but by increasing efficiency of production through elimination of waste. It may well be, therefore, that this procedure will play an important part in enabling American industry to withstand the increasing competition of foreign producers."

Coming and Going

JOSEPH M. SCHENCK, President and Chairman of the Board of Directors of United Artists Corporation, will sail from New York on the S. S. Berengaria Tuesday, October 11th, for London. Mr. Schenck will be abroad for four weeks on United Artists business. Mr. Schenck expects to visit United Artists' branches in European capitals before returning to America.

* * *

Carmel Myers arrived in New York from Los Angeles on October 5. Miss Myers, who is now a free-lance actress, following fulfillment of her contract with Metro-Goldwyn-Mayer, will be at the Ambassador Hotel for one weep.

* * *

John S. Robertson, director of the Ramon Novarro starring behicle, "The Road to Romance," which opens at the Capitol Theatre on Oct. 8, arrived in New York Oct. 2, and sailed for Europe Oct. 5, on the Acquitania.

HAYS URGES A "SYMPATHETIC, CONSTRUCTIVE STUDY"

Address by Will H. Hays, President of the M. P. P. D. A.

REMARKS by Will H. Hays, president, Motion Picture Producers and Distributors of America, Inc., at the Trade Practice Conference follow:

"The courtesy of the Commissioner in suggesting comments from me at the opening of this Conference is appreciated. Speaking for the industry, I thank you for your participation in this important occasion and for your expressions of confidence.

Product of Sunlight

"The motion picture industry is peculiarly a product of the sunlight. It has survived and grown and thrived in the light of public favor. It is a great public enterprise, publicly conducted. Every man in the picture business, whether as producer, distributor, or exhibitor can tell of the eager, constant, active participation of the public in every branch of the industry. These same men can also testify that the whole design of every process in the industry is to meet and to gain public approbation. It is fitting and desirable, therefore, that we should take advantage of every opportunity such as this one. We welcome this setting provided by the Federal Trade Commission to disclose the whole workings of the industry to strictest public scrutiny. As strong, bright white lights are an essential and inherent necessity of our production, so are they useful here and now. We act under a constant sense of our responsibility to the unprecedentedly huge world-wide public that we serve, and by whose approval we live.

$2,000,000,000 Invested

"Men of the industry in this room represent investments of more than two billion dollars—dollars of hundreds of thousands of stockholders and owners. They represent the results of lives of hard work, thrift and sacrifice. They represent essential public service. This meeting of responsible business men and women, gathered for a responsible purpose—producers, distributors, exhibitors and representatives of the public—responding to an invitation of a governmental body to discuss and settle among themselves trade practices that have developed in the life of their business, will, of course, develop a succession of formulae that will bring better service to the public.

"Certainly nothing will be done that is against public policy. There will be discussion of profits and losses, which is proper. Every branch of the industry wants every other branch to prosper, and the whole structure rests upon the favor of the public. If the public is pleased, the entire industry thrives and grows. Such has been its history and its experience.

"Thirty-one years ago the first motion picture was shown as a form of public entertainment. It caught the public fancy at once and solely as an amusement enterprise grew with incredible rapidity. Within a brief space of time, to its own amazement this new thing developed from a peep show into one of the ten leading industries in the United States—an industry, a profession, an art, and an immeasurable social force.

Chaos at First

"In the beginning there has been the inevitable chaos. In the earlier years the mere physical and mechanical expansion of the business of making and selling and showing motion pictures was so swift and so great that there was neither time nor mood to consider adequately the moral, the educational and the public responsibilities inherent in this new phenomenon. As it grew and began to overwhelm the people engaged in what was then called the motion picture 'game,' a reckoning became imperative. Order had first to be established before an industry could be set up and prepared for its full growth.

Public Confidence

"The whole basis of the development has been and is, I repeat, public confidence and good will. It is the ninety millions of Americans who each week go to the 20,000 motion picture theatres in this country who have brought the industry to its present status. That fact is at once our comfort and our responsibility. More than one million people in New York and immediate vicinity every day, getting their relaxation and principal amusement from pictures — with twelve millions every day in this country alone, give a vote of confidence of the very first quality, but also measure exactly our duty. It is indeed a vote of confidence that cannot be ignored either by the friends or critics of pictures. The public, through its loyalty to its most important amusement, stands ready to defend it, if need be, from the small minority that, like the savage, would shoot arrows at the sun to blind it, but that same public, because of that same loyalty, stands ready to destroy this industry if at any time it proves false of its public trust.

Will H. Hays

"This industrial and artistic development of the motion picture was not brought about in leisure nor in the seclusion of quiet study, but out of the heat and turmoil of the fiercest sort of competition was the rise made and the present position attained. In its first days, it was groping in the dark, without precedents, without backgrounds, and without experience. The industry had nothing to draw upon, and it is a fact that those who survive in the industry today are to a large extent those who were pioneers in its development.

Keenest Competition

"The keenest competition of any business still obtains, and probably always will, but out of the chaotic beginnings when there was time only for commercial considerations and none for moral and educational responsibilities, has come a new and happier viewpoint when the chief men of the industry recognize the importance of the instrument which has been placed in their hands and are eager to meet the needs and requirements for its proper use.

"Early in 1922, plans were laid for a responsible organization in the industry, which would guide and point the way for the completion of certain functions which the industry's leaders recognized as belonging to the pictures. On March 5, 1922, the Motion Picture Producers and Distributors of America, Inc., came into being, with nine of the leading producers and distributors as members. Today, that association has twenty-six members, as follows:

"Bray Productions, Inc.
"Cecil B. deMille Corporation
"Chadwick Productions, Inc.
"Christie Film Company
"Distinctive Pictures Corporation
"Eastman Kodak Company
"Educational Film Exchanges, Inc.
"F B O Pictures Corporation
"First National Pictures, Inc.
"Fox Film Corporation
"D. W. Griffith, Inc.
"Inspiration Pictures, Inc.
"Buster Keaton Productions, Inc.
"Kinogram Publishing Corporation
"Metro-Goldwyn-Mayer Distributing Corporation
"Paramount Famous Lasky Corporation
"Pathe Exchange, Inc.
"Principal Pictures Corporation
"Producers Distributing Corporation
"Hal E. Roach Studios
"Jos. M. Schenck Productions, Inc.
"United Artists Corporation
"Universal Pictures Corporation
"Talmadge Producing Corporation
"Vitagraph, Inc.
"Warner Bros. Pictures, Inc.

"Foster Common Interests

"When this Association was organized, its purposes were set down in our Articles of Incorporation in the clearest, simplest, most definite terms at our command, as follows:

"'The object for which the corporation is to be created is' (now note this) 'to foster the common interests of those engaged in the motion picture industry in the United States, by establishing and maintaining the highest possible moral and artistic standards in motion picture production, by developing the educational as well as the entertainment value and the general usefulness of the motion picture, by diffusing accurate and reliable information with reference to the industry, by reforming abuses relative to the industry, by securing freedom from unjust or unlawful exactions and by other lawful and proper means.'

A Legal Statement

"That is no vague expression of an aspiration, no inarticulate yearning; it is the legal statement of a legal purpose by a legally organized body, scrupulously and rigidly adhered to in spirit and in letter. The motion picture industry did not organize itself to restrict competition, to form a monopoly, or to oppress any interest. That, of course, it would not nor could not

(Continued on next page)

HAYS WELCOMES IMPROVED TRADE PRACTICES

(Continued from preceding page)

do. It organized to establish a body of business ethics and a body of trade practices to the end that its own growth might be orderly and disciplined. Before it was organized it was groping. It did not know where it was going. It did not know all that it was doing. Now it is learning these things. It knows what it is doing and what it is seeking to do. It can give an account of itself. The heavy responsibility resting upon us, we know. We accept it in fullest measure.

Praises Exhibitors

"I shall not attempt, Mr. Commissioner, to detail to you the things we have done, but they affect the four great branches of the motion picture industry—the producer, the distributor, the exhibitor and the public. And the most important partner in our enterprise is the public. Splendid, indeed, has been the co-operation of all branches, without which, especially of the exhibitors, many of the purposes would have failed, and in reciting certain progress I simply review the results of this co-operation."

Reviews Activities

Here Mr. Hays outlined some of the activities of the Motion Picture Producers and Distributors of America, Inc., including:

The formula for the rejection of objectionable books and plays.

The policy of co-operation with the public in preparing material for motion picture production and for encouraging the production of the best motion pictures.

Co-operation in the production of educational, religious and surgical and medical motion pictures.

The proper regulations of the employment and education of child actors.

Arbitration between theatre owner and distributor.

The co-operation with foreign governments to promote international amity.

The registration of titles of motion pictures to prevent conflict and confusion.

Showing of Americanization films to immigrants on ocean liners.

Free casting bureau for extras.

Prosecution of fraudulent stock promotions and fraudulent advertising.

Fire prevention regulations.

"Such, Mr. Commissioner, is a briefest outline of some of the industry's activities since its organization. Such is the type of practices it has formulated and approved. We have made a start toward the perfection we seek. Out of this Conference we confidently hope and believe will come fruitful suggestions on which we can reach an agreement that will give us additional stability, orderliness, and efficiency.

Gabriel L. Hess, Counsel of the M. P. P. D. A.

"We are particularly grateful to you for your sympathy and understanding. We realize the motion picture industry is not unique in that it has difficulties, and we know your earnest purpose to help us as you would help all other business. We value highly indeed the splendid service you are rendering by the holding of this and similar conferences in the country's various business activities. We are very sincere in this expression of appreciation.

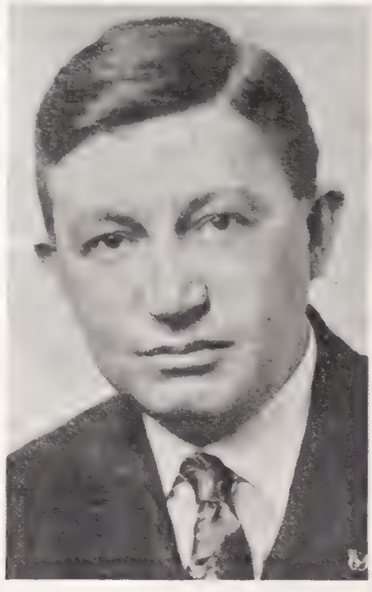
Extends Felicitations

"To those who are to participate in the Conference, I extend my felicitations. Personally, I am interested in but one competitive matter and only one with which the industry has to do, and that is the competition between better and still better pictures, between better and still better service.

"There will be no misunderstanding, I am sure, between those responsibilities which are peculiarly a part of our Association's business and those which are not of the Association's immediate concern. The Association has nothing to do with the direct competitive matters of the industry, has no authority over the business policies of its members. The Association, as such, of course, has no authority relative to competitive trade practices such as protection and block booking. The members of the Association separately and individually are deeply interested in these things. The Association is particularly hopeful for sympathetic, earnest and constructive study of the industry's problems, competitive as well as non-competitive, and is confident that much will be accomplished to that end in this Conference.

"Personally, I most earnestly urge that this be the spirit of the occasion and that the Conference proceed in the earnest, sincere good will in which it is called. Let us not lose sight of the fact that we are all here at the invitation of the United States Government, through the Federal Trade Commission, that none of us was forced to accept the invitation, but that all were willing to come and together endeavor to arrive at as many solutions of yet unsettled problems as possible—all to the end that we may promote the better interests of all; that we are not here subpoenaed because of wrong doing but that we are here because the Government recognizes the importance of our business in the fabric of society and wants to help us.

"My personal participation can only be, of course, that of sympathetic advisor to all—not unanalogous, indeed, to that of a referee, deeply interested in the welfare of all, watching, possibly, that no class or type is unrepresented, and most hopeful of substantial accomplishments. To me there is but one interest and that is the interest of all of you and of the public you serve, to the end that every individual, every company and every branch of the business may be fixed in its position of certainty that the rights of all are



Charles C. Pettijohn, general counsel, Film Boards of Trade.

Felix Feist, M-G-M Executive

equally sacred and sacredly equal; recognizing that you are engaged in the most highly competitive business in the whole world of modern business which today is the most fiercely competitive venture ever known, and realizing that there is no possible survival of the incompetent or the unfit, but insisting, as I do, that no business is so highly competitive or so complicated that the rules of inherent right do not obtain.

Improvement Needed

"Personally, I am very certain indeed that there are trade practices, both non-competitive and competitive within the industry, that can and should be improved upon, and I do indeed suggest that this occasion challenges the best thought of and the most unselfish consideration by all of you to the problems which are at hand.

"We set ourselves up here and now to answer these questions:

Must Solve Problems

"In what ways, if any, are any prevailing trade practices of the industry out of line with its own best interest and the public interest? How and why are the different branches and factors of the industry working against each other? What will we do together properly and fairly to alleviate the difficulties and establish ways of free opportunity and of sure justice and of larger service?

"Let us find an answer to these questions, and we will have justified all the time and labor we will expend here.

"I have an abiding faith in large accomplishment."

STOP PARAMOUNT'S BUILDING PLANS, URGES COHEN

Text of Sydney Cohen's Address to Trade Conference

IN HIS ADDRESS before the Federal Trade ommission, Sydney S. Cohen, former President of the Motion Picture Theatre Owners of America, said:

"I believe this to be an occasion so fraught with possibilities for far-reaching good that I feel that it is the privilege of every man who has constructive thoughts or ideas relative to conditions in the great motion picture industry to offer them for the consideration of this conference. Realizing fully that many topics will be brought before this conference by able minds, and that time is therefore at a premium, I shall confine myself to *two* pertinent issues. In doing so, I speak for myself and my investments — my theatres — which are vitally concerned by the conditions I shall outline and discuss. I therefore crave the indulgence of the Honorable Commissioner for the few moments necessary for me to express these views of mine anent trade practices in our Industry—views which, I trust, will be helpful in some small measure.

Many Complaints

"Many of us throughout the country have been complaining for years about unfair business practices within our industry; particularly those practices of the larger producing interests which pertain to their entrance into the field of exhibition *in direct competition with their own customers.* And we are deeply grateful to the Federal Trade Commission for thus affording us an opportunity for the free and open discussion of these and other practices pertinent to the probity of our business.

Rely on Government

We desire to ascertain if the Federal Trade Commission is sound or unsound in its findings arrived at after more than five years of painstaking investigation of the complaints made against the Famous Players-Lasky Corp. It is necessary that we find this out, as we know the Government does not wish to confuse us; and we are relying on the Government that it is right in its findings. A feeling of uncertainty has been aroused in our minds by the disobedience of the Cease and Desist order issued by the Federal Trade Commission on July 9th, 1927, against the Famous Players-Lasky Corp. A disobedience accentuated by their openly announced plans of more than $10,000,000.00 worth of theatre operations, the proof of which is adduced by this quarter page ad' appearing in the New York Times of October 7th, 1927, just three days in advance of this hearing, and which I herewith offer as a matter of record.

"We ask that an order be issued immediately through the Federal Trade Commission to stop the announced building of these five theatres, four here in New York City and one in Birmingham, Ala. An *immediate* action is urged, because it would forestall both the breaking of ground and the disposal of all of the bonds to the public.

Charges Unfairness

"When the original Cease and Desist order was issued on July 9th, 1927, by the Federal Trade Commission, and the Famous Players-Lasky Corporation asked for a respite of sixty days in which to prepare their reply, they then knew all about these new theatres which they are now announcing and which they are ready to build in apparent defiance of a distinct Governmental order. It is not acting fair with our Government nor with the people, that after such a decision was rendered, and that after this postponement was granted to those people at their request, that they should take advantage of the situation to proceed with this very destructive building program in sections which are adequately theatred at present, and from which they are now receiving, and have been over a period of years, a large revenue from theatre owner customers.

Not for One Man

"The motion picture industry was not created for any one, two or three people with headquarters in New York City. It belongs to the entire public, and might aptly be termed Everyman's Entertainment. It is the great universal entertainer, with an appeal which is world-wide in its extent because it speaks the great universal language of the eye—a language which needs no translation. It is my claim that a few men have sought to abrogate to themselves the right to control the destinies of the world's greatest entertainment which rightfully belongs to the great paying public.

"So vast is the influence of the motion picture that it daily draws *millions* and *millions* of patrons to

Sydney S. Cohen

the theatres where it holds sway. In fact, it might almost be listed as a public utility. And, since this is in reality a convention of the whole industry called together by the Government, and at which the rights of the people are the predominate issue, it is my hope that among the progressive and constructive results of this meeting of minds will be the taking of steps to see that the rights of the public are respected; and that the holdings of many individuals, who like myself have independent investments, are safeguarded.

Fears Control of Screen

"If the same men who *make* the pictures are permitted to build theatres in sections of big cities and in small towns which are already adequately theatred, and where these producers already have adequate representation, it means a virtual *control of the screen.* Controlled theatre screens mean poorer pictures, for the competitive urge is removed; and it means higher admission prices insofar as the public is concerned, for controlled theatres mean a controlled industry—a thought abhorrent to the American idea of personal and business liberty.

"I desire also to file a protest against all mergers which tend to bring about an artificial scarcity of quality film; or which by their formation and operation do not permit an adequate financial return for the quality films of other producing organizations. These mergers unfairly deny to the great pictures of other producing companies a proper showing, just because the control of theatres is in the hands of these first producing companies making and exhibiting their *own* pictures. A few men, therefore, as represented by these mergers, are virtually destroying the initiative in others. This is a condition of such direful portent that it should be stopped instantly, for it is an infectious disease which threatens the health of a great industry and augurs no sanitation for the public. It is my firm belief that all producers of motion pictures should be compelled to dispose of all theatres owned and operated by them save downtown houses in the 32 large exchange centers of the country which provide *first run* showings for their product, and they should be compelled to dispose of all theatres save the sort I have just mentioned. If Famous Players Lasky Corp. are *not* stopped in the building of these theatres previously mentioned, there is no surety that other big producing companies who have facilities for ample financing, through the medium of the sale of bonds or stock to the public, will not also build in these identical sections as a retaliatory measure; and this vicious circle could continue on indefinitely, to the resultant damage to independent theatre owners now operating in these zones; and Famous Players Lasky Corp. would have no deterrent to prevent them from extending their operations into other zones and other cities.

Manufacturer Clogs Outlet

"May I reiterate what I have frequently said before, namely, that it is my conviction that if the *building moratorium* of a few years duration which I have suggested insofar as it concerns producers building new theatres outside of exploitation centers, were put into effect it would result in bringing about the building of new theatres, *wherever they are needed,* by the theatre owners in these localities who under present conditions fear unfair competition being brought to them by the invasion of their territory by the very men from whom they are obtaining their pictures. This is the only major industry, as far as I know, in which the *manufacturer clogs his outlet.*

"Ninety per cent of the theatres of the country are socalled neighborhood houses, which means the

(Continued on next page)

SYDNEY COHEN CHARGES COMPULSORY COERCIVE METHODS

(Continued from preceding page)

large and small houses in all neighborhoods except the downtown Broadways of the large cities; and the large and small houses of the small towns and the rural districts. Most of these houses are independently owned, and this preponderent majority of a vital branch of a great industry wishes the same fair business conditions to prevail for itself as obtains for the producer-distributor. The independent theatre owner feels that he ought to be able to buy with his own money, on a fair and equitable basis, what is required to keep his theatre going. As matters rest at present, many of the most representative theatres in neighborhood sections and the smaller cities, are unfairly debarred from such a division of product as their rank entitles them to on account of the presence in their zone or locality of some inferior house belonging to one of the producer circuits; and they are also most seriously inconvenienced by the utterly unreasonable 'protection' demanded by and granted to some of the big producer circuits.

Submits Evidence

"Illustrative of the foregoing, may I submit excerpts from 'Exhibitors Herald' of August 14, 1920, 'Exhibitors Trade Review' of July 24, 1920, and 'Exhibitors Trade Review' of August 21, 1920. These I believe illustrate more graphically than can any mere words of mine the attitude of the national exhibitor body, the Motion Picture Theatre Owners of America, towards the aggressions and incursions of Famous Players-Lasky Corporation even at that far away period of over seven years ago. These also make manifest the *expressed* attitude of Mr. Adolph Zukor, the president of this company. May I ask, is this expressed attitude of a willingness to cooperate with the independent theatre owners of the country reconcilable to this company's campaign of ruthless theatre building?

"Block bookings, per se, is I believe a moot question, for its definition is susceptible of several interpretations. The voluntary buying of a series of pictures from one manufacturer by a theatre owner to assure himself of a sufficient amount of product to keep his theatre running, is entirely different from forced, coercive or compulsory buying of the entire product of a company in order to obtain a few *desired* pictures, through fear of reprisals. Let us illustrate, for a condition of not only block booking, but *triple*

William Brandt
Exhibitor

compulsory block booking, has recently arisen to harass theatre owners.

"Take, for instance, a small town of perhaps 2,000 inhabitants whose theatre owner and whose picture goers have the selection of the entire film market open to them. Think of their being compelled to purchase the product of *three* companies—Famous Players-Lasky, Metro-Goldwyn-Mayer and United Artists—working together through relationship and intermarriage, the entire products of these three companies being purchased under compulsory and coercive methods; for unless you take all three you don't get any, and this completely fills the theatre's playing time. Thus the people of any such town or community are denied the opportunity of seeing the worthwhile pictures of other producing organizations.

Producers in Accord

"We feel certain that when we voice this sentiment against these three producing organizations, block-booking under conditions of compulsory, coercive, *triple* block-booking, we voice not only the sentiment of theatre owners but of other producers as well. If any one of these three companies have their own theatre in the section, they withhold even offering their combined product to any other theatre owner in the section. Otherwise, they will attempt to force the theatre owner to play *all* of the pictures of the three companies above mentioned. We think that if your Commission were to invite all other producing companies, large and small, to testify, you will find confirmation of this in *their* objection to this vicious and monopolistic practice.

"The Mayor of Chicago said recently, while the dispute was on between the operator's union and the theatre owners, when he was helping to bring about an adjustment of the same, that he was not interested in either side so much as he was in the position of the *public*—that the public's position was predominant. It is almost the same as if the Bread Trust got together in a conspiracy to juggle the prices and the distribution of the staff of life, for any small group of film manufacturers, be they ever so powerful, to attempt to dictate such coercive measures as shall eventually affect the great entertainment of the masses.

Unfair Competition

"In a word, it is my belief—and this belief is based on 15 years and more of most comprehensively practical experience as a theatre owner—it is my belief I repeat that the manufacturer should *remain* the manufacturer, and not compete unfairly with his customers. The producers *invasion* of neighborhoods and the smaller cities in which it is already adequately represented and which are already theatred to the saturation point, I consider unethical, and an *unfair trade practice*. This is reiteration, of course, but I consider it the most important, the most vital problem confronting the Industry today.

"It has not been my purpose to bring a discordant note into these quarrels; and no one would be better pleased than myself to have all of these producing companies make even more money than at present—but it should not be at the expense of their customers and the public.

Sam Berman
Exhibitor

"Let the shoemaker stick to his last—let the producer of films make his pictures of such superior quality that exhibitors will *fight* to get them, and not to be coerced, as at present, into buying quantity that they do not want to obtain a minimum of quality which they *do* want.

"Solomon The Wise once said that a house divided against itself must *fall*. If producers persist in dividing their interest between production and exhibition it seems inevitable that one branch or the other will suffer. If their theatre enterprises take up too much of their attention, the quality of their films will surely deteriorate; and if this happens where are they and the rest of the Industry and the public to whom the production of *quality* pictures is essential?

Will Benefit Producers

"Special privileges belong to neither producers of films nor to the exhibitors of films but to the public. And I feel sure that the rights of the public will be doubly safeguarded by the findings of this conference, called together by a beneficient Governmental Commission, and if this Cease and Desist order against Famous Players Lasky Corp. is enforced, I firmly believe that it will benefit not only individuals like myself, whose investments are not in jeopardy, but *all* theatre owners and *all*-producing companies *including*—this company which has been under Federal investigation and which has been the subject of Governmental action, and in addition, serve to protect the public's money, invested in these theatres through stock sales, for in many such instances it is openly acknowledged by the executives of these companies that these theatres will not only be unable to pay dividends on the stock but even cannot be profitably operated.

Full Time for Code

"Now is the time to establish a real Code of Business Ethics for the Motion Picture Industry. The 'Dog eat dog' method of doing business in all branches of our industry has no place in a business of this magnitude, particularly one in which the public is such a component part. Therefore, I leave these few thoughts of mine with the Honorable Commissioner and you gentlemen, trusting that from them may come a few helpful results."

T. O. C. C. TENDERS DELEGATES DINNER

Mayor Warns Them to "See The Thing Through"

JAMES J. WALKER, Mayor of New York, welcomed the independent exhibitor delegates to the Federal Trade Commission Conference, at a "get-together" dinner tendered by the Theatre Owners Chamber of Commerce of New York to the out-of-town delegates and alternates held Monday night in the Hotel Astor.

The Mayor made it clear that the welfare of theatre owners remains very close to his heart, quite as much so as when, five years ago, he represented them as counsel, worked with them and visited various conventions with them.

"My greeting to you, gentlemen, from distant points, is most cordial we want you to be at home in New York. Organization is the great thing to work for. You have outgrown your first studies, and are fully prepared, now, to come together in one body and remain together, for the good of your division of the industry, forever. In 1920, at Cleveland, you could write your own ticket. You can do it again. No matter what the breaks are, the business of exhibiting motion pictures throughout the United States is one of the greatest I know anything about.

An Example of Unity

"I went to Europe on August 10, seeking a vacation, and found it when I got back to the City Hall. While I was in Europe I saw many announcements, but no pictures. There is no country that can match the United States in the exhibition of pictures. I returned to America on one of the finest ships afloat ("Ile de France") there is but one boat that is faster. It is a splendid note in shipbuilding. But if you separate that ship into sections, each section will sink to the bottom. As one great unit, it sails the seas in majesty, breasting the waves, riding out the greatest storms.

"Ready for Action"

"Make your organization a fine, splendid thing. Weld it together into an indestructible whole. Don't break it up. Don't let it sink. Your aims do not differ materially, regardless of whence you come. We worked hard, in the old days, to bring this about. You are ready, now, for united, definite action."

Mayor Walker recalled the old days when, with Cohen, Berman and O'Reilly, he rounded out the quartette of workers that will always be known in exhibitors circles as "The Four Horsemen." The Mayor got many a laugh as he touched on some of the humorous angles of "the old fights."

"I used to leave Tammany Hall," the Mayor said, "and go to an exhibitor meeting to learn politics."

"While we were calling to high heaven for 'protection,'" laughed the Mayor, "we were getting away with murder."

The exhibitors shouted their laughter at this sally from His Honor.

Mayor Walker closed, in serious vein, again welcoming the visitors, and inviting them to visit him at the City Hall.

Brandt Toastmaster

Sol Raives, President of the T. O. C. C., presented William Brandt, former President, as toastmaster, and the latter introduced Charles L. O'Reilly, R. F. Woodhull, Sydney S. Cohen, Julian Brylawski, of Washington, D. C.; Frank J. Rembusch, of Indianapolis, Ind.; Col. H. A. Cole, of Dallas, Texas; State Senator Henry A. Staab, of Milwaukee, Wis.; H. M. Richie, of Detroit, Mich., and Sidney P. Pfeiffer, a lawyer of Buffalo, N. Y., who spoke for the Buffalo theatre owners.

The sincerity of the speakers in urging unanimity of purpose throughout the conference was an outstanding characteristic of the dinner.

Mr. O'Reilly said that the convention may well be the last, if the delegates do not adhere to a definite program and stick together. "This," Mr. O'Reilly said, "may be the last supper."

Strong Will Needed

The speaker pointed out the need for clarity of thought, harmony of action and a strong will to "see the thing through" until they get what they want.

Mr. Rembusch was celebrating his fifty-second birthday last Monday, and "accepted the dinner" as given in his honor.

Mr. Woodhull stressed the importance of combatting evils in the "non-theatrical" division of the industry.

Mr. Cohen urged against theatre owners allowing "regulation" of their affairs to go so far that they will be thrown before Congress and into the hands of various commissions to be regulated forever.

Mr. Pfeiffer, of Buffalo, addressed the delegates on the importance of being legally precise in submitting their resolutions to the trade commission. The lawyer explained the workings of the law under which the commission functions, and placed his services at the disposal of the delegates in the matter of advising them regarding resolutions still to be submitted. The T. O. C. C. instantly accepted Mr. Pfeiffer's generous offer, and an immediate appointment was made whereby the lawyer and the theatre owners' committee were to confer on the following morning at the Bar Association building.

Senator Ford of Michigan (no relation to any other Michigan Fords), was the first speaker. For fifteen minutes he kept the guests in gales of laughter with his quips and sallies apropos the industry and other things.

Frank J. Rembusch
Exhibitor

"Silent Bill" Haddock Is Assistant to Miller

William F. ("Silent Bill") Haddock, pioneer motion picture director, and one of the best loved chaps ever to invade a studio, has been appointed assistant to Ashley Miller, general director of the Heckscher Foundation Theatre at Fifth avenue and 104th street, New York City.

Mr. Ashley, also a prominent moving picture director, is staging plays and musicales in which children play the roles. The theatre is part of the Foundation's task in helping poor children to make the grade in life. Some of the talented children are chosen for stage and screen development.

Sonin Still Convalescent

Cincinnati—Carl Sonin, Cincinnati manager of M-G-M, who was injured in an automobile accident several months ago, is still unable to resume duty and the probabilities are that he will be laid up for some time to come. E. M. Booth has been named as manager to succeed Sonin.

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NEW·YORK

EXHIBITORS CHECK UP ON AFFILIATIONS OF BROTHERS

(Continued from page 1)

what voting was done would be done by groups. The commission would be swayed, he hinted, rather by the text of the arguments pro and con taken down by the stenographers than by any voting alignment. In other words, with a situation developing where different factions of the industry seem unable to agree on most points, it may become necessary for the Federal Trade Commission to exercise its own judgment.

Verifying exhibitor optimism were statements heard in the halls to the effect that already producers and distributors were willing to make concessions. Some of the speakers alleged personal conversations with certain big film men as the basis for this belief.

Will Enforce Code

Commissioner Myers was not tardy in impressing upon all delegates the seriousness of the negotiations and the willingness of the government to hear all who had something constructive to say and to pass equitable judgment on all questions. The code when finally drawn up, he warned, will be enforced to the letter by the government. With the government behind it, it will become a plaything for nobody.

Exhibitors Get Together

With this assurance, and with the commissioner lending a sympathetic ear to their arguments, exhibitors put aside personal squabbles and got together to demand an open market. They launched most of their power behind their attacks on block booking, the elimination of chain buying, the elimination of producer-distributor theatre operation, the junking of the uniform contract and the definition of protection by arbitration boards. Other matters came up, but these were the real issues.

Duration of Conference

The probable duration of the conference is a matter hard to predict. With Commissioner Myers lending an ear to every man desirous of taking the floor for long speeches, it could run on for weeks. But the commissioner, while encouraging the fullest possible debate, on Wednesday began insisting that speakers address themselves to the text of a resolution and not diverging into set speeches.

While the Wednesday session was marked by prolonged arguments, with exhibitors on the offensive and distributors on the defensive, and exciting exchanges, the greatest battles are yet to come. They will be bitterly fought out to a finish on a "dog eat dog" basis.

Richard A. Rowland
General Manager of First National

Monday

An air of suppressed excitement and tension pervaded the chambers when Commissioner Myers called the conference to order at 2:30 o'clock. It was a truly representative and notable gathering of film men of all branches of the industry. They were segregated according to their business interests—exhibitors in one group, producers in another and distributors in a third. The array of legal talent accompanying the last two branches represented some of the best legal brains in the country, and as the sessions wore on it was evident that they were well prepared to protect their interests.

Commissioner Myers, a soft-spoken man with a pleasing personality, prefaced his address with advice on how to conduct the conference. He thought it advisable for each group to select a spokesman or chairman and a secretary. That did not mean, he emphasized, that others could not take the floor. He recalled that there have been over 20 similar trade conferences and that none of them have been open to any except representatives of the trade involved. Again he stressed his willingness to hear any voice representative of the trade. His address is printed elsewhere in this issue. In substance, it was a warning that the government will institute proceedings against any firm or individual which violates the code of ethics to be adopted by the conference.

Hayes Welcomes Conference

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., followed with an address welcoming the opportunity afforded by the conference to improve conditions within the industry. This address is printed elsewhere.

The calling of the roll by M. Markham Flannery, director of conferences for the Federal Trade Commission, a quiet, courteous man, followed. It developed the absence of a number of exhibitor delegates. The conference voted to allow a delegate to cast both votes for his district when his fellow delegate is absent.

New Jersey Wins Voice

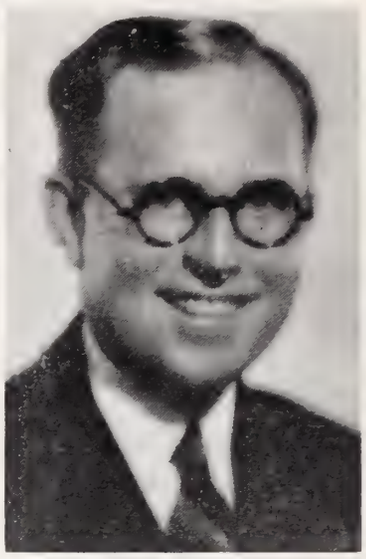
New Jersey exhibitors obtained the floor and pointed out that through the system of selection they were denied delegates. New York is the state's northern shipping point and Philadelphia the southern. It was voted to allow New Jersey two delegates.

Even at this early point the desire of exhibitors to protect themselves from producer-distributor influence in their voting cropped out. An attack was made on Meyer Schine, head of the Northern New York theatre chain, as not belonging in the group of "unaffiliated theatres."

Sydney Cohen Wins Floor

Sydney S. Cohen, first president of the M. P. T. O. A., sought the floor with a prepared speech in his hand. There was at first a disinclination to grant it; then the conference by vote gave him permission, saying that if Will Hays had had the floor, Cohen was entitled to it.

Louis B. Mayer
Vice-President in charge of M-G-M production



Joseph P. Kennedy
President of FBO

Cohen asked the government to enforce its cease and desist order against Paramount. He charged a conspiracy between Paramount, M-G-M and United Artists to refuse films to force block-booking of each other's pictures and to refuse service to competitors in districts where any of the three companies had a theatre. This was later denied by R. H. Cochrane, chairman of the distributors' division. Louis B. Mayer was chairman of the producers and R. F. Woodhull of the exhibitors.

Joseph M. Seider registered the New Jersey delegates. Rooms were apportioned for individual conferences of the different groups.

Chairmen Elected

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer, was elected chairman of the producer section. Robert H. Cochrane, vice-president of Universal, was elected chairman of the distributer section. After a spirited debate and roll-call voting, R. F. Woodhull of New Jersey, president of the Motion Picture Theatre Owners of America, was elected chairman of the exhibitor section. Frank J. Rembusch of Indianapolis, who was defeated by Mr. Woodhull for the chairmanship, was elected secretary.

The exhibitors appointed a credentials committee consisting of Jules Michaels, New York, chairman; Joe Walsh, Hartford, and N. B. Bernstein, Los Angeles.

The exhibitor resolutions committee was named by the chair as follows: Harry Suchman, chairman; Charles W. Picquet, N. B. Samuelson, Sam H. Borisky, J. C. Ritter, A. C. Gutenberg, Henry Lustig.

(Continued on next page)

UNAFFILIATED SHOWMEN PRODUCE STRONG RESOLUTIONS

(Continued from preceding page)

The exhibitors meeting lost no time in taking up a matter close to its heart. The right of certain delegates to vote as unaffiliated theatre men was questioned. Meyer Schine again came under fire. He declared that Universal had only a small interest in his chain; then modified that by saying that it wasn't Universal Pictures Corp., but the subsidiary. Universal Chain Theatres.

By this time excitement reigned and parliamentary rules went by the board. R. F. Woodhull, president of the M. P. T. O. A., who had been elected chairman, had difficulty in maintaining a semblance of order. Frank J. Rembusch was secretary.

Miller Questioned

The right of Jack Miller of Chicago to participate was questioned. Miller laughingly admitted that Lubliner & Trinz ownes 17½ per cent. interest in one of his six houses, and emphasized the fact that he was unanimously elected by Chicago exhibitors to represent them.

Rembusch interposed that no questioned exhibitor would be discredited if disallowed a vote as an unaffiliated exhibitor, but would just go to the group of affiliated exhibitors.

Hot Arguments

Woodhull said he did not want to throw out delegates who had been certified. Arguments waxed hot.

A credentials committee to inspect affiliations was decided upon. The chair also was asked to name a resolutions committee.

Stock Resolutions

The producers and distributors met with the exhibitors again at 5 o'clock. Louis B. Mayer offered seven resolutions. They had to do with matter not especially interesting to the exhibitors—in fact, it was believed that they have been in operation for some time—and exhibitors were apathetic to them. Some of the concerned story material, employment of minors, title registration and a central casting bureau. Exhibitors were expected to supply the dynamite and it looked as though the producers and distributors were simply offering stock resolutions and adopting a watchful waiting policy to see what the exhibitors would do.

Cochrane's denial of the conspiracy charged by Cohen ended the first day.

R. F. Woodhull
President of M.P.T.O.A.

Tuesday

The chief importance of the Tuesday session lay in the action of the unaffiliated exhibitor delegation in drawing up resolutions aimed to end certain alleged abuses in the trade. These were as follows:

Against Block Booking

Endorsement of the commission ban on block booking as made in the Paramount case, and formulation of a rule to assure selective buying of product.

Elimination of chain buying power, by making each theater a unit of purchasing power in its competitive zone, buying on an equal run basis with product allocated, and protection confined to the particular zone.

Elimination of producer-distributor theater operation.

Junking of the uniform contract.

Defining of protection by arbitration boards in each territory.

Discuss the Public

Commissioner Myers read a letter in which Col. Roy W. Winton offered his services as chairman of a group representing the public. The commissioner doubted the propriety of admitting the public to a voice in the conference since it was a trade matter, but suggested that some way might be found whereby the conference could benefit by suggestions from the public. However, he said, that was up to the conference. The matter was tabled.

At this point Chairman Woodhull of the unaffiliated exhibitor group requested an adjournment to the next day to allow time for the drawing up of resolutions. Gabriel Hess suggested adjournment to noon and it was so decided. Universal regret was expressed when Charles Picquet of the Charlotte territory announced that he was called home by the illness of his wife.

Wednesday

The Wednesday session opened promptly at noon with the presentation of resolutions jointly drawn up and inspected that morning and the night before by both exhibitors, distributors and producers. It was inevitable that most of these would not meet with general approval, and that some would arouse bitter argument.

The following were accepted by all factions with little dispute:

Resolution Number 7

The practice of transferring title to a theatre without making an honest and sincere effort for the transferring at the same time of existing contracts, is an unfair trade practice.

Resolution Number 8

The purchasing of photoplays for a specific theatre which photoplays are used in other theatres uncontracted for, commonly known as bicycling, is unfair trade practice.

Resolution Number 9

Deliberately returning prints late, thus securing additional exhibitor time without payment of rental thereof, or by reason of such delay, making it impossible to ship such film to the next customer who has it booked, is an unfair trade practice.

H. M. Rickey
Exhibitor

Resolution Number 10

Resolved that the giving of any gratuity either by an exhibitor to a salesman, or a salesman to an exhibitor in exchange for advantage not otherwise procurable between buyer and seller either in relation to the sale or booking of motion pictures, is an unfair trade practice.

Resolution Number 13

Resolved that the practice of contracting for pictures for one theatre and using service at an entirely different theatre than the one specified in the contract, is an unfair trade practice.

Resolution Number 14

Resolved that failure on the part of the exhibitor to promptly report correctly the results of percentage bookings, is an unfair trade practice.

Resolution Number 18

Resolved that the use of buying power for the purchase of more photoplays than an exhibitor can consume, in order to deprive a competing exhibitor of the opportunity of purchasing his supply of photoplays, whether it be an attempt to corner the market against such competing exhibitor, or whether it be with the thought of forcing a competing exhibitor out of business, or the compelling of such competing exhibitor to sell his theatre, is an unfair trade practice.

Many others were referred back for further consultation. The following resolution, No. 1, was tabled:

Resolution Number 1

Resolved that the solicitations or sales of films for non-theatrical uses in competition with regularly operated theatres is an unfair trade practice.

The first real fight of the conference began with the introduction of Resolution No. 2, which read as follows:

Resolution Number 2

Resolved that the exhibition of films for profit in any auditorium, either public or private or in meeting places, tents, wagons or free show in competition with any regularly operated theatre by a producer-distributor corporations or their agents, is an unfair trade practice.

Gabriel Hess was the first speaker representing the distributors. He felt that there should be devised a plan to alleviate an exhibitor making a complaint of unfair competition and thus bring about better feeling between exhibitors and distributors. Non-theatrical films, he said, could be divided into four classes—educational, recreational, industrial and charitable. He did not think ex-

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hibitors would quarrel with him if he said that the public is as much interested in the non-theatrical question as the exhibitor is in avoiding unfair competition with his theatre. A distinction should be made, he felt, in favor of the class of institutions not directly competing with exhibitors but still showing entertainment pictures.

Hess Offers Substitute

Mr. Hess then offered a substitute for Resolution No. 2, giving much of the credit for its thought to President Metzger of the Indiana exhibitor association. He proposed to amend to allow an exhibitor to complain of film supplied non-theatricals to the exchange in his district or directly to Will Hays, or such a complaint could be referred to a board of arbitration to be composed of two distributor representatives, two exhibitors and two representing the public, these last to be appointed by the local Chamber of Commerce or the mayor or the president of the local Film Board of Trade.

Julian Brylawski, representing the exhibitors, rose. He declared that the onus of an exhibitor protest against non-theatrical competition inevitably centered on the exhibitor, not on the distributor. Publicity from such protests may even, he said, ruin an exhibitor's business. He regarded educational, industrial and scientific films as outside the exhibitor pale. He argued that the original resolution allows film to be supplied shut-ins, so he asked that it be approved.

Argument Develops

An exchange of ideas followed between Mr. Hess and Mr. Brylawski. It seemed to show the futility of distributors and exhibitors getting together at that particular time on the resolution, and Chairman Woodhull of the exhibitors suggested that the resolution be referred back to a joint committee.

The Chief Mission

Commissioner Myers addressed Mr. Hess, saying that his proposal was only an argument for settling disputes as they arose and that he had no objection to it but he felt that the gathering's chief mission was to decide what was and what was not an unfair trade practice. He could not understand how the commission could undertake to enforce Mr. Hess's proposal, saying that it would have to be regarded as an argument between two groups in which the commission had no part to take.

Mr. Hess replied that Mr. Brylawski was proposing a virtual monopoly of pictures by exhibitors to the exclusion of everyone else.

Commissioner Myers then recalled that Chairman Woodhull had suggested that the resolution

Julian Brylawski
Exhibitor

be recommitted. He urged that the joint committee try to reach definitions to avoid eliminating worthy charitable institutions.

Mr. Hess said distributors did not know when non-theatrical accounts furnished unfair competition for exhibitors. He thought some method should be decided upon to enable distributors to recognize these unfair accounts—hence his plan for exhibitor complaint.

Mr. Brylawski requested a conference on the subject and Commissioner Myers ruled that it would be passed for the time being.

Theatre Competition

The matter of distributors' theatres competing with exhibitors came up. Felis Feist declared that M-G-M once had an occasion to send a tent show into one territory where the ruling exhibitor kept M-G-M product off the screen for two years.

"That's the old argument for acquiring theatres," interposed Mr. Brylawski.

Mr. Feist reiterated that a ban on distributors erecting theatres was impracticable. Chairman Woodhull suggested a conference and it was agreeable to Mr. Feist.

"This sort of competition does strike me as being pretty unfair," stated Commissioner Myers, "but the resolution as drawn does seem too broad."

"We are merely kicking when a producer or distributor goes into a town and competes with the home exhibitor," Mr. Brylawski declared.

Commissioner Myers again suggested revamping the resolution.

Mr. Brylawski wished to continue the discussion. He said that some places are too small to absorb all the product made.

"If one distributor can't get his films in there, should he be allowed to go in?" he asked.

Mr. Feist said that the resolution would prevent distributors from going into places where an exhibitor, for any reason at all, kept his product off the screen.

"We have letters begging for Jackie Coogan films in one town," he said, "because the one exhibitor in that town will not show our films."

Mr. Brylawski leaped to his feet.

Humor Creeps In

"You've left yourself wide open, Mr. Feist," he said, "so I must ask you if you would have sold the other Coogan film separate from the other forty-nine on your program.

Exhibitors all over the hall laughed.

"We probably would have in this situation," Mr. Feist smiled.

Commissioner Myers again tried to straighten matters out. He was not optimistic that the Federal Trade Commission, sitting as a whole, would approve such a broad resolution. It would amount to restraint of trade, he thought.

"But at the bottom," he said, "we have a situation a little different. Mr. Brylawski says to Mr. Feist that the distributor comes into a town to compel the exhibitor to take his film. Cant we agree on a formula that will hit at the just basis of complaint and not make a resolution so wide that it seems to be in restraint of trade? The resolution had best be recommitted."

Pleads for Affiliated

Fred Desberg took the floor with the request that affiliated exhibitors be included in the conference.

Commissioner Myers replied:

"The plan for the conference was a paper plan. I do believe that the affiliated exhibitors represent over 50 per cent. of the seating capacity of the country. It was a revelation to me to learn it. Of course the commission can hardly afford to take matters under advertisement without know-

J. I. Schnitzer
FBO Vice-President

E. J. Ludvigh
Paramount executive

ing the sentiment of that large part of the industry. That has raised a question of balloting and that is a bridge we will have to cross.

"This is the first instance of a trade conference involving disputes between both producer, distributor and buyer. It is futile to say that the action of the commission would depend on a numerical ballot. The only fair way is to call a roll of contested matters by groups. Then the commission can resolve the preponderance of sentiment and then the affiliated exhibitors can make their position clear and it will be taken into account. I think that this is fair and I hope that my suggestions will commend themselves to the conference."

Sydney S. Cohen rose to say he believed the commissioner's observations sound but that he differed on the rules laid down.

"You will find," he said, "the affiliated group tied up with the distributors, but I believe that they should have the fullest representation."

Commissioner Myers replied that he was not disposed to deny any one participation.

Resolution No. 3

Whereas, it is the opinion of this conference that the major issue now facing the industry is the unfair trade practice of circuits misusing their buying power, and

Whereas, it is the opinion of this conference that priority of run is a commodity that should be competed for on an open market by each individual theatre, and

Whereas, this abuse of buying is rapidly making it impossible for the independent exhibitor to secure productions on an equal run basis regardless of his willingness or ability to pay fair and reasonable price for some, and

Whereas, this inability to com-

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pete with this priority run is fast leading to the elimination of the independent theatre and the consequent trustification of the industry; now, therefore,

Be it Resolved:

1. That each theatre in any given zone or radius shall be considered a separate unit irrespective of the purchasing power which any of the competing theatres may have by reason of affiliation direct or indirect with theatres in another zone or with producing or distributing organization, and each theatre in every zone or district in competition with each other shall, upon demand, be entitled to have the product of every producer on an equal run basis, allocated among such competing houses on an equitable purchasing basis, taking into consideration the size, location and other local elements of each such house.

2. All protection shall be limited and confined to the competing zone or district in which the particular theatre is located.

3. Any violation of the above rules shall be deemed an unfair trade practice.

Hartmann Objects

Attorney Hartmann of Universal declared that any control of the situation has been rejected by the highest courts of the land as illegal, and cited legal instances.

Edward Sonenshein of the affiliated exhibitor group declared that passage of the resolution limiting or prohibiting the ownership of circuits would hurt the independents more than the circuit owners. He pointed out that such large corporations as the General Electric and Woolworth purchase through a single buyer, and declared it a mark of efficient business organization.

"Buying film is one of the worst problems we have," he said. "It is a time-killer, and costly."

Sydney Cohen took the floor again.

"I have no decisions to bring from the highest courts of the land," he said, "but from the court of fair play and common sense. The conditions in this industry differ from those of other industries. An unfair competitive situation exists. In some places exhibitors can't buy films though they are ready to pay as much or more than the producer-owned theatre pays.

"Affiliated theatres are afforded help and protection that we unaffiliated don't get, and so without help from the government a virtual confiscation of our theatres will come about."

Forced Theatre Sales

Mr. Cohen went on to say that sales of theatres are forced by producer-distributor invasion of territory. He quoted three unnamed western film magnates, one

Elmer Pearson
Pathe Executive

a producer, as telling him that there are too many neighborhood theatres and too many theatres in the small cities."

Commissioner Myers interrupted.

"What is it that the affiliated theatres get that the others don't?" he asked.

"Films without competition," Mr. Cohen replied.

"That is the point I wanted to bring out," the commissioner said.

Hints Look of Vision

Charging that might and not right ruled, and apparently intimating a lack of vision on the part of big film men, Mr. Cohen hinted that they would destroy themselves as well as others if their business methods were not ruled upon for them by the government.

"Mr. Commissioner," he said, "I contend that the present methods are unsound, unintelligent and destructive."

"Please confine yourself to the resolution," Commissioner Myers interrupted.

Prevent Bootlegging

"Yes," agreed Mr. Cohen. "The resolution will prevent over-theatring of zones and bootlegging of theatres. It would help us in operating our theatres in that we would not have to close and sell cheaply. The resolution also would aid producers and distributors by providing production with an added incentive. There is no incentive now to make the kind of films that should be made."

"You are not confining yourself to the immediate resolutions," Commissioner Myers interrupted.

"Thank you for your patience," said Mr. Cohen. "I am trying to stress the exhibitor interest in this particular resolution."

Mr. Harris of Pittsburgh won the floor, to be asked by Commissioner Myers if he classed himself as an affiliated exhibitor. The reply gained a laugh.

"I don't call myself one," said Mr. Harris, "but others say that I am one. I consider myself right now just an orphan all by himself."

He went on to argue that the resolution would stifle independent product, which he found now to be in a healthy condition. He referred by name to FBO, Columbia and Tiffany.

Leo Brecher interposed with an explanation of the intent of the resolution. It provides, he declared, that the product of distributors be allocated in a zone on an equitable basis."

Mr. Harris asked the privilege of the floor and gained it from Mr. Brecher.

. "I asked that gentlemen about the resolution previously," Mr. Harris said, "and he told me that the wording should be changed. I think it means the stifling of independent product. Certainly it needs a definite legal interpretation."

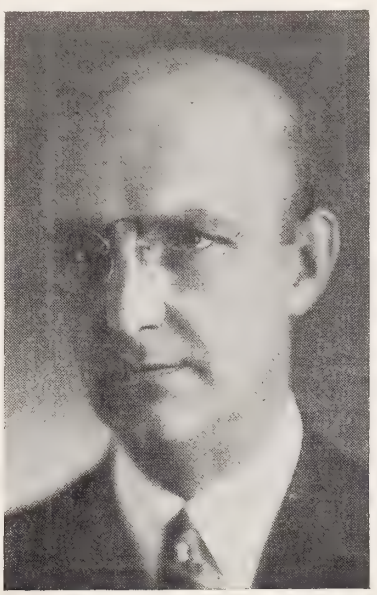
O'Reilly Talks

Charles L. O'Reilly of New York gave his interpretation of the resolution and fired some hot shot at Mr. Harris by saying, "He is affiliated with Keith and First National." The room became noisy and Commissioner Myers wielded his gavel to good effect, calling for a return to the subject under discussion.

"I am not hopeful for this particular resolution," Mr. O'Reilly admitted. "It may not be adopted as written but its principle should be adopted."

Commissioner Myers asked Mr. O'Reilly if he were inclined to charge that chain theatres were favored. The reply was affirmative.

"But what is the definite basis of your complaint?" Commissioner Myers asked.



R. H. Cochrane
Universal Vice-President

James C. Ritter
Exhibitor

"That we can't bid against producer-owned theatres," Mr. O'Reilly replied.

Rembusch Speaks

Frank Rembusch won the floor to discuss collective bargaining.

"The affiliated theatres," he said, "through their close association with distributors have a great advantage in bargaining for and gaining a choice of films. And I emphasize 'choice' as most important in this industry.

"Cleveland exhibitors tried out collective booking and it was condemned by Hays. We need the right to command the product we'd like to have. In Indiana I can't command any of the first-run because I am not afforded the opportunity."

Harry Suchman, chairman of the resolutions committee, then claimed that producer-owned theatres ended competition. Independent exhibitors, he said, wanted competition but on an equitable basis. He ended his speech by charging that an exhibitor new to a territory can't get the product he wants.

Mr. Suchman yielded the floor to Mr. Hess at the latter's request.

"Do you say that the bookings of independent houses must follow after the bookings of producer-owned houses?" asked Mr. Hess.

"Yes," said Mr. Suchman. "And I think it fair for all to compete for first-run product."

"Competition for product or for runs?" asked Mr. Hess.

"For both."

A Cleveland Illustration

Mr. Horowitz of Cleveland cited an instance.

"I can't buy second-run film which the Loew theatre has," he said. "I have tried for day and date and ahead and I have been told by the managers that the pictures can't be sold me."

Attorney Sidney Pfeifer of Buf-

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falo, representing all Buffalo exhibitors by proxy, described an attempt by Buffalo exhibitors to form a booking combine and said that it was unanimously refused by all the distributors.

Mr. Sonenshein cited a similar instance in Cleveland where distributors refused to sell, not to exhibitors, but to an agent of exhibitors.

"How do you determine the value of a film?" asked Commissioner Myers.

"Primarily through its production," Mr. Sonenshein replied. He went on to describe the method of apportionment of revenue by territory.

Joseph M. Seider won the floor. He epitomized the situation by saying that independent exhibitors simply asked the right to purchase product now denied them.

Kent Denies Buffalo Story

A stir went through the gathering as Sidney R. Kent of Paramount took the floor. There was a suggestion of amusement when Commissioner Myers asked Mr. Kent with which company he was identified. Probably he was the only one present who did not know.

Mr. Kent wanted to correct the statement about Buffalo exhibitors. It was not a fact, he said, that they were unable to buy film. They tried to delegate to an individual, he said, authority to buy their film and buy it on a cheaper basis than that of the preceding year.

Mr. Kent went on to discuss affiliated houses, seeking to clear up the definition. Distributors consider them part ownership or stock propositions, he said, and "naturally we never think twice of the propriety of selling to our own theatres."

"What Distinction?"

"What distinction do you make between theatres and the others?" asked Commissioner Myers.

"Those we call affiliated theatres we either own 100 per cent. or have a 25 to 50 per cent. interest in," Mr. Kent said.

"Do you observe any distinction in your business attitude toward them?" Commissioner Myers inquired.

"I do not understand," Mr. Kent said.

The question was repeated.

"There is no distinction," said Mr Kent. "Our houses pay fair film rentals."

"But is there equality in bidding?" asked Commissioner Myers. "Has an independent chain ever outbid an affiliated one on a circuit buy?"

"I know of a few such chains," said Mr. Kent.

"In your experience," repeated the chair, "have you ever known any unaffiliated chain to get product that an affiliated sought?"

"It often happens," said Mr. Kent, "that we don't sell to our own theatres."

Lou B. Metzger
Universal Executive

Mr. Brecher interposed that the value of a film lay in its early presentation.

"Is it true," continued the chair, "that films are allocated to Loew and Keith without reference to competition?"

"We serve them," replied Mr. Kent, "because they pay more money and are good and fair accounts. We don't sell them as a circuit all over the country. It is easier to sell a circuit in one deal than individuals. There is no organized buying power of exhibitors to correspond."

Mr. Brecher said he did not know of any attempt by Mr. Kent to organize any such centralized exhibitor buying. He argued that one man operating one theatre is entitled to as much consideration as one man operating a dozen. The first-run market is continually decreasing, he said. He criticized Mr. Kent's reference to a lack of centralized exhibitor buying power, and Commissioner Myers interrupted to warn against controversy.

"U" Story Denied

"In 1925-26," Mr. Brecher continued, "Universal sold almost all its product to Keith-Proctor. Recently Keith-Proctor have come to use their own films and Universal sales have decreased."

Lou B. Metzger of Universal won the floor.

"We have sold an equal number this year to the number sold last year," he insisted.

"I managed to buy more Universal first-runs this year than were available last year," Mr. Brecher retorted.

"Don't let's get into arguments," warned the chair.

"Warner Bros. sales to Keith-Proctor have decreased," began Mr. Brecher when the chair interrupted to insist on parliamentary procedure, saying that it was not enforced, the proceedings would turn into a dog fight.

Mr. Desberg rose to say that there was no collusion between producers and distributors, that "affiliated exhibitors have a definite interest in the rentals we pay."

"Do they have an interest in your profits?" asked Commissioner Myers.

"They do have an interest in our profits—a small interest," was the reply. "The resolution would mean that we would have to reconstruct our method of doing business."

Myers Interrupts

Commissioner Myers, who had been obviously uneasy during the latter part of the debate, here interrupted.

"I want to offer my own impressions for you to think over before tomorrow's session," he said. "But if it is the wish of the exhibitors to stand on their resolution and put it to a vote of the conference and then bring it before the eyes of the whole commission, well and good."

"Go on," Chairman Woodhull said.

Unenforceable?

"The resolution seems unenforceable," Commissioner Myers continued. "Wording it at fault. 'Zone' and 'radius' are not definable. They are open to a wide interpretation. It is usually right for a private trader to select his customers and to refrain from selling. But you deal with a product not on the general market. There is a distinction between an article buyable on the open market and one which must be obtained from a certain producer.

"If there is unfairness in the situation, it seems to lie in the inability of an exhibitor to get product not on the open market. I am uncertain whether this resolution wouldn't be too broad and outside the power of the commission to impose. It may be only a plan to protect independent exhibitors against the advantages and preferences they feel are given affiliated exhibitors.

Sidney R. Kent
Paramount Executive

Sam Spring
First National Executive

Asks Specific Facts

"During the evening please consider what privileges are accorded affiliated exhibitors and draw up a resolution aimed at those specific things. I am impressed by the fact that affiliated exhibitors retain a large membership and that allocation might savor of favoritism not to a group of owned theatres but to a special group of exhibitors come into a tenuous class as friends of the distributors."

The gathering adjourned to Thursday.

During the day the following resolutions were, when argument seemed certain to develop, listed as unfinished business, to be taken up later:

Unapproved Resolutions

"Resolved that the refusal on the part of an exhibitor to accept delivery of pictures on playing dates already agreed on or assigned, is an unfair trade practice."

"Resolved that any agreement among exhibitors in opposition to each other to allocate product of distributors among themselves, thereby eliminating all competition in buying, is an unfair trade practice."

"Resolved that the use of a signed application for a contract and showing of film prices either by the distributor to raise prices with another exhibitor or by the exhibitor to cut prices with another distributor, is an unfair trade practice."

"Resolved that the advertising of motion pictures prior to, or during a run of the prior run exhibition, is an unfair trade practice."

"Resolved that any agreement

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among exhibitors in opposition to each other to allocate product of distributors among themselves, thereby eliminating all competition in buying, is an unfair trade practice."

"Resolved that the arbitrary changing by exhibitors of titles of pictures already released or the arbitrary cutting by exhibitors of pictures, with no other purpose than to shorten the length, and with the resulting destruction of the continuity of the story, except as cuts may be ordered by censor boards, is an unfair trade practice."

Thursday

Bright and early Thursday morning the exhibitors through "Pete" Woodhull presented their substitute for proposition No. 3, which caused such commotion up to the close of Wednesday's session.

There were all sorts of objections to it, Frank Desberg, for the Affiliated group asking postponement of consideration of No. 3 on the ground it was unfamiliar to all save the exhibitor body.

To this Commissioner Myers declared that he was against all unnecessary postponements and that he did not propose to have the conference suffer a gradual disintegration because of the delegates having to return to their respective homes. Talkfests, said the Commissioner, were barred.

The New Language

The proposal finally got into the record in the following language:

"Resolved, that the allocation, leasing or licensing of films to any exhibitor, or group of exhibitors, without affording to all competing exhibitors opportunity to bid for such films, shall be deemed an unfair trade practice provided that this shall not apply to wholly producer-owned theatres."

Franklin Objects

Harold Franklin, representing the 235 West Coast theatres, of which he said all were independent except a possible dozen, objected strenuously to the resolution. He declared that the only consideration received by his theatres was due to their volume of buying, that he was sometimes outbid by competitors for product, that he received no refunds or discounts, and that he often paid greater rentals than his competition.

Franklin harked back to his days with Paramount, declaring that Paramount never acquired an interest in a theatre without a substantial money consideration. He declared that the type of theatre had something to do with the desirability of having a picture exhibited upon its screen.

He and others declared that the type house, the class patronage, the prices charged, the manner of presentation, all had some influence on film sales in addition to

J. Robert Rubin
M-G-M Executive

the mere matter of prices offered.

At one point Commission Myers interrupted to ask Mr. Franklin how many theatres he represented. When the reply came in the number 235, Commissioner Myers queried:

"Are you afraid of Independent competition in bidding against you?"

Franklin replied that it looked to him as though there was a device whereby costs would go up considerably.

The Commissioner remarked that the argument looked to him like one against competition generally.

Brecher Complains

Leo Brecher, who owns the independent Plaza Theatre in New York, arose to state that his house met all the requirements mentioned by Franklin, and that he found it impossible to secure first or second runs since the establishment of the Loew theatre a half mile further downtown. He further alleged that his third runs were so long delayed that his patrons were disgusted at the time pictures reached the theatre.

The Commissioner prevented a lengthy discussion, pointing out that principles were involved more than specific incidences.

Al Lichtman remarked that at first all pictures were sold to all theatres for simultaneous release, but that when better theatres came into being they required protection because they paid more for product.

Kent Opposed

Sidney Kent declared that the resolution destroyed the fundamental right of a manufacturer and distributor to sell his merchandise to whoever he might choose. He declared that the producers and distributors believed that they did not have to call for bids on their pictures, that they had the right to discriminate in making sales, and that there was no reason why they should make 300 individual sales to get $1,000,000 when they could get the million in one sale.

Kent declared that the resolution merely called for an auction of product.

The Commissioner asked whether or not exhibitors weren't advised as to what pictures were to be offered on the market, whether product was not advertised through books, announcements, etc.

As to Highest Bidder

Mr. Kent answered that this was the case but added: "We might not want to sell to the man who offers the most money."

To which Mr. Myers remarked: "If you are content to stand on that statement, all right."

Mr. Desberg inquired what disposition was to be made of theatres not wholly producer-owned, but 90 per cent. producer-owned. And also what was to be done with films played on a percentage basis.

The Commissioner replied that these matters would doubtless come up later during the conference.

Commissioner Doubts

Harris of Pittsburgh, speaking regarding the allegations that pretsige theatres were most desirable buyers, declared that the theatres in the best localities and having the greatest number of seats, which would enable them to pay most, would always have the best pictures. The Commissioner's dry comment was that judgment and discretion might prove the result different.

Harris put in a great boost for the independent producers, saying words to the effect that the buying of trade-marks was the bunk, and that he had made plenty of money with independent product.

Discuss New England

Joseph Dundis, who has the best

Lewis Innerarity
Pathe Executive

Joseph M. Seider
Exhibitor

theatre in Rockland, Maine, declared that the Gray Circuit, Paramount, was his competition and that he was unable to secure choice first-run product from any Boston exchange.

Dundis declared that he asked Felix Feist of Metro why he could not get Metro product and was referred by Feist to Mr. Rogers. Rogers, so Dundis said, replied that he would be glad to sell Dundis the Metro product but couldn't because "Gray won't give us the business in Alston, Mass."

Yamens, from Fall River, declared that he was certain that wherever the Gray Circuit operates in New England, not a single exhibitor gets Paramount, First National or Metro unless he holds a franchise dating prior to the Gray invasion. Gray, according to Yamens, monopolizes the first runs in New England.

Both Factions Solid

Commissioner Myers at this point declared that he thought everyone had a good idea of what it was all about and that no further discussion was necessary. A vote was taken by roll call.

The result was that the 36 producers, the 20 distributors, the 45 affiliated exhibitors, a total of 101, voted a vociferous "No," while the exhibitor delegates stood solidly "Yes."

The Vote

After the vote a three-quarter hour recess was taken.

Producers—against, 31; absent, 5.

Distributors—against, 13; absent, 12.

Affiliated Exhibitors—against, 44; absent, 15.

Exhibitors—For, 43; absent, 13.

Total—For, 43; against, 88; absent, 45.

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IMMEDIATELY after recess the question of block booking came before the conference, with various delegates saying various things for and against the resolution terming block booking and unfair trade practice.

Desberg, Loew's Ohio Theatres, opined that the sale of individual pictures would eliminate the $5, $10 and $15 buyers, as it would cost this much to make a sale.

He further pointed out that in any other business a retailer handling trade-marked product, whether shoes, clothing, drugs, or any other, handled the entire line, and was not permitted to pick and chose different isolated articles. He said that wholesale purchasers always received great price consideration than that accorded to retailers. He declared that buying in the open market, after screening, would ruin his business.

H. M. Richey, of Michigan, took issue with Desberg, and according to Commissioner Myers, honors were even, with neither getting very far along the path over which the conference must advance.

Richey declared, among other things, that although the producers declare they have been able to lower production costs this year, salesmen are demanding over 25 per cent. increase in price.

Points Out Difference

Kent, of Paramount, speaking for the producer-distributor group, held out the thought that there is a distinct difference between wholesaling picture product and coercive block-booking. And insisted that distributors have every right to decline the business of a customer who wishes to purchase only a percentage of product.

Up to this time it was quite apparent that each of the groups was friendly toward the other much in the manner of a quartette of strange bull terriers. And at this juncture Commissioner Myers rose to state that it would indeed be most unfortunate if there was to be a continuation of the same rigid division between the groups as has been manifested. The Commissioner wisely stated that the problems are not those of any branch of the industry, but of the industry itself as a whole.

"I feel," said he, "that there is such a broad public interest in this conference and in the motion picture industry, that it will be too bad if the branches of the industry cannot work out some way in which pictures may be sold in keeping with the decision of the Federal Trade Commission in the Famous Players case."

He quoted from an editorial in the Christian Science Monitor, in which he said that he believed the editor had misunderstood the position of producer and distributor, but that it was indicative of the interest felt by the public.

The article set forth that it was

W. A. Steffes
Midwestern exhibitor who missed the fight

significant that only the few great producer-distributors felt that block-booking was for the best, and referred to it as a battle between public welfare and private interests.

It said that the attitude of the producers should parallel that of Davy Crockett's coon in saying, "Don't shoot, I'll come down," and that the showing of inferior product caused by block-booking turned persons of taste away from the screen as entertainment.

After the read of the editorial to the delegates the Commissioner continued:

"If it is going to be a rigid 100 per cent. continuance of the demands of both sizes, I fear that the conference will break up without the great achievement for which I hoped."

Kent said that the producers were willing to ignore contracts where it was proven that a film was unsuited for public presentation because it met with opposition on racial, religious or other grounds. This obviously was an echo of the Irish disturbances regarding four pictures which have come under racial and religious bans.

He stated frankly that a substitute for the present form of merchandising had been sought without avail.

Brecher, of New York, brought United Artists into the question, stating that they found it advanvantageous to sell pictures separately, upon which Al Lichtman explained United Artists' peculiar position in the industry, and Harris of Pittsburgh grinned that if United Artists' prices were any criterion of what "exhibs" would have to pay for product sold individually he hopes the other producers wouldn't sell that way.

Nothing was accomplished here, and the block-booking resolution was passed for further conference.

The standard exhibition contract was dealt with in the next resolution brought before the conference.

Charlie Pettijohn followed Woodhull on the floor, the latter having read the resolution.

Pettijohn offered a substitute resolution which he believed might prove acceptable to all parties. It had been prepared by Pettijohn, Jimmy Grainger, of Fox; Joe Seider, Charlie O'Reilly and J. A. Hirsch.

The exhibitor group was obviously leery of the substitute resolution and Chairman Woodhull suggested that it would have to be considered by the entire exhibitor body.

There was various comment pro and con; Bernstein, of California, being one of those who agreed with Pettijohn that it was a simple matter and not one to refer back to committee.

Things Got Hot

At this point Pettijohn's ire was visibly aroused by Pfeiffer, of Buffalo, who rose to "lay his cards on the table" and demand to be told whether or not this substitute resolution was "on the level."

This brought a tirade from Pettijohn, who began: "That is just what I was afraid would happen. I feared that speech. Now I insist that the matter be put to a vote. We can't get anywhere if we are to accuse one another of not being on the level. We have had our difficulties in arriving at this substitution and at the substance of it—"

Here he was interrupted by Pfeiffer with:

"What I had on my mind—"

Then down came the Commissioner's gavel with an explosive:

"I don't give a —— continental what's on your mind. The body has heard both resolutions and can differentiate between them."

Woodhull accepted, and immediately Rembusch, Samuelson and Brecher were on their feet, followed by Brylawski and Staab, of Wisconsin.

After the smoke cleared away

Sam E. Morris
Warner Bros. Executive

R. R. Biechele
Kansas Exhibitor missed at the Conference

the vote was put, and the exhibitors accepted the resolution with the one exception of Frank Rembusch, who looked lonely when he rose to a standing count, the sole "No" voter. Brecher, of New York, tried to trail with Frank, but Joe Seider called attention to the fact that he was not a delegate.

The resolution as passed reads:

"Resolved, that to carry out the purposes of this resolution and the desire of all branches of the industry to promote fair arbitration and contractual relations, a committee of six shall be promptly designated consisting of three members chosen by exhibitor delegates not affiliated with any producer or distributor here assembled, and three members chosen by producer-distributor delegates here assembled; that such committee shall immediately institute a study of the provisions of such Standard Exhibition Contract and the rules for the arbitration provided for therein, and develop improvements in such contract and in such rule for arbitration, and develop a plan for the further operation of such arbitration. In the event the exhibitor members and the producer-distributor members of said committee are unable to agree, a seventh member of such committee shall be designated, such seventh member to be chosen unanimously by the six members, and if such six members cannot unanimously agree on such seventh member, then the Chief Justice of the Supreme Court of the United States shall be asked by such committee to appoint its seventh member.

2. That after such adoption of such modified Standard Exhibition Contract and such modified rules of Arbitration, that it shall be the further purpose of such committee to have periodical considerations of both said contract and said rules for arbitration at consistent periods under the plan

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therefor which said committee shall develop to consider whether changes in such Standard Exhibition Contract and Rules of Arbitration are warranted by experience, and at such periodical deliberations the seventh member may be called in for decisions.

3. It is understood that such amended Standard Exhibition Contract and amended Rules of Arbitration shall be ready for use for the season of 1928-29.

Advertising Resolution

Be It Further Resolved, that the use of the Standard Exhibition Contract providing for arbitration both of disputes arising out of said contract and of the provisions of the contract itself, all as herein set out, is a fair trade practice."

Then followed a resolution precluding the advertising of a picture by one theatre during its run at another by means of advising the public that the film would be shown at the first house at lesser prices later.

It looked as though this resolution would pass unquestioned, but the objections of Seider and Samuelson caused it to be passed for the day.

Others Passed

The non-theatrical resolution was passed, as was one condemning the cutting of film by exhibitors, and conspiracies between either exhibitors or distributors.

The conference adjourned, Commissioner Myers again striking a happy note of arbitration when he split the difference between the exhibitors call for a session to begin at 9 A. M. Friday and the producers request for an 11 o'clock assembly time.

The conference reconvened at 10 A. M. Friday.

Kennedy Dines Lee Marcus, FBO Sales Manager

To celebrate the marriage of Lee Marcus, sales manager of FBO, which takes place in New York next Monday night, Joseph P. Kennedy, president of FBO, invited the heads of the organization to his home last Thursday evening, together with several of Lee's personal friends, to partake of a matrimonial repast.

The wedding comes as a surprise to the many friends of the popular sales manager and the members of *Moving Picture World* staff are anxiously awaiting an opportunity to congratulate both the bride and groom.

This is a contract that practically every sales executive eventually awaits with great enthusiasm, thus explaining Lee's smiling countenance for the past few months.

N. Y. Incorporations

Albany, Oct. 10.—There was a decided let-down in the number of companies incorporating in the motion picture business in New York State during the past week. There were but 4 companies granted charters by the department of state, all of these incorporating with stock having no par value and not specifying the amount of capitalization to begin operation. These companies included Film Pioneers, Inc., with Ernest Stern, George Henley and George Heinz, of New York City; Home Film Libraries, Inc., L. William Gillette, Orton H. Hicks, Tom Evans, New York City; Embassy Theatre Corp., Matie Hammerstein, Jay M. Eisenberg, Beatrice Zelenko, New York City; M. & P. Producing Co., Inc., Harry C. Hand, Samuel C. Wood and William M. Stevens, New York City.

Join Commerce Chamber

Albany.—The picture theatres of Albany, as well as practically all of the film exchanges, have now become a part of the civic organization through affiliation last week with the Chamber of Commerce. Uly S. Hill, managing director of the Stanley houses in Albany and Troy, had previously been named as manager in one section of the campaign drive for more members for the Chamber of Commerce. Mr. Hill personally visited all the theatres and exchanges and was responsible for their joining with the chamber.

Stern Now Proud Father

Abe Stern, vice-president of the Stern Film Corp., makers of the Stern Brothers Comedies, is receiving congratulations from his host of friends and acquaintances over the birth of a daughter. She was born last Sunday in a Los Angeles Hospital. Mrs. Stern is improving nicely. It is their first child. She has been named Barbara.

Howard Sponsors Syndicate

Cincinnati — "Doc" Howard, erstwhile performer in the "talkies," is sponsoring a syndicate at Toledo, Ohio, for the erection of a 3,000-seat house to be built at the corner of Cherry street and Summit avenue. A combination policy will prevail.

Cincinnati Branch First

The Cincinnati exchange of First National Pictures won first place in the summer billing drive which extended over a period of 13 weeks. The next 3 branches with the highest standing are New Orleans, New Jersey and New York, in the order named.

More British Pictures For U. S. A., Urges Sam Harris At Advertising Men's Luncheon

A.M.P.A., Carl Laemmle, and Will Hays Greet "Cinema" Publisher of London, Who Says England Has Some Films America Wants—Laemmle Instantly Offers to Purchase "Mumsie," Lauded by the Ambassador of Goodwill.

WHILE representatives of the American motion picture industry were assembled in New York on Thursday last, conferring with the Federal Trade Commission and looking towards a solution of many of the problems that confront the industry, Sam Harris, one of Great Britain's leading cinema figures, addressed a luncheon gathering of the Associated Motion Picture Advertisers and told how these problems had been solved in the British Isles.

In the presence of Will H. Hays, Carl Laemmle and other leaders of the American film business, Mr. Harris urged a greater distribution of British pictures in the United States and characterized the British film producers as well able to turn out pictures better than many of those which reach England from America.

Hays made a special trip to the lunch from the Federal Trade conference to welcome Harris. He assured the British visitor that the best British pictures will get a chance in this country, and further invited him to go to Hollywood to see the extremes to which American film producers are going to make their pictures universal in appeal, with international backgrounds and casts. He explained that by the importation of British, German, French and other actors, directors, cameramen and other technicians to Hollywood, America now is able to make British, German, French and other type pictures in California, true to character, settings and customs and guaranteed not to step on the toes of any national. This is necessary, he added, because of the world-wide distribution of pictures and the realization on the part of American producers of their duty, not only to American screen fans, but to motion picture lovers in every part of the world.

Bruce Gallup, president of the A. M. P. A., welcomed the visitors, who were presented by Paul Gulick. G. W. Thring, of the Hoyt Theatre chain of Australia, and Julius Stern, of the Stern Film Corporation, also were guests.

Harris was welcomed to this country by Mr. Hays, head of the Motion Picture Producers and Distributors of America, and by Mr. Laemmle, head of Universal Pictures Corporation, one of this country's leading cinema organizations. Laemmle took up the gauge thrown down by Harris and offered to buy for American distribution, a certain British picture, if it is as good as Harris says it is. The picture is "Mumsie," a recent British production with Pauline Fredericks. Laemmle asked to see it without delay.

"I am especially interested in the trade conference now going on in this city before the Federal Trade Commission," said Mr. Harris. "We spent nearly two years in England thrashing out the same problems. However, over there it was arranged by committees. The exhibitors appointed one committee, the renters another, and the producers another. Each went in turn to see the president of the Board of Trade, Sir Philip Cunliffe-Lister, who interviewed and cross-examined them, taking all the information he wanted and then taking his time to digest the problems of each group. He saw each of these committees two or three times separately and finally met the whole of them. Thus, the various sections of the Act of Parliament were arrived at.

"The particular clauses in relation to block booking are: (a) All films must be trade shown before being booked. (b) Every film must be registered. (c) They must be screened within six months after the date of trade showing. (d) Not more than one film must be booked at any one time. (e) The penalty for every infringement is £100 or $500.

"It is probable that this Act of Parliament or any other act can be evaded by clever lawyers or other verbal agreements between exhibitor and renter. And it is most likely that if such evasions should be desired by the two opposing parties in the United States, in case of Federal regulation, they would be arrived at.

"Another matter which I think should be brought to your attention, in the form of a warning, is

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Moving Picture World, published weekly at New York, N. Y., for October 1, 1927.
State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared A. J. Chalmers, who, having been duly sworn according to law, deposes and says that he is the Vice-President of the Chalmers Publishing Company, publishers of Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the Publisher, Editor, Managing Editor, and Business Managers are:

Publisher, Chalmers Publishing Company, 516 Fifth avenue, New York City; Editorial Director, F. G. Ortega, 516 Fifth avenue, New York City; Managing Editor, Epes W. Sargent, 516 Fifth Avenue, New York City; Business Manager, E. L. Hall, 516 Fifth avenue, New York City.

2. That the owner is: (If handled by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent. or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Chalmers Publishing Company, 516 Fifth avenue, New York City; J. F. Chalmers, 516 Fifth avenue, New York City; E. J. Chalmers, 516 Fifth avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions upon which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and that this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

A. J. CHALMERS,
Vice-President, Chalmers Publishing Company.

Sworn to and subscribed before me this 28th day of September, 1927.

MARGY E. FREEMAN,
Notary Public.
New York County Clerk's No. 291. Reg. No. 9326. (My commission expires March 30, 1929.)

G. E. QUIGLEY
Well known New York attorney, was elected this week to the office of vice-president of the Vitaphone Corp. He will assume his new duties immediately, with headquarters at Warner Bros.

Theatre Owners Dance Postponed

Due to the additional time required by the Federal Trade Commission, conducting the Better Trade Practices Conference, to get in all the evidence necessary at the conference being held this week in New York at the Bar Association Building, the M. P. T. O. A. has been compelled to postpone their dinner-dance in behalf of the representatives of the Federal Trade Commission, originally scheduled to take place at the Hotel Astor on Saturday night, October 10.

It is expected, however, to hold the dinner dance as soon as it is definitely known when the conference has completed its work.

Harold Lloyd Off For Coast

The entire Harold Lloyd picture unit that has been making his latest picture, "Speedy," in the East for several weeks past, has made all plans to leave New York tomorrow for the return to the Coast.

Upon their arrival, several more weeks will be consumed in making additional interiors and exteriors before completion of the production which promises to better, or at least equal, Lloyd's former laugh provoking specials.

It will be well along in the Spring before the picture is finally cut and actually released.

BRITISH FILMS

(Continued from preceding page)

the acquisition of circuits of theatres in England by American companies. Metro-Goldwyn-Mayer has purchased the holdings of Sir William Jury, thought to have holdings in various cinema theatres. Also, there is a rumor that First National has purchased large holdings in the P. C. T. which owns nearly one hundred theatres, and in the British Pathe.

"In this connection, since serious discussions now are taking place before the Federal Trade Commission here regarding the further acquisition of theatre holdings in America by producers, England is bound to take notice of such discussions and is very likely to adapt precautionary measures.

On Both Sides

"In such an argument, both sides naturally have good arguments. From the exhibitors' point of view he feels that for years he has paid the producers a considerable sum of money for pictures and that the producer now is using this money to open opposition theatres. The producer, on the other hand, feels that he has a perfectly legitimate right to invest his money wherever he chooses, whether it is in purchasing existing houses or building new ones and that the exhibitor has rented his films in the past, not to oblige the producer, but purely and simply for his own benefit, and that after all, the producer always takes the first risk in the production of a film, because, if there had not been any films, the exhibitor would not have opened his theatre.

Excellent Pictures

"I want to call your attention to the excellence of various British pictures, recently made. I cannot understand why these pictures were not eagerly obtained for the American market, in view of the fact that many theatres in America, supposedly unable to get the proper number of good pictures over here, have been compelled to put in vaudeville.

"I was surprised to see that 'Nell Gwynn' was praised to such a degree in America, while 'Mumsie,' in my opinion, a far better picture, has not found an American market.

"In conclusion, I want to urge greater co-operation between the two great English speaking nations. Britain and America should do everything possible to foster mutual trading and the showing of each other's productions, because these two great nations are undoubtedly destined to go hand in hand as the years proceed. Such co-operation is especially important, because it is good finance, both individually and nationally."

New Cambridge, N. Y., House

Albany.—A new theatre is to be erected at once in Cambridge, N. Y., upon the site of the old Liberty Theatre which was destroyed by fire about a year ago. The new house is being erected for Lew Fischer, who already has houses in Hoosick Falls, Chatham, Fort Edward and Riconderoga. The house will be opened on Christmas Day and will represent an investment of about $30,000.

Sterling Deal in South Africa

A sweeping deal which covers 17 productions under the Sterling banner has just been consummated satisfactorily, announces Henry Ginsberg, president of Sterling Pictures Distributing Corp., through Sterling representative in London, A. Fried. The local African distributor involved in the sale is Kinemas, Ltd., of Johannesburg, South Africa, which covers the entire territory of British Africa below the Equator.

Pittsburgh Election

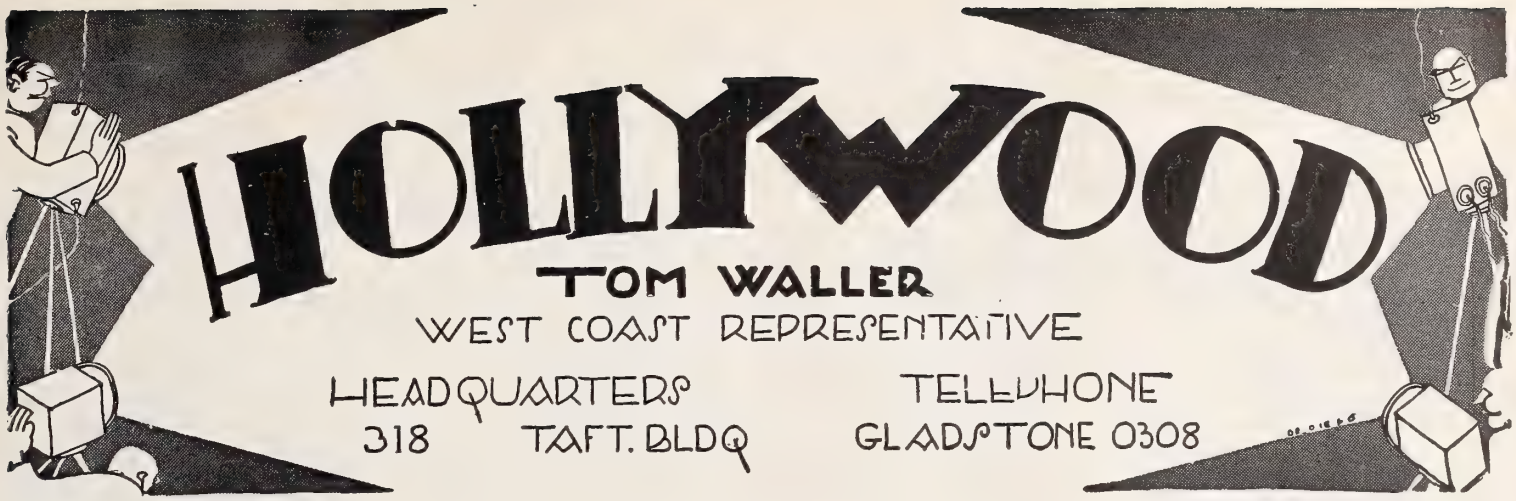
Pittsburgh.—The Film Board of Trade held its annual election of officers at its regular Monday afternoon meeting in the organization's headquarters in the State Theatre Building, Pittsburgh, last week. The following officers were elected for the ensuing year: Joseph Kaliski (Educational manager) succeeds himself as president; Carlos Moore (United Artists) succeeds R. H. Haines (First National) as vice-president; James H. Alexander (Columbia Film Service) succeeds himself as treasurer; Miss Claire Foley is the new secretary, succeeding Miss O. J. Harden, who recently resigned.

Another for Libson

Cincinnati. — Hamilton, Ohio, suburban to Cincinnati, appears to be the latest objective of Isaac Libson, prominent theatrical magnate of this city. It is understood that Libson and his associates, whose interests are nation-wide, contemplate opening a picture house in Hamilton, either by purchase or building, preliminary investigation toward this end having already been made.

Verdict Delayed

Albany.—After weeks of talk and agitation, the question of Sunday picture shows in Massena, N. Y., will not be settled before next spring. The village board met last week and after much haranguing decided to lay the matter on the table and bring it up at the general election in March.



Fairbanks Premiere In N. Y. Next Month

Douglas Fairbanks' latest, "The Gaucho," will have its world's premiere in New York at the Liberty Theatre about the middle of November.

It is expected that the West Coast premiere will take place before the first of the year and will run for an indefinite period in Grauman's Chinese.

Cruze Is Seeking Woman For Lead

James Cruze's first special under his affiliation with Pathe-DeMille will get underway as soon as this director locates the proverbial unknown face.

In this case, Cruze has a definite reason for wanting an unknown actress as lead in "The Red Mark." In addition to having the lead, the lucky actress will be the only woman in the picture.

Cruze regards it as such a unique role that he does not want an actress, about whom the public has formed a definite impression.

Anyhow, "The Red Mark" is slated to get before the camera on November 1, when the winner of the lucky number will come in for her share of publicity.

Fred Niblo Credited With "Devil Dancer"

Fred Niblo and not Al Robach will get screen credit for directing Goldwyn's "The Devil Dancer," according to a most reliable source.

Niblo, it reaches us, not only completed this Gilda Gray vehicle, but had to re-shoot considerable of the footage made by Robach before the picture went into the cutting room for final editing this week.

Standard Form Of Contract For Actors, In Preparation

One Clause Now Remains to be Worked Out; Mike Levee Represents Producers and Conrad Nagel the Actors

By Tom Waller

West Coast Representative

WITH THE EXCEPTION of one clause, dealing with the number of hours constituting a working day, a special committee appointed by the board of directors of the Academy of Motion Picture Arts and Sciences, has agreed upon a standard form of contract for Hollywood screen players.

With this exception information coming exclusively to Moving Picture World is also the news that the clause in question will doubtless be ironed out by the committee, whose findings will be submitted to the directorial board.

Headed by Mike Levee for producers, and Conrad Nagel for actors, the committee will meet again to discuss the clause. The report will not be rendered until after the academy's new board of directors has been chosen. Elections take place before the first of the year.

If the form of contract meets with the endorsement of the academy, it will be accepted by the leading studios.

Since the meeting when over 800 players declared insistence on the contract, Equity has slipped toward dormancy. Its leaders, members of the academy, may welcome a movement which they consider constructive, whether or not it is prefixed by "Equity."

An Equity mass meeting resolution adopted during the "cut" period, is construed in many circles as the "out" on Equity's contract. The resolution, which was a vote of confidence in the executive committee, says whatever the committee representing the actor body deems sagacious, is satisfactory to the entire Hollywood branch of Equity. Thus there is little doubt as to the unanimous acceptance of the academy's contract, since Nagel is chairman of Equity's executive committee.

The blonde beauty who pokes her head through the aperture, here, is Edna May, the latest screen star to appear on the Hollywood horizon. Johnny Hines gave her a bit in "Home Made," and has signed the lovely girl for five years. Think that over!

Is Watterson Rothacker Out of First National?

With the return to New York of his wife and daughter, reports were numerous at the Burbank studios of First National that Watterson Rothacker may relinquish his chieftainship at the studio at the end of his year's contract.

Mr. and Mrs. Rothacker are desirous of living in Europe during the education of their daughter. Rothacker will go to New York within the next two weeks.

Miss Joy's Lead

They are still searching for the actor who will be Leatrice Joy's leading man in "The Blue Danube." Work on this picture, which is behind several weeks, has been held up because of inability to locate the needed "type."

Getting Acquainted With The Hospital

The past week in Hollywood might popularly be termed "Old Hospital Week."

Even John McCormick is on the list, having dropped into Hollywood Hospital long enough to have his tonsils out.

Vera Reynolds didn't have tonsilitis, but a couple of impacted wisdom teeth required a little surgery on her jaw.

Patsy Ruth Miller, Mildred Marsh (sister of Mae Marsh) and Jeanne Lorraine, were afflicted with appendicitis at about the same time. Now all three are on the road to recovery.

W. C. Fields is now reported able to raise a few smiles from his pillow. He has just completed the first of a series of six weeks necessary for one of his vertebrae to heal. This injury, as described in wire dispatches published exclusively in the last issue of *Moving Picture World*, was sustained when his bicycle collided with a truck.

Equity Will Approve Contract for Actors

MOVING PICTURE WORLD'S

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DE MILLE STAR
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WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National Pictures

FRED NEWMEYER
Directing
Paramount Pictures

BARBARA BEDFORD
Free Lancing

MICHAEL CURTIZ
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Warner Bros.

Joseph Franklin Poland
Supervising Editor
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Feature Comedies

HERMAN RAYMAKER
Director
Warner Bros.

BILL CODY
Releasing Through
Pathe Exchange

WILLIAM A. SEITER
Directing
LAURA LA PLANTE
in
"Thanks for the Buggy Ride"

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Studio Row

Lane Chandler, Paramount Western star, enjoyed the distinction of having galloped from obscurity into stardom in an exceptionally short space of time. His first picture for Paramount was in a star role.

* * *

Bert Roach has been cast for a comedy role in "Dog of War," which Stuart Paton is directing for Metro-Goldwyn-Mayer. This is the initial starring picture for Flash, M-G-M's new police dog.

* * *

"Us" is the title of Charley Chase's latest Hal Roach comedy. It is a comedy with an aviation background. Margaret Quimby, Hazel Howell, Frank Leigh and Tommy Dugan complete the cast.

* * *

Dorothy Cummings has been added to the cast of M-G-M's "The Divine Woman," starring Greta Garbo.

* * *

Myrna Loy has been signed to a new long term contract with Warner Brothers.

* * *

Victor McLaglen starts work during the coming week on "Wise Woman" for Fox. June Collyer has the feminine lead.

* * *

Corinne Griffith has sold her Beverly Hills estate to Mrs. Thomas Ince. Miss Griffith leaves on a month's visit in the East with the completion of her current United Artists' production, "The Garden of Eden."

"Hallowe'en in Hollywood" is the title of a novel divertissement planned for midnight of October 29 at the Mayan Theatre by the Theatrical Treasurers of Los Angeles.

* * *

Edwin Carewe and the company producing "Ramona" have returned from location in Zion National Park, Utah, and have started on interiors at the Tec-Art studio.

* * *

David Butler, youthful Fox director, who turned out a nice job on his first directorial effort, "The High School Hero," will next handle the megaphone on "Father and Son."

* * *

Milton Holmes will play one of the character parts in "The Leopard Lady," in which Jacqueline Logan is being starred at DeMille's.

* * *

Elinor Glyn has been signed by First National to write an original story for the Robert Kane Productions. Ben Hecht has also been signed to write an original for Kane.

* * *

George O'Brien, Fox star, has returned to Hollywood from an extended tour of Europe.

* * *

Paul Stein, German director, has signed another contract with DeMille. Under the terms of the new agreement he is to direct three pictures a year.

Richard Talmadge, Free Agent, To Find Another Distributor

RICHARD TALMADGE, who has been releasing his productions through the Carlos Productions, Inc., is now a free agent and his future pictures will be released elsewhere.

After two days before Justice Wood in the Superior Court of Los Angeles, Talmadge's $550,000 counter suit against Carlos Productions, of which Abe Carlos and L. A. Young, Detroit millionaire, are the heads, was settled out of court and Talmadge obtained his release.

Talmadge's action was in answer to the $250,000 action brought for alleged non-delivery of "The Poor Millionaire." Talmadge charged that Carlos Productions had failed to fulfill their contract with the Richard Talmadge Productions, Inc., regarding handling and releasing and had caused alleged losses of a half million dollars. Talmadge asserted that he had made every effort to induce the defendants to live up to the terms of their contracts.

"I intend to continue producing through the Richard Talmadge Productions, Inc., and distributing my pictures through one of the releasing organizations," declared Talmadge.

Job Hunters Stopped

A steam shovel, nosing a little too deeply into the road from Hollywood to Burbank one day this week, severed telephone cables connecting First National Studios with the outside world. Studios were without telephonic communication for over six hours, resulting in an excited Hollywood, especially among lazy extras, who make it a practice of job-hunting over the wire.

Plans for Sisters

According to reports in Hollywood, Rosetta and Vivian Duncan will forego their trip to London and return to the West Coast for another fling at pictures.

The Hollywood Photographic Section

M. P. World Staff Photo

HARRY WOODS—Who has appeared in a number of pictures for FBO, invariably as the "heavy."

PLAYING "heavy" roles has become sort of second nature to Harry Woods. He is at present doing the dirty work in "Red Riders of Canada," a picture in which FBO executives place great store.

In the fifty-five pictures in which he has worked since entering the movies five years ago, he has always been called upon to do the hero and heroine dirt. Naturally he is ambitious to step out in an heroic role, but as long as producers think he is the symbol of villainy on the screen he will undoubtedly continue to cavort in "heavy" roles.

Robert De Lacy, who is directing "Red Riders of Canada," was warmly enthusiastic when discussing Woods' work with the writer. According to De Lacy, Woods has given an exemplary performance in the Northwest story.

At one time Woods was identified as a big tire and rubber man from Akron, Ohio. In those days he was associated with a nationally known rubber company as a salesman.

Five years ago, while on tour for his company, he passed through Hollywood and succumbed to the spell of the Kleig lights. He has remained ever since and, as a consequence, the rubber business lost a good man.

His first picture offer came in a serial in which Ruth Roland was the star. In this he played the "heavy" role and, as mentioned above, has been "heavying" uninterruptedly since.

His last pictures were, "Cyclone of the Range," "Splitting the Breeze" and "Jesse James."

M. P. World Staff Photo

JAMES DUGAN — Has just finished directing "Her Summer Hero," for the FBO schedule.

JAMES ("JIMMY") DUGAN is one of Hollywood's recent additions to the directorial ranks.

Dugan had been assisting various directors on the FBO "lot" for some time before he was elevated to the role of a director in his own right.

His first picture as a director was with Tom Tyler, Western star, and his second and latest, "Her Summer Hero," a collegiate atmosphere with a briny touch. With this company he spent considerable time on location at Catalina Island, getting the water sequences.

Dugan started as a "prop" man with D. W. Griffith. Following this he returned to high school and displayed marked talents on the football field.

On graduating, he went with Lasky as a sweeper, to get a foothold. From this he went to "props," then assistant cameraman and eventually assistant director. The war took him away from the studio for a while, but on its close he returned to Lasky again as an assistant director. This was in 1919.

Later came three years as an assistant to Wallace Worsley. Among the pictures on which he was the assistant were: "The Little Shepherd of Kingdom Come," "The Penalty" and "The Blind Bargain."

He was assistant director to Henry King for sixteen months before joining FBO, and aided King in the filming of "Stella Dallas."

"Her Summer Hero" gives him some chance to show his directorial qualities and he has countless boosters who hope it will prove a howling success.

Ray Leases Home

Charles Ray, screen actor, has leased his Beverly Hills home to a New York banker, and will try apartment life.

M. P. World Staff Photo

NEW WESTERN STAR—Lane Chandler, a newcomer whom Paramount has invested with stardom in Westerns.

LANE CHANDLER, Paramount Western star, had the novel satisfaction of veritably shooting to stardom overnight. After bucking the "extra" line for two years off and on, Chandler suddenly got a strangle hold on Old Man Opportunity and came up with a starring contract.

His first picture under the Paramount banner was "Open Range," a Zane Grey story. In this he was starred, with Betty Bronson as his leading lady. This admittedly was quite a jump for any young "feller."

Chandler was born in Culbertson, Montana, and grew up on a horse ranch operated by his dad. Therefore, he naturally assimilated the spirit of the range as a youngster, which has resulted in his present berth and brilliant future on the screen.

When he came to Los Angeles it was not mainly with the intention of trying his luck in the movies. On his arrival he got himself a job driving for one of the large transit companies. The future in this did not appear so attractive, so he quit and decided to try pictures.

As he informed the writer, it was a tough grind and discouraging at times. However, he hung on to the end that today he seems well on the road to success.

Two years ago he started haunting the casting offices in the winter and spent the summer with a transportation company in Yellowstone National Park. In this way he earned enough money to keep him going in Hollywood, even though the going might become tough.

Previous to signing with Paramount he did the lead in a Western "quickie." When Paramount determined to start a new Western unit he was lucky enough to get the "break," and what's more he seems to possess the necessary qualifications for making good.

M. P. World Staff Photo

GEORGE SIEGMANN — The Simon Legree of Universal's "Uncle Tom's Cabin," and one of the busiest of "heavies."

LISTED among the screen's foremost heavies, the name of George Siegmann stands out prominently. He adds new laurels by his masterful performance in "Uncle Tom's Cabin," recently completed by Universal. In this big super-special from Uncle Carl Laemmle's picture plant, Siegmann plays the role of Simon Legree in a manner that sends cold shivers up and down the spine.

Siegmann has been appearing in pictures for the last fourteen years. He started with the old Biograph company, as did so many of our present day stars.

For a time he stepped out of the acting ranks to essay the role of director, wielding the megaphone for both D. W. Griffith and for Universal. For the latter company he directed Hedda Nova in "Spitfire of Seville."

Born in New York, Siegmann was educated at La Salle Academy, New York; St. Nicholas' Parochial School and Boston University. Ten years in stock and road shows followed his graduation. For several years he played stock in Boston and then went to Newark, N. J., and later to Harrisburg, Pa.

Since entering pictures he has worked for practically every one of the larger producing companies. Some of the better known pictures in which he appeared were, "The Birth of a Nation," "Intolerance," "The Merry-Go-Round," "The Midnight Sun," "Oliver Twist" and "Scaramouche."

Siegmann saw service in both the Spanish-American War and in the World War. During the latter he served as a second lieutenant in the Signal Corps, and was wounded during a gas attack in the Argonne.

Production Activities In West Coast Studios

Paramount
Fox Films
United Artists
Warner Bros.

Paramount

CLARA BOW has started her latest starring production for Paramount and Emil Jannings has also begun work on his next.

Miss Bow has as her male lead in "Get Your Man" that up-and-coming youngster, Charles Rogers, who recently played the lead opposite Mary Pickford in "My Best Girl" for United Artists.

Dorothy Arzner is directing, following the signing of her new contract with Paramount. In support of Miss Bow we find Josephine Dunn and Joseph Swickard.

NO title has been determined upon for the Jannings picture as yet. The story is an original by John Goodrich, who is also responsible for the screen treatment.

Joself von Sternberg, who turned out "Underworld," is directing. Evelyn Brent and William Powell are in support.

The other three pictures in production at Paramount are: "Gentlemen Prefer Blondes," "The Gay Defender," with Richard Dix, and "Serenade," with Adolph Menjou.

Fox Films

JANET GAYNOR and Charles Farrell are now well into their latest Fox production, "Cristilinda" (temporary title), directed by Frank Borzage. The story has to do with a little Italian waif and a travelling circus of the carnival type. Farrell plays the part of an artist. The play from which the picture is being made was done by Monckton Hoff and the screen adaptation is by Phillip Klein.

All told, including "Cristilinda," there are seven units in production at the Fox studio.

"FREE and Easy," starring Madge Bellamy with James Hall in the male lead, is a story of a hosiery salesgirl, the theme being somewhat similar to that of "Ankles Preferred," in which Miss Bellamy established box office records. Richard Rosson, a newcomer on the Fox lot, is directing. The story is by Frederick Sagor and the scenario by Frances Agnew.

ARTHUR SOMERS ROCHE'S recent story, "Come to My House," is serving as Olive Borden's current vehicle. Marion Orth prepared the screen treatment and Antonio Moreno plays opposite Miss Borden. Al Green is directing and Cornelius Keefe has one of the important supporting roles.

TOM MIX this week completed "Wildcat Law," a story of the west, directed by Eugene Forde and with Natalie Joyce in the feminine leading role.

LOU SEILER, who is directing "Wolf Fangs," starring the canine star, Thunder, is back at the studio from a lengthy location in Washington. The picture is just about finished. In this Charles Morton and Caryl Lincoln have the featured roles.

A comedy directed by Clyde Carruth but as yet untitled completes the productions underway at the Fox studio.

United Artists

TWO pictures still hold the spotlight at the United Artists studio, "Drums of Love," being directed by D. W. Griffith, and "The Garden of Eden," with Corinne Griffith. Miss Griffith's picture is just about finished. Supporting the star are Charles Ray, Lowell Sherman ,and Louise Dresser. Lewis Milestone is the director.

D. W.'s story is that of two brothers in a feudal country, who fall in love with the same woman. The woman is played by Mary Philbin, borrowed from Universal. Others in the cast are Don Alvarado, Lionel Barrymore and Tully Marshall.

Warner Bros.

TWO pictures are now in production at the Warner Brothers' studio.

May McAvoy is being starred in "If I Were Single," which is being directed by Roy Del Ruth. In the cast supporting Miss McAvoy are Conrad Nagel, Andre Beranger and Myrna Loy. This is a domestic comedy with the attendant complicated situations that arrive in the life of the young married couple.

The other picture features Owen Moore and Helene Costello in "In Name Only." This is being directed by Henry Lehrman from the story by Edward Justus Mayer. Kathryn Perry is in the supporting cast.

Paramount "Lights"

Incandescent lights will be used exclusively by Paramount in the filming of Emil Jannings' latest picture, which has just gone into production, minus a title. Not a solitary arc light or carbon lamp of any kind will be used on the sets.

Resignation Denied

Reports that William K. Howard would sever his relations with the DeMille Studios and join United Artists, were denied on the Culver City lot. It was pointed out that Howard's contract as a DeMille director has yet a year to run.

"Carmen" In Brilliant Hollywood Premiere

Before a brilliant assemblage of Hollywood notables, "The Loves of Carmen" had its western premiere last week at the Carthay Circle. The consensus of opinion is that "The Loves of Carmen" misses being a road show special, but is a highly entertaining program picture.

Jack Laughlin's prologue, "Spain," ran away with the show. The internationally known Cansinos dance into the hearts of the audience. Carli Elinor's orchestration is fully up to Elinor's usual standard.

Back to work! Charlie Chaplin is shown in the first "still" photograph made on "The Circus" lot in ten months. His new leading lady, Merna Kennedy, and Harry Crocker, a member of the cast, are shown with Charlie. "The Circus" will be a United Artists release during this coming winter.

Hughes Remains As Head of Writers

Rupert Hughes remains as president of the Writers' Club. He was unanimously re-elected at the annual meeting last week. Waldemar Young and Mary O'Connor were elected vice-presidents, Charles Dunning, treasurer, and Jack Jevne, secretary.

The new board of directors include: Lionel Belmore, Donald Crisp, Doris Lloyd, Percy Heath, DeWitt Jennings, Orville Caldwell, Jane Murfin, John Jasper, Thomas Patten and Lesley Mason.

Among Little Pictures with the Big Punch

Sennett Stars Ben Turpin In Pathe Comedy Listed Oct. 23

BEN TURPIN in Mack Sennett's two-reeler "Daddyboy," the Hal Roach star comedy, "Should Second Husbands Come First," and Grantland Rice's "Football Officials" are highlights on the unusually diversified Pathe short feature program for the week of October 23d.

Also listed are "From Soup to Nuts," latest of the Rare-Bits series; Pathe Review Number 43; "The Big Tent," one of Aesop's Film Fables; Topics of the Day No. 43; the ninth chapter "Hawk of the Hills" and issues Nos. 83 and 89 of Pathe News.

"From Soup to Nuts," a Rare-Bit release depicts a dinner "from the fields to the consumer"—a pictorial menu. Here one sees a meal from its inception in the countries where the commodities are grown and how one small meal may be "gathered" from Italy to India!

Pathe Review No. 43 presents: "China's Newport": Interesting shots from Kuling Kiang, China's most fashionable summer colony; "International Impressions": Senor Hidalgo, distinguished Mexican caricaturist expresses world celebrities in wax—from Wales to Tunney; "Her Crowning Glory": A novel release showing the now stupendous industry—that of permanent waving, a science today.

Bowers at Work

Charley Bowers, who has contracted to make six Charley Bowers wonder comedies for Educational Film Exchanges, Inc., has arrived in Hollywood and will be at work on the first laugh picture soon. Mr. Bowers, known as the "wizard," because of his marvelous secret process, took his complete equipment and full technical staff with him to the Educational Studios, where all six pictures are to be made.

Speedy Winston

Bill Winston, who taught Lindbergh to fly, brought Pathe News films of the first world's series game from Pittsburgh to New York at 135 miles an hour.

Cast with Colleen

Both Donald Reed and Larry Kent have played recent Pathe serial heroes and both have been cast as opposite Colleen Moore in her latest features.

Don Takes the Air

Don Hancock, editor of the Pathe Topics of the Day, recently told WEAF listeners-in "Why We Laugh."

Julius Stern Finds Comedies Lure European Audiences Most

JULIUS STERN, president of the Stern Film Corporation, makers of Stern Brothers Comedies for Universal release, returned to America this week aboard the S. S. Berengaria, enthusiastic over the outlook for American comedies. Not only is the two-reel comedy becoming a better recognized product on this side of the Atlantic, it also is growing rapidly in prestige abroad, he states.

The comedy chief spent many weeks in various European centers, studying film conditions on that Continent and observing the public response to the Stern Brothers product, including "The Newlyweds and Their Baby," comedies, the "Let George Do it" comedies, the "Mike and Ike" comedies, the Buster Brown Comedies and the "Keeping Up With the Joneses" comedies. Everywhere he found an awakening interest in these comedies and in American comedies in general. It is his opinion that the continental film fan is turning away from heavy screen fare and finding a relaxation in comic short subjects. The continental producers are many jumps behind the American producers in this field, with the result that the American comedy is becoming a staple in the foreign markets.

The extent to which the theatres over there are turning to short entertainment is indicated by the report of Stern that one of the leading Berlin theatres, the Beba Palast, recently had an all-short subject week, during which such screen fare as the Newlywed comedies, the Buster Brown comedies and the "Let George Do It" comedies formed the bulk of the entertainment. The popularity and success of this special week was an eye opener to foreign film men, Stern reports.

Mr. Stern will proceed to Hollywood in a week or so to take over the production reins from his brother Abe Stern, now at the West Coast.

Dorothy Devore, star commedienne who heads her own company in making comedies for Educational Film Exchanges, Inc., struts her dance step twenty-seven floors above Times Square, New York City. Miss Devore is known as the girl dare-devil because of her daring work in motion picture comedies and feature pictures. She is pictured here on an outer cornice on the twenty-seventh floor of the Paramount Building, during her visit to Manhattan. The Times Building, at "the Cross-roads of World," is to be seen looming up in the background.

UFA's Oddities In M-G-M List

UFA has completed production of the twenty-five "Oddities," the novelty single-reelers, which are being released by Metro-Goldwyn-Mayer this year. Seventeen of the titles of this series were announced three months ago. In completing the program, however, the order of release of certain numbers has been changed which together with the addition of the subjects to complete the schedule make the complete line-up as follows:

An African Adventure, Jewels of Venus, Soaring Wings, Dog Days, Death Traps, Assorted Babies, Fight for Life, Winged Death, The Lion Hunt, The Parasol Ant, Jungle Round-Up, Secrets of the Sea, The Monarch of the Glen, The Palace of Honey, The Wicked Kasimir, Amazing Lovers, Nature's Wizardy, Sleeping Death, Golden Fleeces, Sanctuary, Tokens of Manhood, Perfume and Nicotine, Primitive Housekeeping, Children of the Sun, A Happy Omen.

Hal Hall's New Color Classics

HAL HALL, who formerly was director of publicity for First National at their New York studios, and who last winter deserted publicity and became a motion picture director, has completed two additional "Color Classics" for Tiffany release. They are Indian pictures, "Scarface" and "The Bridal of Pennacook." Both were shot in Glacier National Park with Blackfoot Indians for atmosphere.

Consuelo Dawn, who has made an enviable reputation for herself in leading roles in two-reelers for Mack Sennet, Fox, Bray and Universal, is featured in both of the Indian pictures.

"The Bridal of Pennacook" is the screen version of Whittier's poem of the same title. "Scarface" is the picturization of an Indian legend. Hall wrote the screen stories as well as directed them.

Hall directed "Memories" and "The King of Sports," the first two of Tiffany's color classics for this year.

"Big Boy" Bookings

Educational's Big Boy-Juvenile Comedy, "She's A Boy," is starting an extended engagement of 112 days on Loew's Circuit of Greater New York on October 11. This same comedy, starring "Big Boy," the child star, in his first laugh vehicle in a series of eight comedies, is also playing this month at the Mosque Theatre, Newark; the State Theatre in Jersey City; and The Fabian Theatre in Paterson.

Rogers Never Stops

Will Rogers travels through Switzerland and Bavaria in a new Pathe travel picture.

Pearson Doubts Producers Will Release All Pictures Scheduled

THAT no producing company will release all the pictures announced for this year, was the opinion expressed by Elmer Pearson, First Vice-President of Pathe Exchange, Inc., on his return this week from the company's West Coast Studios.

Decided improvement in the quality of product, in efficiency, in economics—in brief, more common sense in the entire motion picture industry—is the most distinct impression gained by Mr. Pearson during his recent three weeks' stay in Hollywood. Mr. Pearson went to California to confer with Cecil B. DeMille, and other executives of the company, and to discuss plans for product for the coming year.

"I was immensely pleased by the quality of the product that I saw," he said. "The production staff has attained results that reflect great credit upon Mr. DeMille and William Sistrom, general manager of the studios.

"Several of the pictures recently completed at the DeMille studio were screened for me. I am especially enthusiastic over 'Dress Parade,' the picture that was made at West Point, 'The Leopard Lady,' 'The Forbidden Woman,' 'The Main Event' and 'Chicago.' 'Dress Parade' is really a marvelous entertainment. It has everything that anyone could possibly expect, and it fairly breathes the spirit of West Point. It seems hardly possible that so intangible a quality could be transferred to the screen and the fact that it has been done is a great tribute to the abiliy of Director Donald Crisp, William Boyd, the star, and everyone else in the company.

Novelty in "Main Event"

"'The Main Event' is another picture of which I expect great things. Not only has it wonderful entertainment values, but it has decided novelty. For instance, there is a traveling shot in which the camera follows the star without a break down a street, around a corner into a cabaret, through the place, up some steps, along a hallway, up an elevator, into a dressing room and even into a bathroom. I don't know how they did it, but the result is wonderful.

"By the way, the camera used in this work, whic his a new device originated by Director Howard and Rochus Gliese, the famous German art and technical director, will be used by the Pathe party that is to make a picture in the Grand Canyon, traversing the entire length of the Colorado River from Lee's Ferry to The Needles.

"The company has a number of stories which, in continuity form, are developing bigger than was anticipated. It is our desire to make the best pictures possible, and whenever a story warrants it, we are increasing the budget so that every advantage will be given the producer of the picture.

Greets New Members

"Still another long step in the improvement of product is the recent acquisition of Hector Turnbull, Ralph Block and Julian Josephson as members of the staff at the DeMille studio. Mr. Turnbull has been associated with Paramount for several years, both as writer and producer, and has been one of the outstanding men in that organization. Among his pictures have been 'Behind the Front,' 'Paths to Paradise,' the recent hit, 'Underworld,'" and his last is 'Gentlemen Prefer Blondes.' Both he and Mr. Block will be associate producers."

(Continued on page 438)

More Than Two-Thirds of M-G-M Program Ready, Or In Production

METRO-GOLDWYN-MAYER'S Culver City studios are working at top speed, it is announced by Louis B. Mayer, vice president in charge for that company, who arrived in New York City this week. The month of October finds the production and release schedules for 1927-28 well in hand. At no period in the history of the company have the plans and schedules laid out at the beginning of the season been adhered to so closely as at the present time. More than two-thirds of the release schedule is either in production or ready for release.

Only two of the seven great specials which Metro-Goldwyn-Mayer features in its 1927-28 schedule remain to be filmed. They are "The Cossacks," starring John Gilbert, and "Rose Marie," featuring Renee Adoree in an adaptation of the musical comedy.

Many Are Ready

The others are ready for release or in the final stages of editing. These include, "The Garden of Allah," the Rex Ingram production which is packing the Embassy Theatre in New York; "The Crowd," a King Vidor epic of everyday life, now in the cutting room; "Mademoiselle from Armentieres," a British film; "Napoleon," filmed in France and acquired by Metro-Goldwyn-Mayer, and "Body and Soul," featuring Lionel Barrymore and Aileen Pringle in an adaptation of the Kathleen Newlin Burt novel, "The Branding Iron."

Of the star pictures, two-thirds are released, or ready for release.

Of the three Chaney vehicles, "Mockery," is released, the second, "The Hypnotist," is in the final stages of production, and the third, tentatively titled, "The Big City," is just about to go into work. "The Hypnotist" was written especially for Chaney by Tod Browning, the director of the film. "The Big City," also by Tod Browning, is now in the final stages of preparation.

Of the three Norma Shearer starring pictures, "After Midnight," has been released; the second, "Trelawney of the Wells."

John Gilbert's Films

Both the John Gilbert vehicles for the coming year, not including the special, "The Cossacks," are in production. "Fires of Youth," a story of newspaper life, written and directed by Monta Bell, is in the cutting room. Jeanne Eagels, famous stage star of "Rain" has the lead with Gilbert in this dramatic vehicle.

The one Lillian Gish starring picture for this year, "The Enemy," an adaptation of Channing Pollack's stage success, is being edited by Director Fred Niblo. Ralph Forbes has the leading male role in this photoplay.

Greta Garbo's first 1927-28 film is under way. This is "The Divine Woman," adapted from the play by Gladys Unger's "Starlight." Lowell Sherman, stage star, has the male lead, with Miss Garbo, under Victor Seastrom's direction.

Two of the Marion Davies Cosmopolitan starring productions are in the cutting room, "Quality Street" and "The Fair Co-Ed." "The Patsy," a new film, has just gone into production.

One picture, starring Syd Chaplin, is in production, although no definite title nor credits have been announced as yet for this film.

Following the completion and release of "The Road to Romance," Ramon Novarro has begun work in a new starring picture, a photoplay of modern court life, tentatively titled, "The Loves of Louis." "The Student

(Continued on page 438)

Paramount Reports Seventy-five Percent Of Product Completed

THOUGH the season is but 10 weeks old, Paramount has completed 75 per cent. of its product for the first 6 months. Out of 44 pictures scheduled for release from August 1, 1927, to January 21, 1928, 34 are now finished. Twenty-one of these have been released and the balance are ready for the exhibitor, although some of the latter number are not scheduled for distribution until January, 1928. With a total of 80 picture scheduled for release during the entire season and 34 completed ten weeks after the start of the film year, it can readily be seen that Paramount is far ahead of the field.

The twenty-one productions released are:

"Beau Geste," directed by Herbert Brenon, the cast including Ronald Colman, Alice Joyce, Noah Beery, Mary Brian, William Powell. Released Aug. 1.

"Fireman, Save My Child," directed by Eddie Sutherland, the cast including Wallace Beery, Raymond Hatton, Josephine Dunn and Tom Kennedy. Released August 1.

"The Covered Wagon," a re-issue on August 6.

"Service For Ladies," directed by Harry D'Arrast, the cast including Adolphe Menjou and Kathryn Carver. Released August 6.

"Metropolis," directed by Fritz Lang with a special cast. An Ufa production distributed in this country by Paramount. Released August 13.

"Mme. Pompadour," directed by Herbert Wilcox, the cast headed by Dorothy Gish and Antonio Moreno. Released August 13.

"Running Wild," directed by Gregory La Cava, the cast including W. C. Fields and Mary Brian. Released August 20.

"Hula," directed by Victor Fleming, the cast including Clara Bow, Clive Brook, Arlette Marchal and Arnold Kent. Released August 27.

"Soft Cushions," directed by Eddie Cline, the cast including Dorothy MacLean and Sue Carol. August 27.

"Chang," directed by Merian C. Cooper and Ernest Schoedsack, with a special cast. Released September 3.

"We're All Gamblers," directed by James Cruze, the cast headed by Thomas Meighan and Marietta Millner. Released September 3.

"Barbed Wire," directed by Rowland V. Lee, the cast headed by Pola Negri, Clive Brook and Einar Hanson. Released September 10.

"Nevada," directed by John Waters, the cast including Gary Cooper, Thelma Todd, Phillip Strange and William Powell. A Zane Grey Special released September 10.

"Swim, Girl Swim," directed by Clarence Badger, the cast including Bebe Daniels, James Hall, Gertrude Ederle, Josephine Dunn and William Austin. Released September 17.

"Starke Love," directed by Karl Brown, with a special cast. Released September 17.

"One Woman to Another," directed by Frank Tuttle, the cast including Florence Vidor, Marie Shotwell, Roy Stewart, Ted Von Eltz. Released Sept. 24.

"Tell It to Sweeney," directed by Gregory La Cava, the cast including Chester Conklin, George Bancroft, Doris Hill and Jack Luden. Released Sept. 24.

"The Rough Riders," directed by Victor Fleming, the cast including Noah Beery, Mary Astor, Charles Farrell, George Bancroft, Charles Emmett Mack and Frank Hopper.

"The Way of All Flesh," directed by Victor Fleming, the cast headed by Emil Jannings, Belle Bennett, Phyllis Haver and Donald Keith.

"Figures Don't Lie," directed by Eddie Sutherland, the cast headed by Esther Ralston, Richard Arlen and Ford Sterling.

"Shootin' Irons," directed by Richard Rosson, the cast including Jack Luden, Fred Kohler and Sally Blane.

Mid-October Check-up Shows Progress Made And Standard Upheld On 1927-1928 Program

The balance now ready for release are:

"Shanghai Bound," direced by Luther Reed, the cast including Richard Dix, Mary Brian, Jocelyn Lee and George Irving.

"A Gentlemen of Paris," directed by Harry D'Arrast, the cast headed by Adolphe Menjou, Shirley O'Hara and Arlette Marchal.

"Underworld," directed by Joseph Von Sternberg, the cast including George Bancroft, Evelyn Brent, Clive Brook and Fred Kohler.

"The Woman on Trial," directed by Mauritz Stiller, the cast including Pola Negri, Einar Hansen, Arnold Kent.

"Open Range," directed by Clifford Smith, the cast including Lane Chandler, Betty Bronson and Fred Kohler. A Zane Grey special.

"The City Gone Wild," directed by James Cruze, the cast headed by Thomas Meighan, Marietta Millner, Louise Brooks, and Fred Kohler.

"The Last Waltz," directed by Robison with a special cast. A Ufa production.

"Jesse James," directed by Lloyd Ingraham, with Fred Thomson in the starring role.

"Now We're In the Air," directed by Frank Strayer, the cast including Wallace Beery, Raymnod Hatton and Louise Brooks.

"She's a Sheik," directed by Clarence Badger, the cast including Bebe Daniels, Richard Arlen, William Powell, Josephine Dunn and James Bradbury.

"The Street of Sin," directed by Mauritz Stiller, the cast headed by Emil Jannings and Fay Wray.

"Beggars of Love," directed by Rowland V. Lee, the cast headed by Pola Negri, Jean Hersholt, and Kenneth Harlan.

"Beau Sabreur," directed by John Waters, the cast including Gary Cooper, Evelyn Brent, Noah Beery, William Powell, Arnold Kent and Roscoe Karns.

The Paramount Hollywood studios are now working on:

"The Spotlight," directed by Frank Tuttle, the cast headed by Esther Ralston and Neil Hamilton.

"Honeymoon Hate," directed by Luther Reed, the cast headed by Florence Vidor, Tullio Carminati and William Austin.

"The Gay Defender," directed by Gregory LeCava, the cast headed by Richard Dix and Thelma Todd.

"The Side Show," directed by John Waters, the cast headed by W. C. Fields, Chester Conklin and Mary Brian.

"Honky Tonk" (Tentative title), directed by Joseph Von Sternberg, the cast headed by George Bancroft and Fred Kohler.

"Serenade," directed by Harry D'Arrast, the cast headed by Adolphe Menjou and Fay Wray.

Of the remaining pictures to be made there are seven in preparation: "The Legion of the Condemned," the companion picture to "Wings," in which Gary Cooper will play the leading role under the direction of William Wellman; a new story being written for Emil Jannings to be put into production soon and Wallace Beery and Raymond Hatton in "The Big Game Hunt."

A Western cast is being assembled for the Zane Grey Special, "Under the Tonto Rim." George Bancroft's first starring story will be "Honky Tonk." "Abie's Irish Rose," will go into production within three or four weeks and the newest Harold Lloyd pictures is now in production.

Rowland Says First National Is Out for New Production Record

RICHARD A. ROWLAND, general and Production Manager of First National Pictures, Inc., announces that First National's Burbank studios are out for a new production record. At any rate, they will achieve one with the completion of the eight productions upon which work is now in progress. With the finishing of photography on the present cycle of pictures, the half way mark in the production schedule will have been reached,—29 pictures completed out of 58 scheduled.

At the present rate of progress the pictures now in work will be in the cutting room before the end of October. Thus, three months after the beginning of the new season, 50% of the pictures scheduled for 1927-28 by Richard A. Rowland, general and production manager, will be completed, and nearly two-thirds of them in the First National exchanges where exhibitors can see them.

The Burbank studios are functioning smoothly and with the regularity of clockwork on the new pictures under the guidance of Watterson R. Rothacker, vice president and managing director of First National Productions, and Al Rockett, West Coast production manager.

Credits "Preparation"

Because of the thoroughness of preparation on each film in advance of the start of actual photography, production schedules have been closely adhered to, and occasionally exceeded.

Some of the most important pictures on First National's schedule are included among the three specials and five Showman Group features now in work. Among them is the first of the new group of Colleen Moore pictures as yet untitled. Larry Kent is playing opposite the star.

"The Private Life of Helen of Troy," a special directed by Alexander Korda from John Erskine's novel, is being groomed by First National executives for entry in the "big pictures sweepstakes" for 1928.

"The Gorilla" Due

"The Gorilla," the special which Edward Small made from Ralph Spence's stage mystery farce, went into the cutting room the last of September. Alfred Santell directed. Charlie Murray and Fred Kelsey are featured.

"The Shepherd of the Hills," the special which Charles R. Rogers is making from Harold Bell Wright's novel of the Ozark Mountain folk, with Albert Rogell directing, is now in the seventh week of filming. Its leading woman is Molly O'Day, who leaped into the affections of the public with her role in "The Patent Leather Kid." She is co-featured with Alec B. Francis and John Boles.

Will Rogers, ex-mayor, cowboy, humorist, lecturer, author and star of screen and stage, is far along on Sam E. Rork's special for First National, "A Texas Steer," from Charlie Hoyt's play, which Richard Wallace is directing. The role of Maverick Brander, Texas cattleman elected to Congress, is a "natural" for Rogers. Supporting the star are Louise Fazenda, Ann Rork, George Marion, Lucien Littlefield, Mack Swain, Sam Hardy, Lilyan Tashman and Douglas Fairbanks, Jr.

Billie Dove's Romance

Billie Dove is the star of George Fitzmaurice's special, "Louisiana," from Edward Childs Carpenter's "Code of Victor Jallot," a romance of New Orleans when Spain attempted to take possession of the territory just after its purchase by the United States. Al Rocket is production manager. In the

(Continued on page 438)

Mayer

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Prince," in which Novarro is co-starred with Norma Shearer, is clicking heavily at the Astor Theatre in New York.

Of the four William Haines starring pictures planned for release during 1927-28, two are nearing completion. "Spring Fever," adapted from the stage farce on golf, and directed by Edward Sedgwick, is in the cutting room, and "West Point," filmed at the United States Military Academy, is in the final stages of filming.

The first of the three Karl Dane—George K. Arthur co-starring comedies is being completed. It is "Baby Mine," an adaptation of the stage farce. Charlotte Greenwood, famous as an eccentric dancer, makes her initial screen appearance in this film, directed by Robert Z. Leonard.

"Mixed Marriages" and "Tea for Three" are the two new pictures of the Lew Cody and Aileen Pringle starring combination. Both are in the last stages of production. They follow "Adam and Evil." Robert Z. Leonard directed both these films.

Of six Tim McCoy Frontier dramas, one is released, two are in the cutting room, and a fourth is in the final stages of production. "Foreign Devils" has already been released. "The Adventurer" and "Wyoming" are in final stages of editing, and "Spoilers of the West" is now being filmed.

Of the two Jackie Coogan vehicles, for this year, "The Bugle Call," has been released, and "Buttons," directed by George Hill, is now being edited.

"The Dog of War," a vehicle for Flash, the new dog star, is now being filmed, with Ralph Forbes in the leading romantic role.

"The Trail of '98," a drama of the Alaska gold rush, from the novel by Robert W. Service, and directed by Clarence Brown, is now in the cutting room. This spectacle is a rival in magnificance to "Ben Hur."

John M. Stahl is directing "In Old Kentucky," with James Murray in the male lead and Helene Costello in the feminine lead in the old stage melodrama.

Of the five Cosmopolitan features which Metro-Goldwyn-Mayer is to release this year, "Becky," is in the cutting room, and "Bringing Up Father" and "The Lovelorn" are in production.

"Bringing Up Father" is being directed by Jack Conway, after a story based on the comic strip by George McManus. Gertrude Olmsted has the feminine lead in this new comedy, which features the first team of comediennes, Polly Moran and Marie Dressler.

"The Lovelorn," directed by John P. McCarthy, is based on an original story by Beatrice Fairfax. Sally O'Neil, and her sister, Molly O'Day, are featured.

Word from the Hal Roach studios and from UFA in Berlin reports that work is coming apace on Metro-Goldwyn-Mayer's Big Parade of Shorts for 1927-28, while the M-G-M News Reel is definitely established as a popular twice-a-week feature of leading theatres throughout the country.

Pearson

(Continued from page 434)

Mr. Block has been Paramount's editor-in-chief, both at the Long Island studio and in Hollywood. He has had charge of the Richard Dix, Adolphe Menjou and Florence Vidor units, his pictures including 'Knockout Reilly,' 'The Quarterback,' 'Star Love,' 'The Ace of Cads' and others. Mr. Josephson is admittedly one of the finest scenarists of the industry. Strangely enough, both Mr. Turnbull and Mr. Block started in the theatrical business in the same position. Each was dramatic editor of the New York Tribune.

"Here is something which tells as well as anything can, the spirit of enthusiasm and co-operation that eixsts at the studios. And I'd like to say also that the same spirit exists in the New York offices and between New York and the studio. We had a fire out there some time ago that destroyed one of the stages. When I reached Hollywood, the scene of that fire was vacant land. When I left, three weeks later, it was the site of the largest studio stage in the world and a company making 'The Main Event' was working on it.

Stage Grows Like Magic

"Just think of it! In three weeks a stage is erected, 480 feet long by 220 feet wide and with an inside head clearance of fifty feet, without a single supporting column, the work is done in three weeks. Could that have happened without perfect co-operation of all departments and without super-enthusiasm for the work?

"In general, it impressed me that common sense is acquiring domination over the entire industry. Moves toward efficiency and improved economic methods are seen in every studio. More than that, I don't believe any company will release all the pictures announced for this year, and therefore the number of actual releases will be the smallest in any season for several years. This, also, is a step in the right direction. The market will not be over-crowded and, with fewer productions made, better quality is certain to result.

"Pathe plans for next year are well along. The outlook is extremely promising. We will have plenty of the new product ready to show by the time the next selling season starts.

"The enthusiasm of the New York office and the studio has spread to the field. The sales force, encouraged by the splendid product turned out recently, is determined to make a record this season. And, judging by the early returns, this will be accomplished. All in all, I am extremely gratified by my trip and feel that Pathe's future is very bright."

Rowland

(Continued from page 437)

cast are Gilbert Roland, opposite Miss Dove, Noah Beery, Armand Kaliz and Emil Chautard.

Milton Sills is on location among the redwoods of northern California shooting exteriors on Peter B. Kyne's novel, "The Valley of the Giants." Doris Kenyon returns to the screen in the picture opposite the star. Charles Brabin is directing.

Langdon's "Chaser"

Harry Langdon is at work on his new comedy of suburban domestic life titled "The Chaser." Gladys McConnell is again his leading woman.

Ken Maynard is working on a circus story, "The Caravan Trail," in which his horse, Tarzan, performs more of his surprising stunts. Harry J. Brown is directing.

Johnny Hines has completed "Home Made," C. C. Burr's new comedy for First National. Majorie Daw plays opposite the star.

"Man Crazy," featuring Jack Mulhall and Dorothy Mackaill was completed ahead of schedule. John Francis Dillon directed.

Director Joseph Henabery began filming "Sailors' Wives" from Warner Fabian's novel, on October 1st. Mary Astor and Lloyd Hughes are featured.

Higher Production Standard the General Aim

CAME THE DAWN

AFTER a long night of Stygian gloom, and a false dawn murky with doubt and indecision, it looks like the sun is going to shine again for exhibitors. The dawn has come. It is visible over the competent left shoulder of Mr. Commissioner Myers, the gentleman who is brushing away the cobwebs from the closet corners in which the skeletons have been hidden.

At first the Federal Trade Conference appeared to be another one of those things. Came the dawn. For the first time on record all branches of the industry have come to a fairly complete realization that there is a factor in the field infinitely more important than the producers, than the distributors, than the exhibitors, affiliated or independent. And this factor is the Public. It is weary, at last, of being damned.

COMMISSIONER MYERS, at all times thorough master of the situation, gently but pointedly stresses the idea that the ultimate payers of the motion picture freight must be considered. What the Commission finally decides to be for the best interest of the nation's citizenry, will be the foundation upon which the structure of its decision will be builded. Inspection of the record—the record of the ages—would indicate that measures beneficial to the general public, in the last analysis prove to be for the welfare of its component parts.

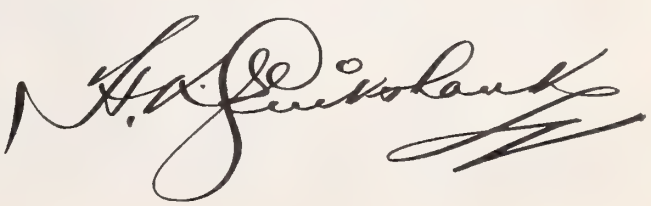
The motion picture ship is basically sturdy and strong. There are rotten planks. It is certain that they will be ripped out, and good, new timber substituted.

The important thing, the wise thing, is for all branches of the industry to lay aside their factional squabbles for a unity of purpose as nearly perfect as may be any alliance between buyer and seller.

This need not be done in any spirit of brotherly love. But it must be done. The alternative is obvious—and undesirable. If the industry proves its unwillingness or its inability to weed its garden, the garden will be weeded for it—by the Government.

Commissioner Myers is not given to idle chatter. And least of all when he opines that this is a golden opportunity for the industry. It is. Permitted to slip away, not all your piety nor wit can call it back.

The way is open. Moreover, it is clear. The accredited leaders of each body are charged with the responsibility of forming a coalition which, through the give and take of arbitration, will straighten out the tangled skein. It is well for them to know that if they fail they face the outer darkness.



This Week and Next

Private Axes Litter the Side Streets When Trade Conference Refuses to Grind

Brooklyn Gate Crashers Can Tell Broadway A Few New Ideas About Getting Admission

New York Fire Prevention Week Is Not Special Publicity for Beery and Hatton

Rin-Tin-Tin Fires His Publicity Expert When New York Dog Gets the College Eye

THIS week Forty-third and Forty-fourth streets between Fifth and Sixth Avenues is lined with junkmen who are reaping a harvest picking up the axes that have been thrown out of the Federal Trade conference—unground.

•

FROM the talk floating around you get the idea that all the private grouches are struggling for a hearing. They don't get before the Commission, but they would litter the two streets on which the Bar Association faces were it not for the junkers.

•

THE only man not yet heard from is the fellow who didn't get a seat at the Roxy last Sunday night. He may be along later.

•

IT doesn't seem just right to drop into the Capitol and find them jazzing things up. Pretty much like a club smoker in a church.

•

BUT since it apparently had to be, Maj. Bowes is going the limit, with acts in the boxes, the orchestra pit and all over the stage. It's a snappy show.

•

PAT ROONEY makes a capital Master of Ceremonies. Pat is aces with the Broadway crowd, and they made him feel at home.

•

IT seems only yesterday that we gave Pat his first New York writeup, when he made his bid with his sister, Mattie.

•

EVEN then he had ideas and his "lazy clog" helped him to move from a converted ice rink to the regular theatres.

•

AND he's still making good with real dancing in a day when the average patron doesn't know good dancing when he sees it.

•

DO a triple time clog (with three taps to the beat), and it looks pretty good, but a fake acrobatic step will kill them in their seats. The old fashioned dancer has given place to the "hoofer." Pat is one of the few to keep old traditions alive.

•

THE gate-crushers surely had their innings at the opening of the Boro Park theatre last week. They came whether they were invited or not, and the police reserves didn't mean a thing to them.

•

OVER on Broadway the crowd is content to stand on the sidewalk and see the celebrities go in. But over in the sleepy hollow section the crowd took the seats and dared the celebrities to try and get in.

•

THE other day a New York man drank iodine, slashed both wrists and jumped out of a third story window. The newspapers concluded the report with "the hospital reported that he had a strong chance of recovery." Put that in a story and no one would believe it.

•

THAT'S the trouble with a lot of promising material. It is too different to sound plausible. Get too real and you are unreal.

•

WHAT this industry seems to need is a Goodwill Ambassador, and since Leo, the M-G-M flying lion did a nose dive, the chances seem more remote than ever.

•

WELL, anyhow, the Conference shuts off the supply of merger rumors. Even a Trade Conference had its silvered side. They've even left F B O alone for the time being.

•

NEWSPAPER notices on "Fireman Save My Child" run all the way from "excruciating" to "very poor." The higher the brow, the worse the panning.

•

IT doesn't seem to make any difference at the box office. They read the criticism and then decide for themselves.

•

THE best criticism on any show that opens on a Saturday is the Monday night house. If that's good, it's over, no matter what the critics say. It's the word of mouth comment that makes or breaks a picture.

•

CAN anyone tell what has become of the film "Christus" which showed about ten years ago? No one seems to know who has it, and yet there seem to be a dozen persons who desire to locate it. If you know, please shoot in the word.

•

THIS is "Fire Prevention Week" in New York City, but it has nothing to do with the Beery-Hatton opening. We have one every year about this time. Don't let anyone kid you.

•

HERE'S an infallible rule for telling a vaudeville theatre from a motion picture house. A vaudeville theatre advertises each act by itself.

•

IN the old days they used to use the pictures as a "chaser" in vaudeville. Now they use them to pull them in.

•

THE chaser was invented in the days of the continuous show to get out the crowd after they had seen a complete show. They were acts so poor that most persons could not stand them twice. Some could not even stand them once.

•

MOST actors kicked at being regarded as chasers, but the pictures could not talk back, and so they were elected. And they were poor enough to do real chasing those days. Some can do it today, for that matter.

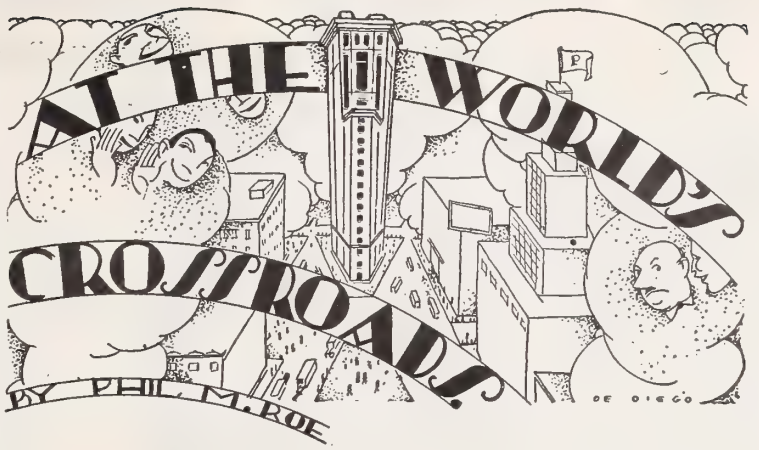
•

UP at Columbia University this week "Fellow" a non-professional police dog amazed the professors by doing whatever his master told him, apparently understanding all commands.

•

IT is understood that when "Rin-tin-tin" saw the break "Fellow" got in the newspapers he gave his press agent two weeks notice.

Epes W. Sargent.



GOOD EVENING, everybody! This is Phil M. Roe speaking, broadcasting from the ringside of the Federal Trade Conference in New York through the courtesy of *Moving Picture World*.

Before the arena begins to fill with the hundreds of famous characters which have thronged the city to witness the Fight of Filmdom, let me tell you something about the marvelous institution through which you are enabled to learn of the big doings just as though you were in a ringside seat.

I refer to *Moving Picture World*, the leading trade publication of the industry, reaching thousands and thousands of exhibitors, producers, distributors, players and even publicity men from Itaska to Tijuana, from Hollywood to the Hotel Astor. It has served the industry for almost a quarter century and . . .

But the crowd is filling the arena. All roads leads to the Conference this week. All the industry is lined up at the Bar—Association. The members all seem to know what they want. Sometimes it seems to looks as though each wants a different brand — not Brandt.

*

THIS is Phil M. Roe broadcasting the Federal Trad Conference through *Moving Picture World* direct from the ringside.

Now, folks, sit up close. Here comes the parade, the *big* parade of showmen. Here's "Fightin' Frankie" Rembusch, from Indiana. Lots of good men come from Indiana. The better they are the quicker they come! Charlie Metzger and Billy Connors are on the job from Indianapolis, too.

Here's Jack Miller, from "Chi." He's left his bullet-proof vest back in the "Windy City," but he's brought all the breeze from the Lake with him. A. F. Sams and Lud Siegle enter. The Western Lochinvars have bulges on the hip, it seems. Maybe they're gunning for some one. Or maybe——

W. A. Steffes braves the crowd as the sole delegate from Minneapolis. Merle Davis is the only fellow to represent Montana. Washington, D. C., has almost a squad. Would be a squad if you count Harry Crandall as four. The other four are Lou Rome, Herman Blum, Henry Bernstein and H. I. Weinberg.

*

THEY'RE coming fast. The ringside seats are all filled. H. M. Richey sits back a way. Near him are Glenn Cross and Jim Ritter, all from Mr. Ford's city. J. H. Michael, from Buffalo, looks like he was aching for battle. But he fools you with a smile and a wink. A. C. Hayman is the other Buffalo delegate.

Lou Beuttner, Meyer Schine from Albany; Stevenson and Charlie Picquet from Charlotte; Sumner and Yamens from Beantown; Sam Borisky and T. F. Thompson from Atlanta, with O. C. Lam as alternate.

Henry Lustig and J. J. Harwood, all the way from Cleveland; the gang from Columbus and Zinzinnati — Wood, James, Kotzin, Grainger (Lipsin, not Jimmy), and Hettesheimer. A real Cunnel, not from Kentucky but from Dallas, Texas—Col. Cole and a Bishop, too, whose initials are F. A. Max Shubach is the third.

Smith and Weinberg represent Des Moines, Ioway—and don't let any one tell you they pronounce it differently out thataway. . . .

Wait a minute. What's that? Frank Rembusch is making so much noise I can't hear. Messenger paging Mr. Picquet. He's leaving. It was bad news. His wife is ill, and Charlie's rushing South.

*

SOLDIERS' FIELD — I mean the Conference room — is almost full now, but they're still arriving. B. & B., Baker and Biechele from K. C., and B. B. from Los Angeles—Bennie Bernstein. The boys from Mr. Pabst's home town, Milwaukee—Staab, Bauer, Gutenberg, Wolcott, an alternate, George Fischer. Wharton and Cupp from Memphis. Shulman, Walsh and Levy from New Haven. Pickerel and Johnson from Oklahoma. Williams and Harms and Kennedy from Omaha. The Pennsylvanians (not Waring's), Aarons, Lessy, Goldman, Pizor, and Herrington looking sad, and Friedberg looking sadder (they're both from Pittsburgh and wear mourning for the Pirates).

The New York Giants—Hirsch, Buchman, and the alternates, Brecher and Rachmil. And here are the St. Looey boys, Wehrenberg, Lehr and Kaimann. Wehrenberg looks like a capable citizen and a battler. He and Chicago Jack Miller will have a finger in this pie, sure.

The Portland, Oregon, fellows and the 'Frisco delegates sit close together. They are John Franklin, Woodlaw, and Beach. Griffen, and Koerner. Grombacher and Hone, sitting right behind them, come from Seattle, and over to the left are Stringbam and John Gillette, who may have had many a close shave, and . . .

*

THEY'RE CHEERING! Let's see who it is! Oh, yes! Hooray! Here's Sydney Cohen, the heavyweight contender. And Pete Woodhull, too. And Julian Brylawski. And Harold Franklin.

Over on the other side of the fence are Louis Mayer, looking very Leo-nine, indeed. Dick Rowland is pacing the floor. R. H Cochrane, sitting quietly. Lou Metzger occupies a few prominent seats. The Pathe people. Sam Morris from Warner's.

The exhibits are laughing. Sid Cohen calls their attention to the appropriate choice of a picture playing during the convention. It is "Fireman, Save My Child." Some one reminds Sid that next week comes "Jess James." Woodhull is telling one about a censor board that wouldn't pass any *comedy* not having a *serious* purpose. Something like the producer who insisted his comedies weren't to be laughed at. Pete is telling another about an exhib who wouldn't have any verbal agreement unless it was written!

*

BILLY BRANDT is asking everyone to dinner at the Astor in behalf of the T. O. C. C. He promises that the night mayor will be there. And Al Jolson, too. But Jolson won't show up. He couldn't stand the competition. But Jimmy Walker will, and Jimmy is better late than ever.

The referee and timekeeper enter the ring. Judge Myers and Mr. Flannery make some announcements. Will Hays climbs through the ropes to great applause. He stresses the point that this is a boxing exhibition and not a prize fight, exhorts against the throwing of pop bottles, and earnestly states the good which it is possible to derive through the conference.

Sydney Cohen arises. They cheer. Somebody objects to a speech. Others follow. The referee hesitates. The crowd insists that Syd be heard. It's exciting now. Everyone is making speeches at once. All except Cohen. He waits. Finally he gets his chance to talk. The words are fire. Everyone approves—that is everyone on Sydney's side of the house.

*

THERE is a lot of confusion caused by allegations that some of the crowd has "crashed" into the $55 seats. They are claiming these fellows are not authorized delegates. Nobody seems to know. Some of the men are waving authoritative bits of paper. As Bide Dudley says, much excitement but can learning nothing.

Somebody suggests an animadiversion, and the challenges of delegates are shelved for the moment. Finally the roll is called.

The first preliminary bout is on. The winner gets the belt of Exhibitors' Chairman. What if he wears suspenders? "Pete" Woodhull enters the ring first, and rubs his feet (not gloves) in the resin.

What's this a battle royal? Frank Rembusch's hat is thrown in. Now comes Joe Seider's. Some one tosses in a couple more, but they are thrown back again.

There's the gong!

They spar for an opening. Seider's lead falls short. Rembusch lands a light left on Pete's popularity. Pete counters with a quick vote of five, ten, fifteen. He showers them in. That hurt.

*

SEIDER claims foul. Disallowed. He's out. "Pete" feels strong. He volleys lefts and rights to Frank's status. Frank's groggy. He's down! No, he's up. He rallies with a terrific swing of five votes, including Seider's.

But "Pete" is the better man. The champ tears from a neutral corner and literally beats the Indiana Indian to his knees with a terrific fusilade of lefts and rights.

Knock-down Time-keeper Flannery is counting. One, two, five, fifteen, twenty-five, thirty — that's enough!

The referee raises "Pete's" arm! He's the winner by a two to one vote.

Ladies and gentlemen, "Pete" Woodhull has won the battle for the high position of Chairman of the Exhibitors at the Federal Trade Conference. I can positively state, folks, that there has been no foul. The fight has been straight and clean in every way.

*

THIS is Phil M. Roe broading the Fight of Filmdom from the ringside over *Moving Picture World*

Please stand by for the next bout.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Army Recreation Officer Campaigns Book Sales
To Move His Post Amusements Into High Place

IN a recent issue of *The Theatre News,* a publication of the U. S. Army Motion Picture Service, R. B. Murray, director of the Service pays a tribute to Capt. T. P. Walsh, Recreation Officer at Fort Eustis, Va., in an allusion to his methods "which one might expect from a high-powered civilian theatre manager, but certainly not from any Army officer to whom, of necessity, the theatre must be in addition to his other duties."

This paragraph covers an intensive campaign that would be a credit to any house manager, but which is doubly interesting when it is remembered that the Recreation Officer of an army post is not a specialist, but an officer who simply assumes the added duties for the good of the service.

Captain Walsh is as thorough going an exploiter of pictures as any manager who works on that job alone, and in spite of his other duties finds it possible to get out a small daily paper to record the amusement activities of the post, together with other news of purely post interest.

Prohibited from the use of the usual ballyhoo stunts, Captain Walsh has to place his chief dependence upon this little issue, in which he sells the current picture intensively and coming pictures cumulatively, working up interest as the coming of the picture draws near.

To pay for the reading of this publicity, he makes the issue generally interesting with news of Post activities, just as before the war a theatre in Milledgeville, Ga., got out a one sided paper with the cotton and tobacco prices, weather forecast and local notes. We do not believe that Captain Walsh ever heard of the Milledgeville issue; which died a dozen years ago, but he has hit upon the same scheme to get the fullest interest in his announcements.

To show the thoroughness with which he prepares, it might be noted that he obtains suggestions from Mrs. Roberts, of the Cleveland Public Library, who is the chief library authority on picture connection, and uses her lists of suggested reading in connection with the books in the Post library, endeavoring to obtain the books from which the plays he will show have been made.

Another angle is the children's matinee on Saturday mornings, when he endeavors to obtain a picture particularly suited to the youngsters. Failing to obtain a special booking, he uses the Sunday comedy and a Krazy Cat which is on the regular Saturday show.

In this connection he recently ran an harmonica contest that got just as much local interest as it does when offered by a general patronage house.

And he does not overlook a point. One issue called attention to the fact that he was playing day and date with the Roxy and another item lists the attractions in Hollywood theatres for a certain week and points out that five of the titles already had been played at Eustis, winding up with: "We know, and you know, that Eustis is getting the same motion picture service for 12 8/2 cents that many cities of 100,000 population are getting for 35 and 50 cents.

That sort of thing is real selling. Army officers are noted for the thoroughness with which they carry anything through from digging the Panama Canal down the line. Captain Walsh also uses Amateur Night once a month, with the first five soldiers to register as his talent, and he is making a hit with community singing with slides. He even follows Broadway with a special concert preceding the Sunday matinees, just like the Capitol and Roxy—only he was doing it first, following the West Coast idea.

As a result the attendance at the nightly performance has risen from 29% of the population in December to 41% in April. You can figure what you could do with 41% of your population as nightly patrons.

This is accomplished through the sale of coupon books. The admission is 15 cents, except on Monday, when the specials are played at 25 cents. Ticket books with ten admissions are sold for $1.25.

To keep the books moving, they are sold through the various post organizations. Fifty per cent of the monthly profits are divided, on a sliding scale, between the organization selling to 75% or more of its membership. This sum varies with the profits of the month, but as the profits are increasing under Captain Walsh's energetic management, the payments have risen from 4½ cents a book on a 75-80% sale to 5½ cents, with from 5½ to 7 cents per book on a sale of 125% or over, and Captain Walsh hopes to run this up to 10 cents a book.

The sale is made through the non-commissioned officer in charge and the profit is used for the organization. To facilitate the sales, books are placed with each organization on consignment and are charged against the soldier to whom they are issued. They can be obtained any hour of the day or evening, and this arrangement has greatly increased the sale, and raised the profits.

It just shows that you can sell amusement anywhere if you go about it right, but you can't sell without exploitation. We think that Captain Walsh is entitled to rank with the best of the civilians.

Split Chaney

The two-part-card was used for Tell it to the Marines at the Luba theatre, Logansport, Ind., with good effect. One thousand cards showed one half of Chaney's face and one hundred the other side. A free ticket was given each person who presented a pair of cards. The other 900 just hustled around and advertised the picture.

Emory Hoober also hooked in the Marine Recruiting Service for six A boards as well as co-operation in six smaller adjacent towns.

Hooked Up

A full page co-op helped put over The Big Parade in Wilson, Okla. Glen Thompson, of the Thompson theatre, got the merchants to come in and as it was the first issue of the paper as a daily, the space got unusual circulation. There was also a hook-up with a local baker for bread inserts, two drug store tie-ups and a thirty foot banner. All of the nearby towns were heavily billed.

A NICE WAY TO FRAME LITHOGRAPHS FOR LOBBY USE

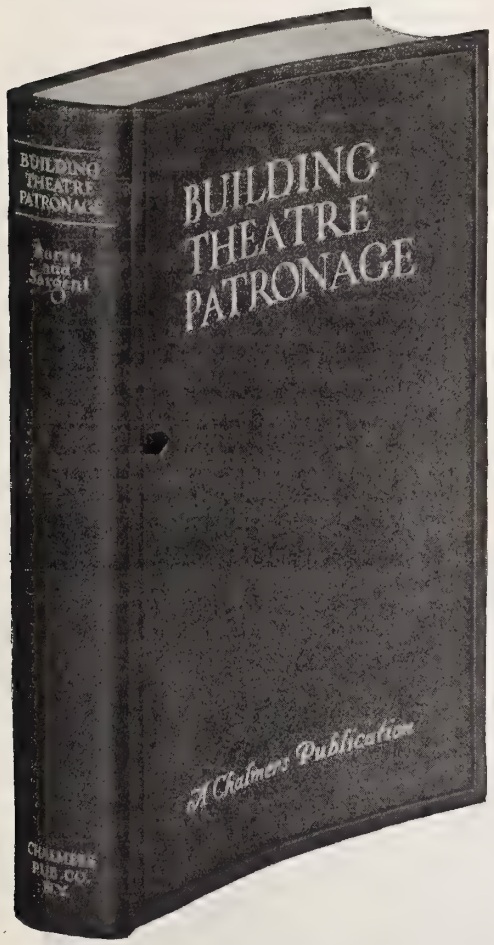
The way the Globe Theatre, Philadelphia, used the six and threes on The Moon of Israel. A coat of varnish will give almost the effect of an oil painting and greatly enhance the effect. Panels are set in from the rear.

George Brown Builds a Record Treasure Hunt

Football

Don't forget that football has already started, and that the best way to get in on the game is to supply free score cards, where the sale of the cards is not a direct source of income to the home team. Football cutouts, dropping footballs from the top of some fairly tall building and theatre parties for the home and visiting teams are other ways to get in on the game, not to mention clowning on the field between periods.

You can keep the game from costing you money, so the next best thing is to make it help you get what money you can.



It took hundreds of men fifteen years to write Building Theatre Patronage, because between its covers is condensed the practical experience of exhibitors the country over. There is not a day in the year that you do not need its helpful suggestions, and there are literally hundreds of stunts that will make extra patronage for you. Get it today and you'll still be drawing down a profit ten years from now. Five dollars a copy at your supply dealers or $5.20 if mailed direct. You'll get that back the first stunt you use. The rest is all velvet.

THE BROADWAY DRESSING FOR THE STUDENT PRINCE

This shows the front of the Astor Theatre, with just a hint of the huge letters used for the major sign, the lights being set in a trough of mirrors. Below the marquise is a very handsome banner and a sidewalk cross.

George Brown Stages Huge Treasure Hunt

It took four pages of co-operative advertising and 37 local merchants to properly put over a "Dance Magic" treasure hunt in Raleigh, N. C., for the State theater of which George E. Brown is manager. It was the first big co-operative flash of its kind ever put over in Raleigh and it made an unusually big noise.

Fifty dollars in gold was put up the State theater and the Raleigh Times as the thing for the hunters to shoot at and it is estimated that two hundred grown ups, not to mention the kids, scouted through the downtown section in the quest which lasted less than 30 minutes.

The stunt broke on the front page of the Times four days before the hunt was scheduled. The opening story was in black face indented and occupied top position. Each succeeding day a front page story was given the State theater and attention called to the four page smash to appear the afternoon before the hunt was on. Interest was well worked up by the time the four pages of co-operative advertising appeared in the shape of two double trucks with two inch streamers.

Thirty-seven local merchants, among them the leading stores in Raleigh, were tied in. Each advertising on the two double page carried a number, which was the sequence number governing the places to stop for additional clues. The start was from the front of the State theater.

Each merchant benefited by reason of having his store visited by the entrants. The entire 37 stores had to be visited in order to complete the sentence of 37 words which told approximately where the treasure was hidden. Automobiles, bicycles, roller skates and push carts entered as means of locomotion. In order to avoid damage to any property, the treasure, which was in gold, was hidden in a vacant lot. The winner of the prize made the 37 stores in an automobile and located the treasure in exactly 28 minutes but a score of others had reached the field before he did.

Large one sheets heralding "Dance Magic" at the State theater, and carrying clue words, were placed by the theater in every window of the 37 merchants, reaching windows that could not be touched by any other method.

Certain valuable clue cards were withheld by the merchants until exactly the hour for the contest to begin to prevent short cutting and team work on the part of organized groups.

Banked On It

For We're All Gamblers a bank collaborated with C. Clare Woods, of the Colorado theatre, Pueblo.

The bank makes a good use of its window, and changes the display weekly. The week before the picture opened, a bowl of pennies was displayed in the space with the offer of prizes to those who could most accurately estimate the number.

The bank figured that in addition to the passing interest, it could distribute its literature to those who came in for the free estimate blanks, and it got a chance at upward of 450 persons.

Preferred Location

What might be called a preferred location was obtained by W. F. Brock, of the Rialto theatre, Chattanooga, for Soft Cushions.

He obtained permission to place a banner near the entrance to the City Park, where the Sunday and Labor Day crowds could see it. The Labor Day crowd was augmented by those who sought a short cut through the park to the auto races which were held on that day, and greatly multiplied the number of persons to see the announcement.

At the races a perambulator dressed in Oriental togs wandered through the crowd, a back banner telling of the coming of the picture.

London Stands in Line for Chance at Chang

REAL WATER AND MOVING TRAINS HELPED THIS DISPLAY

Proctor's Theatre, Newark, used this landscape with real water working the mill wheel, a train crossing the upper bridge and a donkey cart on the lower with real Chinese parrots to help get the crowd. It was a real seller.

Miniature Telegrams Put Over Big Parade

Emil Bernstecker, of the Lyric theatre, Jackson, Tenn., made a big-city campaign on The Big Parade for a four day run.

Perhaps the most valuable stunt was a telegram from John Gilbert and Renee Adoree telling how they thrilled at the thought that The Big Parade was reaching every section of the country.

This was reduced to a four inch width and printed on yellow slips about 4 by 5½ inches, and widely distributed. It had a better effect than a full sized telegram because of its novel appearance, and it was possible to throw out the small sheet generously.

A perambulator was used at the state fair, with a banner on his chest reading "I'm on my way" with the rest of the message on his back. Dressed in a clown costume roomy enough to conceal a small phonograph, he rubed the crowds and excited a great deal of attention.

The telegram referred to above and one from the Publix home office were framed for lobby display, and the title was placed on the front and both sides of the marquise in letters alternately red, white and blue. Those on the sides were one foot high while the front was graduated from one to four feet, and this was spotted by flood lights.

There was also a title electric sign on the theatre roof that was lighted for two weeks in advance of the engagement, including Sundays, when the other signs were dark. Four pup tents were used on the marquise. Two bannered cars were also sent into the adjoining towns; all of which was high hustling for Jackson.

Do Something

If you have not planned anything for Hallowe'en at least work a Midnight Matinee with bobbing for apples and similar stunts. They want to have a good time. Let them celebrate with you. Don't pass a chance up.

Real Hula

A troupe of Hawaiians, consisting of three men and a girl, was the big bid of James H. McKoy, of the Rex theatre, Spartanburg, S. C. The act was dressed up with a special setting and helped to bring in the most the town could supply.

McKoy made his palm trees from rug poles, wrapped in green crepe paper and bored to receive the leaves. It was a cheap prop and yet in the photograph they look exceedingly well. Of course the pole must be padded judiciously to get the proper effect. The paper is not merely wrapped around.

Texas Exhibitor Gets Busy on Big Parade

Getting the first regular runs in Texas for The Big Parade, Henry Hall, of Beeville, put it over with a campaign that included one new and yet very obvious item. It does not appear to have occurred to anyone to hook the war-time camouflage to a war picture, but Mr. Hall made a false structure for his box office that followed the lines of the military device. As he wanted to use it for other of his houses, he had it made in sections for transport by truck. If you want to follow the idea, you can get good suggestions from the article on Camouflage from the Encylopedia in your public library.

Mr. Hall also has houses in Sinton, Taft and Three Rivers, and all of his material was trucked to the various towns, for which reason he filled his "sandbags" with cottonseed hulls to save weight. These were used for a barricade against the curb instead of for the usual machine gun nest, but he borrowed a couple of Brownings and some cassions from the local militia company. The company also contributed a supply of smoke bombs, which were used in connection with a specially painted Ford.

The picture opened in Sinton on a Monday, and as Sinton is not a Sunday town, smoke bombs were exploded in the lobby Sunday evening. Smoke drifted into the hotel next door and caused a fire scare that helped to advertise them showing. It materially helped to bring the record-breaking crowd at the Monday showings.

All this would have been a heavy expense for a single house, but divided by four the cost was not so great.

Took the Cake

The Everett theatre, Everett, Wash., used a real cake for its third birthday and gave patrons a helping. Little tokens were baked in the cake, on the familiar Halloween Cake plan, and these were good for souvenirs.

LONDON, TOO, SEEMS TO BE INTERESTED IN CHANG

The "queue" is the English test of a draw, and here the queue runs on two streets waiting for a chance to get in and see the wonder picture. It was played as a double header to Menjou in The Ace of Cads.

A Freshman Amateur Night Helped in College Town

Gets Student Patrons With Freshmen Antics

J. P. Harrison, of the Hippodrome theatre, Waco, Texas, has an idea that he works every fall and always with complete success. It makes a big one night business, and at the same time gets the house introduced to the newcomers to Baylor University.

In all colleges the upper classmen make life more or less miserable for the humble freshman on the theory that the sooner he loses his freshness, the better.

Generally the hazing occurs in the dormitories or on the campus, but Harrison persuaded the students that they could get more solid enjoyment from staging the event at the Hippodrome, and so each fall the freshmen are herded to the theatre and put through their paces on the stage for the benefit of the student body in the auditorium, together with such residents as may be able to crowd in.

It gives the newcomers a chance to show what they can do, and a clever and good natured "frosh" can make a hit with the crowd that shortens his period of probation. Both the victims and their initiators get more real fun out of the event, and it gets the Hip off to a fine start on the student business for the season.

It's not too late to work the scheme in other college towns, and once tried it will be made a fixed feature if the idea is carried out in the proper spirit of fun.

Approved Passion

Getting the approval of the clubwomen and social leaders helped Passion to a bumper business in Green Bay, Wis.

A special showing was given for their benefit and their unqualified endorsement given nearly a quarter page in the local paper. It brought a bumper business to the Columbus Auditorium.

Reissued under the Tiffany brand, Passion seems to be making good everywhere. A good picture stays good.

ONE GIRL CARRIED THE CAT AND THE OTHER THE CANARY

One of the stunts worked by the Cameo Theatre, Pittsburgh, on this realese, and evolved by Theo. P. Davis and Charles Lowenberg. The girls wore front and back banners and fairly infested the downtown streets.

Big Guns

A German Howitzer, put out of commission when capture seemed inevitable, was borrowed for The Big Parade at the Madison theatre, Detroit. The gun was the property of the 182nd company of the Michigan National Guard and was loaned by them for the run.

The gun was parked in a park across the street and spotlighted from the theatre roof, a framed card giving its history and adding that it was of a type used in the picture. The Army, Navy and Marine Corps recruiting services were all tied up to the picture, and many smaller stunts were used to build business.

Cat Climbed a Cable To Reach the Canary

Paul Valla, who does the exploitation for the D. & R. Theatres, Aberdeen, Wash., evolved a clever idea for "The Cat and the Canary," in which the bird was perched in a cage hung on the main sign cable in front of the theatre. A little below a cutout cat sought to reach the cage. Both figures were spotted at night.

For the lobby one side showed the house with the moon and the windows lighted, as in one of the three sheets, while the other side was a group of the players.

Above the box office was a display that alternately flashed a claw-like hand and a selling line. The stunts helped to sell a good four day business.

Valla has recently returned to the D. & R. and is batting them over regularly.

Got More

Tom Holliday broke the record at the Imperial theatre, Columbia, S. C., by more than $700 on a three-day run of Hula, at advanced prices.

About his only extra work was a three-sheet cutout and a local presentation to go with the picture; two boys playing ukes while a girl did a modified hula in a grass skirt.

And a Fashion Show

Looking for a title to match its eighth semi-annual style show the Maryland theatre, Cumberland, picked "That Model from Paris" as made to order, and used that to back up a display of eighty models. It gave greater satisfaction than a style show with any old feature, as it provided a well blended entertainment.

Even if you don't have semi-annuals, it would be a good idea to use with this picture.

A REAL BUGLER SUPPLIED THE TOOTS FOR JACKIE

W. F. Brock stationed a real bugler back of this cutout atop the marquise of the Rialto Theatre. As he was hidden from view, the cutout got the credit. Where you cannot locate a bugler, try a phonograph record of Army calls.

An Ad Does Not Have to Be Large to Be Good

Walter McDowell Drives His Big Parade Displays

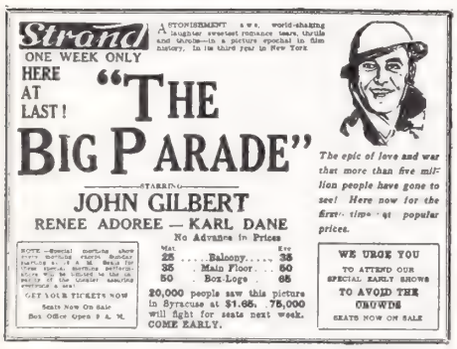
Walter D. McDowell, of the Strand theatre, Syracuse, makes a big drive on The Big Parade with a number of interesting displays, two of which we reproduce here. The first of these takes the title from a larger press book cut.

FROM A PRESS BOOK CUT

This leaves the ground partly obscured by a benday effect in spots that is apt to puzzle the reader. The benday is not sufficiently pronounced to be instrusive, yet does not help much. Probably it gave McDowell a larger display letter than he could get from the printer or the other cuts.

The space, a four fours, seems a bit crowded. Most of the spaces are crowded. It suggests that he was so full of his subject that he wanted to tell it all. One panel tells of a series of morning performances, and on the left is another panel to state that the sale is held to the capacity of the house in seats. There are two banks of sales talk, a scale of prices and other material.

The second space is four and a half on three and here big type is supplied by the local office. It has almost the display of the other because of its greater clarity.


Strand
ONE WEEK ONLY
HERE AT LAST!
"THE BIG PARADE"
STARRING
JOHN GILBERT
RENEE ADOREE — KARL DANE
No Advance in Prices
The epic of love and war that more than five million people have gone to see! Here now for the first time at popular prices.
20,000 people saw this picture in Syracuse at $1.65. 75,000 will fight for seats next week. COME EARLY.
WE URGE YOU
TO ATTEND OUR SPECIAL EARLY SHOWS
TO AVOID THE CROWDS
SEATS NOW ON SALE

BETTER DISPLAYED

What we like most about this is the use of a slightly larger capital for the initial letters. This gives the big type suggestion and still provides the display value of a little white space. Were this all set in the same size letter the display would be much less.

There is a prettier display than the other, and we think more effective, but it still is a little crowded.

The Big Parade had played Syracuse as a roadshow and did not need much selling. We think that dropping out some of the argument would have helped to throw the title into relief, and that was all that was necessary.

Since the picture played to capacity, that seems to be the answer, you can't do better than that. From the purely academic angle, we think a little white space would have helped. As he did much better with spaces for Chang and Underworld, we think it was a case of trying to sell too hard a story already sold and needing merely to be announced.

This Two Inch Space Gives All the Facts

This space from the Cameo theatre, Rochester, gets about all that is required, and does it in a flat two inches, the advertisement being reproduced in actual size.

CAMEO
TO-DAY and MONDAY
John Barrymore
IN
DON JUAN
COMEDY, NEWS, REVIEW
Tues. & Wed.—The Boob and The Man From the West

IN ACTUAL SIZE

Thie chief mistake made in small singles is trying to tell too much. Here the copy gives house and dates, star and title, the three supporting features and the underline, which is all you can ask for two inches. It's good.

Involved Lettering Is Handicap to This Space

This announcement from Loew's Valentine theatre, Toledo, would have been better had the star and title been more clearly lettered. The artist started out to be different and he got so darned different that he ceased to be effective. That band of black through the lettering almost loses the star and obscures the title without any resultant gain from the design. A clear title and this would have been a particularly good space, for the cut comes up much better than halftones usually do in newspaper work, in spite of the fineness of the screen.

One Week Only Mon. Sat.
LOEW'S VALENTINE
When lights are low, Police whistles blow Sah . . . . ??
Norma Shearer in
AFTER MIDNIGHT
A TALE of a Chorine's fate after midnight in New York's tenderloin—fast, furious, chilly suspense, with Norma emerging victorious over the underworld
IT'S A TREAT!!!
Loew's Laugh Maker
"1-2-3 Kick"
PRICES
A Metro Goldwyn Mayer Picture

BADLY LETTERED

Apparently the copy writer did not take the trouble to read the press book, for he speaks of Miss Shearer as a "chorine" when in After Midnight she is cigarette girl in a supper club and has no connection with the stage or its people.

It pays to be accurate in such things, for a few obviously incorrect sales talks will deprive the house of any authority in its ads. Readers will think that a man who doesn't know what he is talking about is not worth listening to. It would take less than five minutes to read the story of the picture and get it right, and a cigarette girl is just as interesting as a chorus member. Also rather newer.

The Valentine does some nice work, but when it is bad, it is thoroughly and whole heartedly bad.

Strong Copy to Help Patent Leather Kid

For Chicago opening of The Patent Leather Kid a 75x2 was used in the dailies, with more copy than is usual, most pictures being put over in Chicago with the announcement style. Here eight lines, double column, of eight point light bold were used, and the copy was effectively done to put over the idea of the story.

Did He Fight? OH MAN!
Could He Love? OH BABY!
The Patent Leather Kid was the great ring hero—a mighty fighter with gloves—but the roar of guns, the clash of muskets made him sick, sick with fear—yellow—yellow as hell—Then something stirred in the "Kid's" dormant soul—an awakening of love—His Girl—His Country—Did he fight? Oh, man, just watch! The greatest drama of all time!
"The Patent Leather Kid"
The famous story by Rupert Hughes, starring
RICHARD BARTHELMESS
An ALFRED SANTELL Production
A First National Picture
Chicago Premiere
Sunday Evening, Sept. 18, at 8:30
WOODS THEATRE
TWICE DAILY

A CHICAGO OPENER

This rather cuts down the display of star and title, and it did not help much that these were hand lettered. A middle line gives the author and further detracts from the display. The better lines are those just below the cut, which encourage the reader to go down into the eight point and find out what it is all about.

Just by a way of being original, this is described as "The greatest drama of all time." This runs with the "greater than" style of exploitation. It seems to give the copy reader a great contentment and probably it does not annoy the average reader, but it is far too hackeyed to carry the slightest conviction. After you have read of your second hundred greatest pictures of all time, the line doesn't even mean "good picture", but just "picture". There are so many other expressions that to cling so tenaciously to this set phrase is to argue limited invention indeed.

Outside of this, the copy is very well done, though not particularly brilliant.

Through the Box-Office Window

Reviewers' Views On Feature Films

"A Sailor's Sweetheart"

Louise Fazenda and Clyde Cook Maintain High Standards in Farce Comedy of the High Seas

A SPINSTER school teacher's adventures on the seas of matrimony, with a slick crook who had a wife already, and with a sailor to whom she was handcuffed in a rum raid, furnishes the idea for "A Sailor's Sweetheart" a farce comedy distributed by Warner Brothers.

Louise Fazenda and Clyde Cook are featured, as school teacher and tough sailor respectfully. Both are real comedians and give good performances. When you have this pair working together you are sure to get quite a lot of laughs. However, a far-fetched story and series of implausible incidents handled with no great amount of snap or pep results in this picture being only fairly amusing.

There is a good comedy idea in the device of having this oddly assorted pair handcuffed together, and having to spend the night together, but the full possibilities of this situation do not seem to have been realized. The humor is always mechanical, and never seems to be spontaneous.

Miss Fazenda is excellent in her portrayal of the old-fashioned fiction type of spinster, while Cook has his usual type of role plus a sailors' uniform. John Miljan is effective as the crook and Myrna Loy, as always, is alluring.

Warner Bros. presents
"A Sailor's Sweetheart"
With Louise Fazenda and Clyde Cook
Story by George Godfrey
Directed by Lloyd Bacon
CAST:

Cynthia Botts ..... **Louise Fazenda**
Sandy MacTavish ..... **Clyde Cook**
Claudette Ralston ..... **Myrna Loy**
Detective ..... **William Demarest**
Mark Krisel ..... **John Miljan**
Lena Svenson ..... **Dorothea Wolbert**

Length—5,685 Feet

A spinster school mistress' first voyage on the sea of matrimony is a failure, her husband a bigamist. She sets out to capture another—a sailor. Rum-runners capture their boat, which is seized by prohibition agents in turn, and Cynthia and Sandy are handcuffed together during the greater part of the action, which is altogether funny.

"2 Girls Wanted"

Janet Gaynor, After Achieving Success in Some Splendid Pictures, Disappointing in This Film

WHEN Janet Gaynor starts out in boy's clothes to look for a job, gets mixed up with a gang of rough boys, hits a swell youth with a tomato and is chased by him, the William Fox production "2 Girls Wanted," in which she is starred, gives promise of being a lively farce comedy. The story, however, begins to be built up more on the dramatic side with a lessening of the comedy element and just seems to wander along between the two without making much headway. True, there are amusing moments, and good bits, but you wait for something worthwhile to develop and it never does.

Miss Gaynor is a delightful little actress and is always interesting. She brightens up this story. Glenn Tryon, who has recently proved that he is a corking good comedian, has a role that makes little use of this talent. The other players do capable work but have no opportunities to distinguish themselves.

The charm and bouyancy of the stage version is missing and several of the situations are forced and unconvincing. The title refers to the fact that the star and her sister answer an ad for two girls wanted as cook and maid in a country home, when Janet seeks to get away from the hero, but of course she runs right into him again.

After the success of the stage version and Miss Gaynor's triumph in "Seventh Heaven," this picture proves disappointing.

William Fox Presents
Janet Gaynor in
"Two Girls Wanted"
Based on play by Gladys Unger
An Alfred E. Green Production
CAST:

Marianna Miller ..... **Janet Gaynor**
Dexter Wright ..... **Glenn Tryon**
Jack Terry ..... **Ben Bard**
Sarah ..... **Marie Mosquini**
Miss Timoney ..... **Doris Lloyd**
Edna ..... **Alyce Mills**

Length—6,293 Feet

Marianna, posing as a boy, meets Dexter, who discovers her masquerade and helps her get a job with a competitor. Misunderstanding his interest in Edna, she and her pal take jobs as servants in the house of Dexter's uncle and she finally aids him in putting over a big deal. Comedy drama.

"Combat"

George Walsh Starred in Lonely Island Drama In Which Youth Wins Against Tremendous Odds

WITH George Walsh in the featured role, Pathe is offering "Combat," a melodramatic story of adventure on a lonely island off the coast of Florida, to which the hero is lured by a crooked uncle who seeks to get control of a valuable chemical formula.

There is a mild element of mystery in the person of the brutal sea captain, who is boss of the island, and whose bodyguards are from time to time found dead. Of course you know when the hero takes the job that he will unravel the mystery and straighten matters out.

The romantic angle is rather confusing, and the way it turns out will disappoint a lot of patrons. The hero is apparently in love with a girl at home who aids and advises him and even goes by aeroplane to the island to warn him of the plot and that he is in danger. Nevertheless, she loses out, for the hero falls in love with the pretty niece of the brutal captain and marries her. Of the two characters, it would seem that he would have picked the first girl, who as a consolation, marries a millionaire.

George Walsh gives a good performance as the hero; Bradley Barker in a rather unusual role, for him, is an effective villain. Gladys Hulette gets the audience's sympathy as the girl from home and Claire Adams is interesting in the colorful and exotic role of the girl raised on the island.

Pathe Exchange, Inc., presents
George Walsh in
"Combat"
Photoplay by Wm. B. Laub
Directed by Albert Hiatt
CAST:

Jack Hammond ..... **George Walsh**
Capt. Samuel Yearkes ..... **Bradley Barker**
Wanda, his ward ..... **Claire Adams**
Risa Bartlett ..... **Gladys Hulette**
Craig Gordon ..... **Dex Reynolds**

Length—5,100 Feet

This is the story of a young chap who gets into trouble because an uncle wishes to obtain possession of a valuable formula, the invention of the hero, Jack Hammond. The latter is lured to an island off the Florida coast, where love and adventure occupy the time of our hero until he is able to litigate his patent, and defeat his relative and the latter's agents.

"Ladies At Ease"

Lively Fun in Efforts of Mannikins to Make Hit on Stage Brings Out Garon-Short "Combo"

TWO MODELS in a modiste's shop are mistaken for Follies girls and placed in the way of stardom by a crooking theatrical agent who has ensnared an "angel" to back a show. It all hinges on seeing them work. Through stage hand friends and the fact that they accidentally get hold of costumes, they get on the stage and put on an act that, intended to be serious, is so rotten that the audience thinks it is great comedy and the girls become a sensation.

This is the plot of "Ladies at Ease," a First Division picture featuring Pauline Garon, although Gertrude Short has a role of equal prominence. Ostensibly, these are the characters referred to in the title, although the connection is not at all clear. Gardner James, an excellent character actor in dramatic roles, has no chance to show his real ability.

The outcome is obvious, and the mechanical working up of the situation to produce certain effects is plain. Also there is lot of dependence on coincidence. The result is that the story is not convincing even for farce, but still, director and author have somehow succeeded in getting quite a little pep into the picture, and even if the situations are wholly implausible and there is a lot of familiar material, the spectaor who is not too discriminating will probably find quite a lot that is amusing in this picture and vote it a fairly good program comedy.

Pauline Garon does not seem entirely at ease in a farce comedy role, but Gertrude Short is thoroughly at home, although her opportunities for individual work are limited. The other players are distinctly subordinate, with the exception of W. H. Straus who is OK as the Hebrew show "angel."

The titles help with the comedy, and Director Jerome Storn has done good work with the material at his disposal.

I. E. Chadwick Presents
Pauline Garon in
"Ladies At Ease"
Story by Leon Lee
Directed by Jerome Storm
A First Division Picture

CAST:

Polly	**Pauline Garon**
Gert	**Gertrude Short**
Bill Brewster	**Gardner James**
Buck Bevin	**Raymond Glenn**
Mae Dotty	**Lillian Hackett**
June Dotty	**Jean VanVliet**
Abe Ginsburg	**William H. Strauss**
John McKay	**Charles Meekan**
A Producer	**Henry Roquemore**

Length—5,800 Feet

The racy adventures of two mannikins who manage to work themselves out of jobs and into the show business, brings them finally into fat contracts and with each possessing a manager—and husband.

"The Red Raiders"

Ken Maynard Scores Again in a Swift Western That Brings Him Added Honors in This Class

KEN MAYNARD'S Western starring vehicles are notable for the speed and real punch, and while he has had some which were more elaborate and spectacular, none have been more exciting in his series for First National than "The Red Raiders."

This is a frontier-Indian story of the West, just after the Civil War, and is built around the plotting of a "bad" Indian who staged an attack just as the U. S. decided to give the Sioux Indians a reservation.

As usual with Maynard, his horsemanship is a striking feature of this production, and he certainly does some daring stunts. A rescue of a stage coach during an Indian attack gets the picture off to a good start, and the fact that Maynard's superior officer at the fort is an efficient blunderer, and is also his rival for the girl, provides the element of continual conflict to keep the dramatic interest. There is so much comedy with a Hebrew Soldier and a tough Irish sergeant that for a time it slows down the story, but it is amusing enough to overcome this. A stirring climax is built around the luring of the troops from the fort, the attack by Indians against a handful of soldiers and settlers, the ride of Maynard to bring the troops back and the final routing of the Indians.

Albert Rogell, the director, knows the value of punch and action in a Western, and has supplied both ingredients in "The Red Raiders," and backed up by a good story, one which gets away from the cut and dried formulas, this picture is a corking good Western which should please wherever this type of entertainment is popular. It is way above the average of its type.

Charles R. Rogers presents
Ken Mayard in
"The Red Raiders"
Directed by Albert Rogell
A First National Picture

CAST:

Lt. Scott	**Ken Mayard**
Jane Logan	**Ann Drew**
Sgt. Murphy	**Paul Hurst**
Capt. Ortwell	**J. P. McGowan**
Scar-Face	**Chief Yowlache**

Length—7,050 Feet

Lt Scott, ordered to western post becomes rival of Capt. Ortwell for Jane Logan. Scar-Face, an Indian, incites the red men and lures troops away, then attacks fort in time and wins Jane. Stirring Indian-Frontier Story.

"The Nest"

Pauline Frederick Is Presented in a Strong Drama of Mother Love That Spells Box-Office

A STORY of mother-love and the problem of a widow who seeks to guide the footsteps of a maturing boy and girl in the right way is presented in Excellent Pictures' production, "The Nest," starring Pauline Frederick.

William Nigh directed this picture, based on a successful play by Paul Geraldy, and except for the fact that the story is too long drawn out and thereby tends to lose some of the force of the dramatic moments, it offers interesting entertainment.

Much of the entertainment value of this picture is due to the excellent work of Miss Frederick in the role of the sacrificing, understanding mother, and even the familiar device of her re-seeking her youthful charm and beauty to save her offspring is made very effective. There is a touch of novelty in this angle, as she does it, not to save her daughter, but her son.

The problem of the little family is concentrated almost entirely on the son, who, because of his wealth, falls prey to a designing woman and her supposed uncle, who owns a gambling house. Drama is the outstanding keynote, with very little melodrama introduced. Next to Miss Frederick in importance is Holmes Herbert as her faithful and adoring friend who seeks to marry her and handle the recalcitrant boy with a firm hand. Reginald Sheffield gives a realistic performance in this rather thankless role. Jean Acker handles convincingly the role of the vamping gold-digger.

Samuel Zierler presents
Pauline Frederick in
"The Nest"
From the play by Paul Geraldy
Directed by Will Nigh

CAST:

Richard Elliott	**Holmes Herbert**
Archer Hamilton	**Thomas Holding**
Mrs. Hamilton	**Pauline Frederick**
Susan Hamilton	**Ruth Dwyer**
Martin Hamilton	**Reginald Sheffield**
Monroe	**Rolland Flander**
Belle Madison	**Jean Acker**
Howard Hardy	**Wilfred Lucas**

Length—7,393 Feet

Based on an absorbing stage play, "The Nest" tells the story of a charming widow who refuses to marry a girlhood sweetheart, although he is the executor of her husband's estate and often makes it clear that he adores her. It is a fine story for a splendid star, as we see.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Columbia

THE CLOWN. Good circus picture. Good average program picture that drew good. Draw small town and country class, town 900. Admission 10-25. C. C. Golden, Missouri Theatre (200 seats), La Belle, Missouri.

F B O

CLANCY'S KOSHER WEDDING. Star, George Sidney. As good as they make them. Good family entertainment. Sunday, yes. Not a special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GINGHAM GIRL. Seven reels. Stars, Lois Wilson and George K. Arthur. Good picture according to my notion, but patrons were very few. I guess Arthur scared them away. He is not very well liked here. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HAIR TRIGGER BAXTER. Star, Bob Custer. Five reels. This is a good western. Drew a fair audience. Not much tone, good appeal. Sunday, special no. Draw general class, town 471. Admission 15-25. A. H. Mathias, Dillsboro Airdome, 250 seats, Dillsboro, Indiana.

SPLITTING BREEZE. Star, Tom Tyler. A good Western picture. Typical of Tyler. Frankie Darro is not in cast. Some wonderful scenery. Nearly a full reel of fighting. Tone, okay. Sunday, yes. Special, no. Good appeal. Small town class town of 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

TARZAN AND THE GOLDEN LION. Star cast. Six reels. This is a good show if not taken too seriously. Too much of the impossible. Tone, appeal good. Sunday, special yes. Draw general class, town 471. Admission 15-25. A. H. Mathias, Dillsboro Airdome, 250 seats, Dillsboro, Indiana.

First National

HARD BOILED HAGGERTY. Star, Milton Sills. A fair story but do not think it the type for Sills. It should please majority and get business for you. Tone, appeal fair. Sunday yes, special no. Raw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

LUNATIC AT LARGE. Star, Leon Errol. This is a fairly good comedy that pleased the regular crowds, but failed to draw any extra business in my house. Leon Errol doesn't mean anything, although the picture is above average a bit. Special, no. Appeal, eighty per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MEN OF STEEL. Star, Milton Sills. Very good feature: should please any audience any place. Plenty of action. Good story. Has everything. Tone good, appeal fair. Sunday, special yes. Draw town and merchant-farm classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Fox

AUCTIONEER. Star cast. A great little piece of entertainment with a Jewish background. Albert Sidney as the auctioneer was just simply unbeatable and the support given him by the rest of the cast was perfect. Here's a number with comedy that causes sideaches and with pathos that almost brings the tears, but so well put together that one balances the other. Tone, excellent. Sunday, yes. Almost a special. Strong appeal. Town of 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BRONCHO TWISTER. Star, Tom Mix. This is what we like to show. A picture that has everything, comedy and action. Well acted and a good story. A knockout. Tone, yes. Sunday and special, no. Fine appeal. Farmers town of 412. Admission 10-25. Leveck & Garner, Auditorium Theatre (100 seats), Benoit, Mississippi.

UPSTREAM. Star cast. Fair entertainment. Slow in spots, but on the whole will please most people. Tone good, appeal fair. Sunday yes, special no. Draw town and farm class, town 600. Admission 10-30. H. W. Batchelder Galt Theatre (175 seats), Galt, California.

Boys, don't lay down on this dependable tip sending. We want the tips. They help us pick the winners and dodge the others. Quite a few friends have been laying off. Come on in again. No other way to exchange experience on the pictures played. Get the habit again. If you're one of us, laying back, hop to it. If you haven't sent tips, think of the good you've got and let's keep this tip exchange going and growing stronger.

OUR GANG.

Metro-Goldwyn

CALIFORNIA. 6 reels. Star, Tim McCoy. When California was young. Good picture of its kind. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FIRE BRIGADE. Star, Charles Ray. A picture that particularly appealed to my patrons. Most favorably commented on. An excellent offering for any town. Tone, good. Sunday and special, yes. Appeal, one hundred per cent. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Wilmington, Delaware.

DESERT'S TOLL. Star, Francis MacDonald. Very poor is right. The scenery and color is wonderful. Not much otherwise. No as special, yes for Sunday. Fair appeal. C. G. Brothers, Grand Theatre, Grand River, Iowa.

HEAVEN ON EARTH. Star, Conrad Nagel. Very good program. Suited the audience and us. Tone, fair. Sunday and special, no. Good appeal. Farmers town of 412. Admission 10-25. Leveck & Garner, Auditorium Theatre (100 seats), Benoit, Mississippi.

SCARLET LETTER. Star, Lillian Gish. Small towns, watch your step on this picture. Better look before you book. From a moral standpoint this picture might prove objectionable. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SLIDE, KELLY, SLIDE! Star, William Haines. A good baseball story which will please a hundred per cent. Don't be afraid to play this feature. Haines is a comer. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

TELL IT TO THE MARINES. Star, Lon Chaney. If you have not played this picture you have not only missed one of the biggest attractions of the year, but one of the best box-office pictures in the past two or three seasons. It is a picture that deserves every ounce of exploitation you can put behind it and one that will ring at the box office. Special, yes. Appeal, one hundred per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

TILLIE THE TOILER. Star, Marion Davies. Drew good business but just good average program comedy. Satisfied customers, but nothing to rave about. Draw town and country class, town 900. Admission 10-25. C. C. Golden, Missouri Theatre (200 seats), La Belle, Missouri.

TWELVE MILES OUT. Star, John Gilbert. Good show. Rather a rough picture but that is what most of the picture fans want, so I call it good. Tone, appeal good. Sunday, special yes. Draw town and farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

UNDERSTANDING HEART. Star cast. A very satisfactory show. Print was not in very good condition. Tone, okay. Sunday, yes. Special, no. Good appeal. Small town class town of 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

WAR PAINT. Star Tim McCoy. An Indian drama that should go over big with action fans. Star is very good and different from other western stars. Print new. Draw big city classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Paramount

CASEY AT THE BAT. Star, Wallace Beery Fair picture, but that's all. Worked hard to put it over and it was a flop as far as the B. O. was concerned. Hardly any comments. Tone fair. Prints fair. No for Sunday or special. C. G. Brothers, Grand Theatre, Grand River, Iowa.

FORLORN RIVER. Zane Grey story. Dandy Zane Grey picture. Like Jack Holt in this picture better than in any other for a long time. Draw country and small town class, town 900. Admission 10-25. C. C. Golden, Missouri Theatre (200 seats), La Belle, Missouri.

HULA. 6 reels. Star, Clara Bow. Played this on Arvada Festival Days and didn't do what we usually do. The crowd stayed outside and the weather sure permitted it too. Good picture. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

KID BROTHER. Star, Harold Lloyd. Had very rainy weather for this picture and business was very poor. But no fault of the picture: I think one of Lloyd's best. Draw small town and country class, town 900. Admission 10-25. C. C. Golden, Missouri Theatre (200 seats), La Belle, Missouri.

LOST OUTLAW. 6 reels. Star, Gary Cooper. Better than "Arizona Bound" with the same star. Lots of action. Sunday, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WE'RE ALL GAMBLERS. Star, Tom Meighan. Good picture, but yet Meighan looked miscast as the prize fighter. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Pathe

CRUISE OF JASPER B. Star, Rod La-Rocque. A comedy-drama and a darn weak one at that. Better boost it up with good short subjects. Print good. Big city. Ste-

phen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DANGER GIRL. Star, Priscilla Dean. This picture had no box office appeal here. Business poor. Tone good, appeal poor. Sunday yes, special no. Draw farm-merchant classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DON DESPERADO. Star, Leo Maloney. Another good Western subject from Maloney. Print good. Tone, okay. Sunday and special, no. Good appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FOR WIVES ONLY. Star, Marie Prevost. Ordinary comedy with nothing of interest in it. Just a picture. Not a special. Sunday, yes. Appeal, twenty-five per cent. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

NERVOUS WRECK, THE. Star cast. Just a very ordinary comedy-drama that might make some laugh, but I doubt it. I would call it a miss. Hardly worth a couple good shows. Not a special. Appeal, sixty per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SPARROWS. Star, Mary Pickford. A good picture, but just couldn't get them out to see it. Played two nights and hired an orchestra for the second night, and then lost money at that. Tone, fine. Sunday and special ,yes. Appeal, eighty-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

STELLA DALLAS. Star, Belle Bennett. A fine big picture and worth showing in any theatre. More than pleased the few got out to see it. Played this two nights with vaudeville and then lost money on it, but no fault of the picture. Tone, fine. Sunday and special, yes. Appeal, ninety-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

United Artists

LOVE OF SUNYA. Star, Gloria Swanson. Very weak. Draggy, poor story. Print poor. Business terrible. Very poor appeal. No as special. Draw big city classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WINNING OF BARBARA WORTH. Stars, Vilma Banky and Ronald Colman. A Western of the "Covered Wagon" type and considered exceptionally good. Enough action to satisfy the Western fans. Print good. Tone, good. Sunday, no. Special, yes. Very good appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Universal

ALIAS THE DEACON. Star, Jean Hersholt. This picture deserves a box-office title. Hersholt wonderful. A good picture with everything to make your trade like it. Tone, good. Sunday, yes. Fair appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

COHENS AND KELLYS. Stars, Charlie Murray and George Sidney. Eight reels in good condition. This is a little old, but good. Drew a good house, so what more do you want? Tone and appeal, good. Sunday and special, yes. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Airdome (250 seats), Dillsboro, Indiana.

CHEERFUL FRAUD. Star, Reginald Denny. An amusing picture, well acted by all the leading actors in it. Not his funniest, but a good entertaining picture. Tone, good. Sunday, yes. Almost a special. Appeal, eighty-five per cent. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Wilmington, Delaware.

Let's bring her back strong, folks. Straight From the Shoulder Reports have fallen away because—well, you know some of the reasons. If you have been one of Our Gang and for any reason have stopped sending reports, try to get into the swing again. If you can't—let me know why. Straight From the Shoulder. That's the way we've always kept contact. Let's get going again, stronger than ever.

VAN.

MAN FROM THE WEST. Star, Art Acord. A very good Blue Streak Western. S. R. Cook, Althea Theatre, Dunseith, North Dakota.

PERCH OF THE DEVIL. Star cast. Just another of the long endless jewels that are only canned film. This type from Universal means nothing to me and I have found about one out of every five jewels are worth showing. For Westerns they are almost supreme, but when they try to compete with the other type they are flops. Special, no. No appeal. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

POKER FACES. Star cast. Splendid comedy offering. In the first part excellent comedy and toward the end very funny slapstick. A real comedy. Tone, fair. Sunday and special, no. Appeal, ninety per cent. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Wilmington, Delaware.

POKER FACES. Star cast. A farce comedy full of action. Horton is very funny and the picture is full of comedy action. Fair tone. Sunday and special, no. Appeal, eighty-five per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware

RUNAWAY EXPRESS. Star, Jack Daugherty. A thrilling outdoor picture with a well laid story. S. R. Cook, Althea Theatre, Dunseith, North Dakota.

RUNAWAY EXPRESS. Star, Jack Daugherty. Six reels. This is a good railroad story. Has some impossible things in it. Book it and boost it. Had no crowd in airdome, but it was too cold. Tone, appeal good. Sunday, special yes. Draw general class, town 471. Admission 15-25. A. H. Mathias, Dillsboro Airdome, 250 seats, Dillsboro, Indiana.

TEXAS STREAK. Star, Hoot Gibson. A poor Gibson picture. One of the kind that had no life, no action, and no acting. One of his worst to date. Tone, good. Sunday and special, no. Appeal, fifty per cent. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Wilmington, Delaware.

HIDDEN LOOT. Star, Jack Hoxie. Five reels in good shape. This is a pretty good Western. The horse and dog are the main characters. Tone and appeal, good. Sunday and special, no. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Airdome (250 seats), Dillsboro, Indiana.

SPANGLES. Featured cast. Here's a circus picture that pleased my patrons, and they told me so. Drew well at the box office. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WHOLE TOWN'S TALKING. Star cast. Seven reels. This, I think, is a pretty good show. Some said fine, others said it would do, so there you are. Tone and appeal, fair. Sunday and special, no. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Airdome (250 seats), Dillsboro, Indiana.

WESTERN WHIRLWIND. Star, Jack Hoxie. Average Western. Good paper. Print good. Tone, okay. Sunday and special, no. Good appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHOLE TOWN'S TALKING. Star, E. E. Horton. Here is a picture that should raise your roof. Even the sober ones will laugh. The book, as I understand, was written in Grafton, North Dakota, and one of our local boys played the leading part in the play on the stage. Book it. Horton has so many funny expressions that you will book him again. S. R. Cook, Althea Theatre, Dunseith, North Dakota.

WOLF'S TRAIL. Star cast. A five reeler. Drew like wildfire. It pleased them too. Good paper service and that counts a lot these days. Sunday, no. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Warner Bros

IRISH HEARTS. 6 reels. Star, May McAvoy. An Irish fighting slapstick picture that didn't please many. Not a special. Poor appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MATINEE LADIES. Star cast. Good program picture, its box office appeal fair. Tone good, Sunday yes, special no. Draw merchants and farm class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Miscellaneous

DIXIE FLYER. A picture without a title is like a ship without a rudder and a very poor print does not make a good show. Six reels. Tone O. K. Poor appeal. Sunday yes, special no. Draw small town and rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SILENT HERO. (Rayart Pictures.) This is an average dog picture that will get by as a program attraction. Special, no. Appeal, eighty per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Short Subjects

AUNTIE'S ANTE. (Educational Comedy.) Educational one reelers are very hard to beat. Better than the average two-reel comedy. This one no exception. Prints always good. Good appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BOOBS IN THE WOOD. (Pathe Comedy.) Star, Harry Langdon. A very good comedy. All of the Langdon comedies have been very good. Print good. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GOOFY GOLF. (Bray Studios.) Goofy comedy is right. Rather light, but it pleased. Print new. Good appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GOOSELAND. (Pathe Comedy.) Star, Alice Day. A little better than the average Alice Day comedies. More of the slapstick type. Print good. Good appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ISN'T LOVE CUCKOO. (Pathe.) Good comedy. Print good. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PRIDE OF PIPEROCK. (Universal Comedy.) A short comedy Western that is a knockout. Print good. Tone, okay. Good appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Better Business

BUILDERS

Not once or twice a month, but

EVERY WEEK

WE'RE LAUGHING AT YOU! That's what a movie patron says. He has his reasons and he states them back of the color sheet this week. He doesn't spend as much as he did in his favorite theatre. He gives his reasons. A frank statement. A jolt for you, maybe. But it gives you a chance to get into his pocket for more cash if you want to.

B. B. B.

Brenkert has a new business maker to introduce to you. It is announced and explained so you can see why and how it is a patron pleaser. No publicity blah. No super-technicalities. Just a straightforward description. The dope you need in order to see what it could do for you.

The female of the species is more deadly than the male, Kipling has written. That fits like a glove when it comes to the theatre situation. The women of a community can bite a bigger hole in your profits than a kid brother gouges out of sister's candy.

B. B. B.

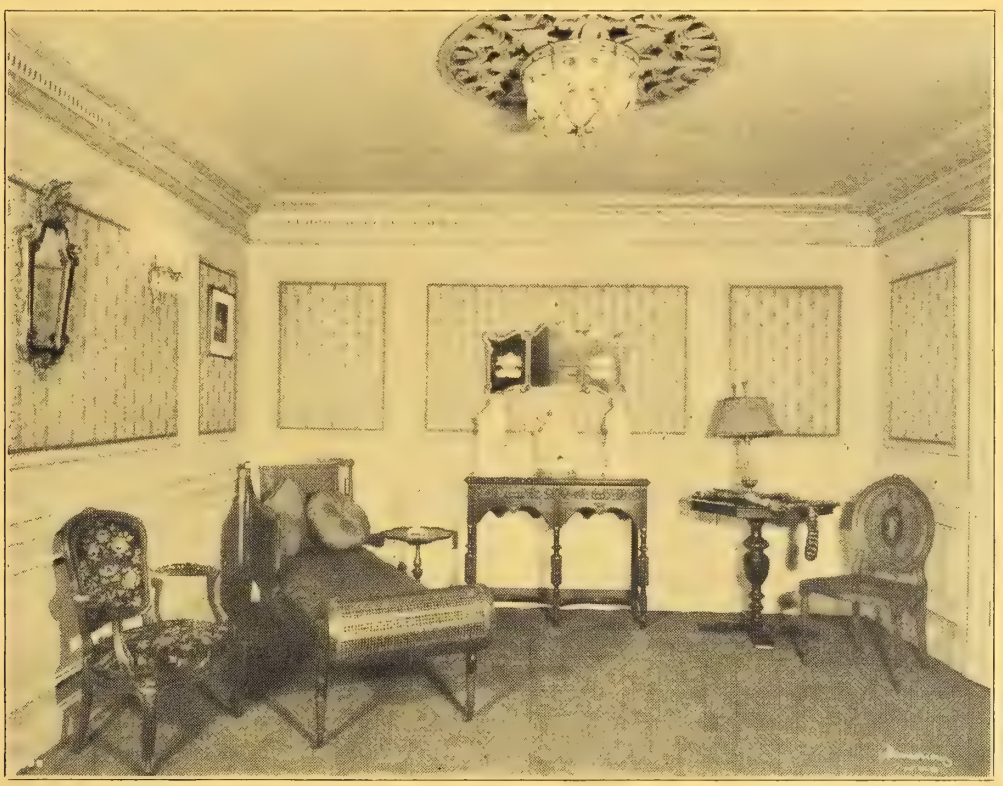
Don't kid yourself about the ladies. They swing a lot of tickets. One disgusted look from them and your theatre profits suffer frostbite for a month. Get them with you and you sit on velvet. The top of the world can be your throne.

B. B. B.

W. E. Greene has it all figured out and back of this color sheet this week he hands out a line of sound, common sense business making chat about the importance of the feminine element in your community and the way to get them with you.

B. B. B.

O. T. Taylor keeps batting home runs Back of the Curtain Line. This time he has a novelty that can be worked out without breaking your back or your bank roll and which will fit a lot of the pictures you are going to play. Clean-cut diagrams and helpful directions in showman lingo. O. T. wants your presentations, your prologs, your band novelties. Shoot them in. Tell all in first letter.

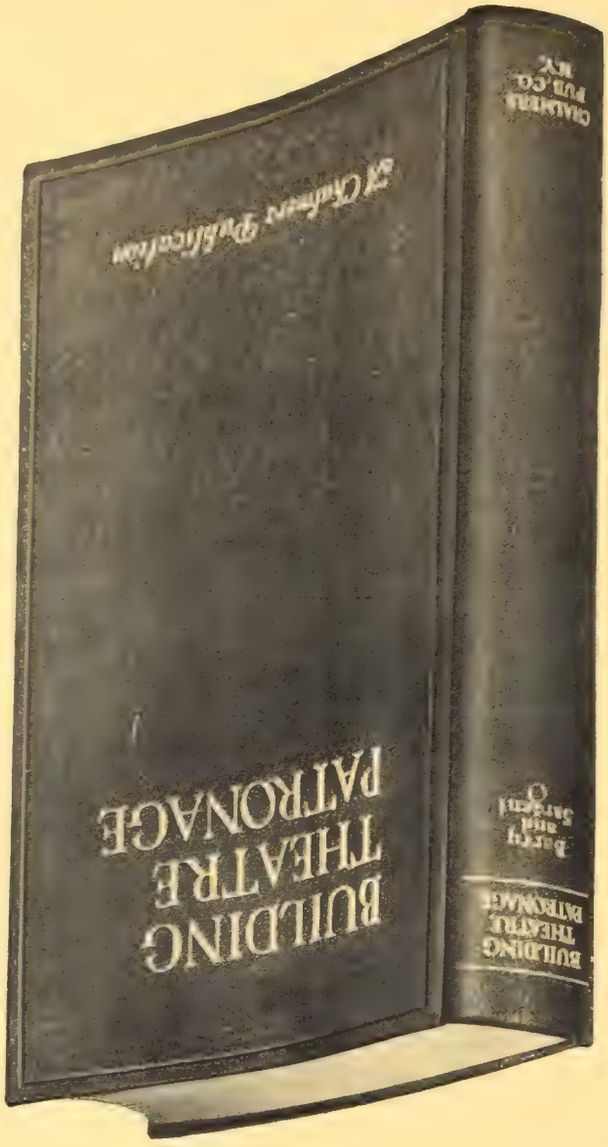


B. B. B.

Turn to F. H. Richardson's Better Projection and you turn to live stuff that pumps new business through the heart of your theatre. Not once or twice a month but every week!

B. B. B.

What's Wrong With The Picture?



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E.

Of Course It's Upside Down

That's why you noticed it. Just one of the hundreds of stunts treated on in Building Theatre Patronage. This book gives you the practical experience of hundreds of live exhibitors all over the country in one handy volume.

Read the table of contents. It gives 36 good reasons why Building Theatre Patronage is the best book ever written of, by and for showmen.

We're Laughing at YOU

Says a man who was once a movie "fan"

The fellow who slams this hot shot into you was once a movie fan. He still looks at your posters, glances over your ads. Then what does he do? Let him tell you. He has no money invested in theatres. He has money to invest in entertainment. Where does it go? Let him tell you. He dares you to come back at him. He tells us he can meet any argument you put out. He has talked to a lot of his friends. They all say about the same things. Can you get him back? Let him tell you! The Editor.

YOU must think the people in your community are a lot of saps. Being an "outsider" as regards your "fifth largest industry" it looks to me, from where I swim, as though you give your public credit for darn little intelligence, because you dangle the same old 1921 bait in front of us and expect us to let you land us.

Naturally you are going to pull an awful yelp and say I am all wet. You'll talk about the progress of the industry, your public spirit, and this and that.

And we're sitting out here around town laughing at you. It was you who started Laugh Month, remember. Didn't get quite the full results you expected, did it? Why—if you have such a progressive industry and are so public spirited and this and that?

Like the chap who went in on a pass and then came out and bought himself a ticket so he could go back and say how rotten the show was, I feel that I have paid for the privilege of thinking what I darn well please about your business methods. I think they're 1921 model.

Of course you can't see it. You're stuck too close to the little machine that pokes the tickets at us. You see us the way a fellow sees things at an acquarium—through glass. And you think of us with the acquarium angle. Poor fish! That's us swimming past your glass ticket window.

And we're laughing at you. We see you through the glass too, you know.

Junk the Old Bait

But that 1921 vintage bait of yours keeps cropping up in your mind, doesn't it? Where do I get that? Well, I'm willing to try to get you to see what I mean.

First of all, you slam "great thrill picture" and "the horse race will lift you off your seat" or "here is the epic of the ages" at us. You put out those big paper sheets all over town showing somebody fighting, some horse galloping past a lot of little indefinite smudges of color; or there's Moses or some other Biblical character, George Washington or some other historic hero. Think back to 1921. What sort of advertising did you do to get us? Any different?

You've Got to Beat This

Then, another thing. The dear public is expected to forsake well heated, well aired homes where a good phonograph or a fine radio receiver bring the world's best music as it is heard in the greatest auditoriums. We can get a two-sided record for 75 cents and listen to it as often as we like. And we can turn a dial or so and our radio brings us a church organ, a choir, a symphony orchestra, a nationally popular dance orchestra or a quartet of "blues" singers. To suit the mood, turn the dials How does your music compete?

What do you give us for the same amount of outlay in cash and trouble? Think it over.

Then when hot weather comes along the modern tired businessman rests his feet on a few pedals, grips a wheel, and he and his family get the ten to thirty miles of good roads and fresh air from a gallon of gas in the old bus.

What sort of air do you want us to breathe in your theatre? What sort of seats are we expected to exchange for our tapestry or spring-and-padded-leather sedan or touring car?

Once I was a movie fan. That was back in 1921—that was when I was most rabid. I hit the box office cashier for a little strip of pasteboard as often as three times a week. It was enough for me that a corking action and thrill drama was unfolding before my eyes. The novelty of the pictures that moved still had its spell for me. With it grew the star-crushes. Once it would be Mary Pickford, then it might be Gloria Swanson. Tom Mix would settle all debates as to where I'd go the evening he was at the Star.

Those Days Are Gone Forever

I was willing to put up with seats that were not as comfortable as the ones I could sit in at home. The ones in the little car I had were'nt enough better to hurt your trade so much. The radio was a thing of yawks and wheeie.

But, brother, the car has gone ahead. Not only on its own wheels, but in design, in comfortableness. And in ease of handling, freedom from troubles.

And the radio has compacted itself into a little cabinet with all the works fixed so you just pull a switch, tune a dial, lean back with the old pipe going and listen.

Can't Afford to be a Fan

Nowadays I can't afford to keep on being a movie fan. You see, the wife and little Joe and the sister and I can get forty miles of road fun in the open air in summer out of forty or so cents worth of gas. It would cost the four of us, say, ninety cents for three full and one-half ticket to see your show. And all you appeal with is the fact that the picture this week moves through a different set of scenes than the one you had last week. We don't notice that you've improved your seats or your way of making the picture show up on the screen, or that your air is any better inside the theatre, your music any sweeter.

And then, again, I want to put a couple of new transformers into my radio cabinet, try this push-pull audio, if you know anything about it. They cost—well, there's one I can get to take care—but what do you worry?—it may cost me eight

(Please turn to page 456)

The appeal to feminine patrons is apparent in the mirror combined with photo frames at left and the cozy rest room of the new Gloria Theatre, Charleston, S. C.

Get the WOMAN WITH YOU

She Can Sell A Flock of Tickets

By W. E. GREEN
Vice-President, National Theatre Supply Company

WHAT is the greatest driving force the theatre can use to bring money in at the box office? Woman power! Ask dad—he goes—and he goes where the woman says. He may have a leaning toward the show that had the gaudy bathing beauty posters, but if the wife likes another theatre in town better the bathing beauties are "all wet."

Even the single young lady who has no wedding ring yet! She can control the entertainment destiny of at least one "boy friend" and largely the goings and comings of father, mother and younger brothers.

The simplest formula for building business sums up in this: Get the woman with you. She can sell a flock of tickets for your theatre.

The formula can well be taken a step further. Not only get the woman with you—but keep her well disposed toward your theatre.

The first part of the problem is not the difficult one. It is easy to provide an appeal to the feminine psychology in your advertising, in your posters and other accessories, in your neat, refined lobby display. Granting the picture a fair amount of pull for the feminine element in any community, it is a comparatively simple job to capitalize this appeal.

BUT the selling effort put behind the picture at present showing has to be repeated all over again the next time, if you depend only on the picture for your box office drag.

Therefore, after you get the woman to attend your show you must use every artifice, every wile, every propaganda, to induce her to like your theatre well enough to come back to it, even to choose it in preference to any other within reach. Remember, where she goes, the family pocketbook is right alongside. When you have sold her on your theatre you have sold her family and her friends.

Cleanliness, tidiness, exert a strong appeal to womankind. You cannot hope that dirt, even in out of the way places, will escape the eyes that can take in the contents of a shop window in a passing glance.

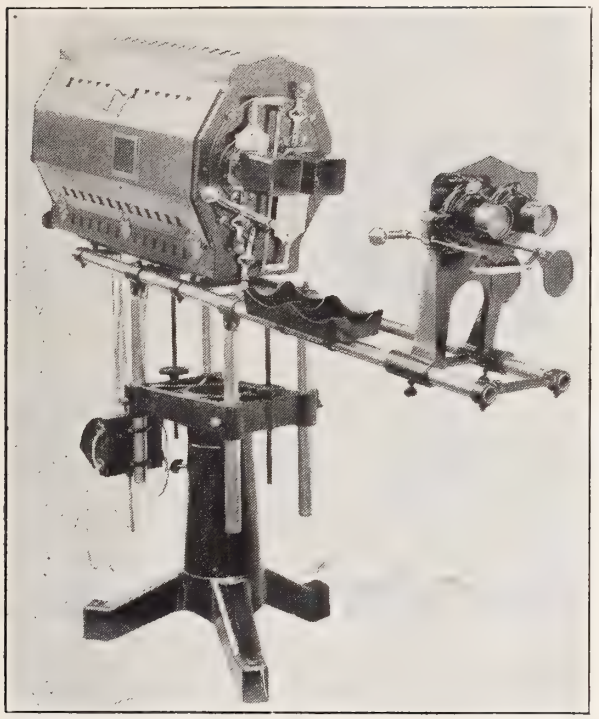
To capitalize the feminine goodwill you need not only a willing corps of cleaning porters, you need to reinforce their efforts by the use of good compounds that do not allow dust to float upward to lodge on lobby ledges, on proscenium draperies, in boxes and on chandeliers.

Bright brass work has an attractive quality, and if kept spic and span your brass work will have a strong effect on the appearance of a clean, snappy lobby. Haphazard polishing is detected very surely by the feminine eye, and it gives an impression of carelessness that reflects upon your good efforts in other directions.

A SIGN, a light fixture, a chandelier that has burnt out bulbs in it destroys the beauty of the lighting effect and if ignored

(*Please turn to page* 459)

The ladies respond to the charm of the Gloria's screen setting and to the Voigt drinking fountain with mirror backing.



Here it is.

Brenkerts

New

BUSINESS BUILDER

A Reflector Arc Dissolving Slide Projector

THE Brenkert Light Projection Company have placed on the market a new dissolving stereopticon projector which uses the reflector arc principle. The complete equipment (See Fig. 1) includes the new Brenkert reflecting type arc burner with automatic feed, large diameter fully corrected mirror with external adjustments, condensing lenses, single type built-in slide carriers with swiveling adjustments, light cones, fast operating curtain shutters, 2 5/16 inches diameter, double achromatic projection lenses in any focal length from 14 inches to 36 inches, front shutters, slide ray, 60 ampere switch and box with leads to arc lamp, automatic pilot lamp, and arc control and heavy three-legged floor base with height adjustments.

The standard finish is blue steel and silver green with nickel-plated trimmings. The overall measurements are: 15 inches wide; 62 inches long; 48 inches to 57 inches high, with a 9 inch height adjustment. The recommended current is from 20 amperes to 35 amperes for all projection distances in present day theatres.

A unique feature of this new slide projector is the unit assembly of the condenser lenses, slide carriers, curtain shutters, and light cones on the front plate of the lamphouse. All of these elements are mounted on a separate base (See Figure 2) which is attached to the front-plate in such a manner that it can be rotated back and forth over an angle sufficient to permit matching the slides for height on the screen. A control handle is provided for this work.

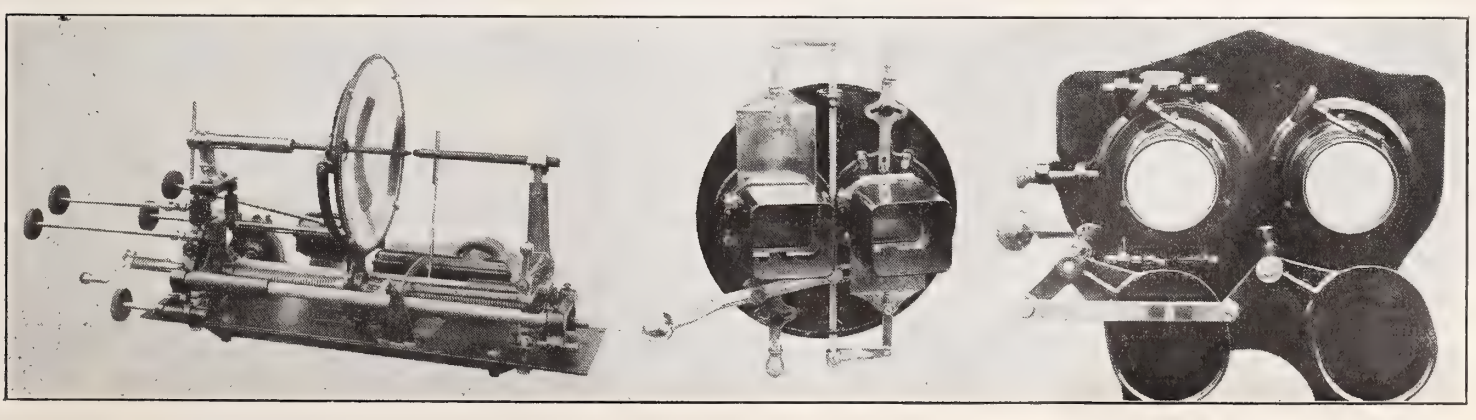
The arc burner, shown in Figure 3, was especially designed to accommodate a full 16-inch trim of carbons so that when once trimmed, no further setting of carbons will be required. The bearings on each carbon holder are extremely long and all mechanical fits are held to very close limits to prevent rocking of the carbons, thus assuring accurate alignment at all times. A double focussing arrangement is provided for initial adjustment purposes. A pilot lamp, operated by a door switch, is also furnished so that the opening or closing of the main lamphouse door automatically operates the pilot lamp.

The optical design of the equipment is such that slides may be accurately matched on any projection distance more easily and more quickly than with the old type of double lantern projector. This feature, in combination with the automatic control for feeding the carbons relieves the projectionist of practically all routine work with the exception of loading and removing the slides.

Double achromatic projection lenses in any local length of from 14 inches to 36 inches are furnished to insure the best possible definition and quality of projection. The adjustments on these lenses are of the simplest and easy to make.

It frequently happens that the construction of the projection room in some theatres is such as to make impossible the installation of such equipment as a dissolving slide projector or effect machine.

The replacement of two relatively high amperage arcs with one of lower current requirements results in reducing operating costs by more than 50 per cent. In addition to this, condenser breakage is practically eliminated because only thin, long focal length single lenses, less susceptible to breakage from heat, are used. No trouble from mirror breakage need be expected if ordinary care is used in handling the equipment since the mirror has special heat resisting properties and proper allowances were made to take care of a maximum angle of tilt of 25 degrees. The savings in carbon costs also will be lower by more than 50 per cent.



F. H. Richardson's

Bluebook School

Question No. 614—Is is advisable to use graphite in the intermittent oil well of a motion picture projector? Give reasons for your answer.

Question No. 615—Tell us your views as to what kind of lubricant is best for the intermittent oil well of a motion picture projector, with your reasons for your preference.

Better Hammering Home the

We Talk Projector Cost

RECENTLY I was invited to dinner at the home of one of our big exhibitors and during the course of the meal the cost of projectors was touched upon in our conversation.

The exhibitor felt a bit outraged that they cost such an "exorbitant" sum. He inveighed against the expense of equipping a modern projection room with three projectors and other necessary things, nor did all I could say seem to have much impression upon his mind. It was a fixed and settled fact to him that projectors were not worth the sum paid for them, and that those having to do with their manufacture and sale made altogether too great a profit.

After dinner we adjourned to another room where he, with very evident pride, tuned in an elaborately encased radio. It was a "Federal" and I asked him what he had paid for it.

"Eight hundred dollars," was his reply, and by his manner it was evident he thought it well worth the money.

Now I don't know what it really costs to make radio apparatus, but if that elaborate case could not be manufactured in quantity and sold for one hundred dollars, with a fair profit to all concerned, then I'll agree to eat it. As to what was inside it—well, my guess is not to exceed a like sum for its manufacture, including the loud speaker. However, let us, for the sake of liberality, add two hundred dollars, making the total $400.

I called his attention to all this and asked him to closely examine his projectors, comparing them with the radio, for which he had cheerfully pungled up $800.

I talked to him something like this: Mr. Man, you kick about the price of your projectors, yet you are thoroughtly satisfied that you got full value received in this radio. Just examine this machine or instrument, and compare it honestly with the projectors, with its many, many parts which must be machined down to an accuracy calling for one one-thousandth of an inch measurement, and some parts which must be ground down with high speed grinders until an accuracy of one ten-thousandth of an inch is secured. I tell you that it is a marvel that modern projectors, with their extremely high grade construction can be made and supplied to you at such a relatively small sum.

In the matter of your radio you have nothing dependent except "class" in its appearance in your parlor and excellence in reproduction of what its antenna receives or picks up. In the matter of your projector you have your whole business dependent directly, or in very great part upon the excellence of its performance. The radio may fail, or not work well, and you are merely annoyed. Your projector fails or don't work well, and your business suffers, and I don't mean maybe either.

And what I said to him I repeat to every exhibitor in this and other countries. The projector comes as nearly being the very heart of your whole business as any other one thing you can name. Their price is not too high. It, is in fact, very low, when we consider the high grade excellence of the product and the splendid results placed upon the screen of your theatre.

Projection Conditions in England

PETER H. GRIFFITHS, a motion picture projectionist-electrician of Liverpool, England, writes interestingly upon projection conditions in that country in the current issue of the American Projectionist.

I was a bit amused, however, to see more than three full columns devoted to setting forth the grades of remuneration for English projectionists and machine operators, and less than one column to actual projection matters, as such.

That is perhaps rather natural, though, since there, as here, the consideration dominant with projectionists, in the past at least, has been almost entirely "how high the pay," instead of basing the demand for high pay upon high class, efficient work. And that, mark you well, is not intended as in any way a slam. It is just a statement of cold fact, with notation that many individual exceptions exist.

This department has many times pointed out the fact that there is a very direct relation between remuneration and the class of work to be expected from men, since real ability and ambition to excel is not ordinarily purchaseable at a low figure. Cotton goods are cheap; silk comes high!

This department has always held, and does still hold, that quality should have much to do with setting the price of such a thing as projection, and that one of the highest functions of organizations of projectionists is to see that, insofar as is possible, this is true.

What the Boys Get

According to Mr. Griffiths the machine operators and projectionists of England receive a maximum of $45 per week, which is paid only to the chief projectionist in a relatively very few, large, high class theatres, while the minimum is about $10 per week. The men must get the "show" from the exchange in large cities, or from express offices in the smaller cities and villages.

Of my own knowledge, unless things have changed right recently, I will add the information that the films are not received on reels, but in the roll in tin cans. They must be rewound upon reels by the projectionist or machine operator.

Mr. Griffiths says the men are, for the most part, proficient in electrical and mechanical knowledge. They are expected to make replacement of parts of projector mechanisms and do any ordinary repair work upon them, but they are, for the most part, very deficient in practical projection matters and projection optics—which latter are really the important items, because, while repair men can make projector replacements and do general repair work, only the projectionist possessed of wide knowledge of practical projection and projection optics can possibly put really high grade projection on the theatre screen, and do it with even a reasonable degree of efficiency.

English exhibitors may secure men at low pay who can make projector repairs and adjustments all right, thus "saving" a few dollars each week, but by that process they may easily lose

PROJECTION

truth that "Better Projection Pays"

five times the amount "saved" at the box office, through wasted electrical power and in other ways.

Cheap labor is never highly efficient. It seldom is even reasonably so. The exhibitor has no right to expect silk at the price of cotton, but when he pays the silk price he has the right to expect silk.

Mr. Griffiths says: "There are a few very good technical books appertaining to projection on sale in England. F. H. Richardson's most excellent book is on sale at the price of 36 shillings (approximately $9), which is nearly a projectionist's week's pay, which he considers as an exorbitant price for a technical book, and very few men I have come into contact with possess a copy.

"Projectors mostly in use in England are the Power and Simplex (U. S. A.) the 'Kalee Indominable' and the 'Ross' (English) the Gaumont (French), and the 'A. E. G.' the "Enemann and the 'Hahn-Goertz' all German."

Not Advanced in Projection

England, according to Mr. Griffiths and the correspondents I myself have there, is not far advanced in projection matters, which is, I believe, due almost entirely to the fact that the English trade papers have not, at least until quite recently, made any real effort to direct attention to the importance of projection, or to bring about a better understanding of projection technical knowledge.

English trade papers have, says Mr. Griffiths, during the past few months made great efforts to help the projectionist to improve his technical knowledge. The technical sections of these papers may be had by the men at greatly reduced rates, and many of them are taking advantage of this opportunity to improve their knowledge.

I have often wondered just what the condition in projection in the United States and Canada would be today had not Moving Picture World, this department and the handbooks taken up the fight for improvement well nigh twenty years ago, and carried it forward through all the years without a let-up.

Except for men of imagination, having brains fertile in constructive work, men are prone to drop into a rut, thereafter traveling along its level bottom contentedly. Only here and there is a man who may be coaxed to make the effort to climb the rut's side and travel the more rough, but also more interesting ground above. The bottom is smooth and level. It is easy for lazy feet. The sides are hard to climb, and without vision the rewards of the wider view from the top cannot be imagined, so, say they, "Why make the effort to climb? Though narrow, the bottom is easy. We'll stop here!" And stop there they do.

To get any large number of rut travelers to climb to the top of their rut, one must perforce use something very like a substantial club, and for using it one must expect to be reviled and cursed, at least during the first few years. After that, if the work has been effective, rut traveling will be less popular, and there will be others to join the erstwhile unpopular side, and it then will graduate into the popular one. That is what now is happening here. The process will be more rapid in Europe, now that it has started, because we have demonstrated that it is the right course to pursue.

This department has always taken the position that in the end any increase in pay for real projectionists would be much more than justified, because it would eventually operate to force better, more efficient work.

I ask you, gentlemen and brothers, is their anything wrong or unfair about that? Can any of you offer just criticism on such a manifestly fair proposition?

Several agencies are now helping to direct attention to the importance of projection, and to help improve the knowledge of the men engaged therein. I am glad it is so, for I would like to know that the work I have toiled so hard to carry forward, and have fought so strenuously to inaugurate, not infrequently against the combined opposition of almost every one, will continue to go forward when the "Old Man" has finally "cashed in" and been projected into the kindly earth from whence he came.

To English trade papers I would say that their first task is to sell the idea to the British exhibitor that "Better Projection Pays," and that low pay and really efficient, high grade work never did, and never will go together, save in a few isolated individual cases.

Quizzed by a "Crank Turner"

GEORGE TRUAT, projectionist, Royal Theatre, Atlantic City, N. J., says: "Have been a crank turned for a number of years. Have enjoyed your Bluebook School. It has the right dope. And now I'll answer a couple of the questions myself."

Which he proceeds to do, correctly, all right, though he didn't waste typewriter ribbon on any etxra words, I'll say. Bluebook "scholars" should remember that it is not sufficient to merely give a categorical answer to the questions. One should give sufficient reasons for the reply, to enable me to judge as to the detailed knowledge the man has of the subject.

No, Brother Truat, that is not a "roast," or even a criticism. It's just a reason why you should go a bit more into details, and you're not the only one who should do that, believe you me. Anyhow, you had sufficient energy to make a stab at it, and your answer, though too brief, is essentially correct.

However, you gave me a shock. Good suffering gosh! You don't really mean to tell me you're using an Armstrong motor—crank turner. I think you must have used that term out of respect for the olden days when projectors really had a crank (other than the projectionist) on 'em, with a handle polished so smooth that any misguided fly that lighted on it was liable to slip and bust its dear li'l ankle. Whoops, my dear! I've twisted one of the darned things myself until it was hard to get my arm stopped when the last show for the day was done.

Make This Bluebook Correction

On the first page of the index of the second volume of your Bluebook you will find "Cinephor Condenser" listed as on page 324. This should read page 924.

Bluebook School Answer 587

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question by John Doe, Chicago, Ill: "What should be the brush tension or pressure against the commutator of a D. C. generator and what is the practical effect or effects of too much or too little tension. How may the projectionist make an accurate test of brush tension?"

I invited John Hertner, president, Hertner Electric Co., and J. H. Hallberg, New York City, to submit answers to this one. The National Carbon Co. volunteered an answer, for which we thank them.

As to projectionists, only Harry Dobson, Toronto, Ont.; Chas. E. Curle, Chattanooga, Tenn.; S. Santorelli, projectionist, Jersey Theatre, Morristown, N. J.; A. L. Tompkins, Ft. Worth, Texas; Albert Cook, Denver, Colo.; Gilbert Atkindon, Cleveland, Ohio; G. L. Doe, Chicago, Ill., and C. H. Hanover, Burlington, Iowa, made answers which could be passed as having merit. Some of their answers left things to be desired, however.

Friend Santorelli sprung a new one on us. I don't know that it has merit. I think not. Never heard of it, and anyhow, it would certainly make a lot of difference what sort of paper is used. He says: "A very satisfactory test may be made by placing a strip of paper between the commutator and the brush. If the pressure be too great, or is not sufficient, the paper will move when the commutator is turned slowly. If the brush pressure be correct, the paper will remain still, or move very little."

Possibly friend Santorelli is spoofing us; also possibly for some reason unknown to me his best "test" has value. Does any one know anything about it?

I shall publish the replies of Mr. Hertner, the National Carbon Co., Mr. Hallberg and brother Curle, the reply of the latter being a most excellent reply, indeed, everything considered. The National Carbon Company says:

President Hertner says:

"Brushes are run on pressures varying from 1¼ pounds to three pounds per square inch of contact area. A fair average is two pounds. The widely varying pressure tolerance is due to the widely different conditions of operation. A vehicle motor with hard, high resistance brushes on 500 volt railway service will take a much higher pressure than the average.

"The whole question is one not subject to close regulation or rigid analysis.

As to ascertaining the brush pressure, the writer has on occasions used a very light spring balance with which to raise the finger off the brush so as to measure the pressure. In the absence of a balance, a rubber band may be used, its length when stretched by the pressure of the brush spring can be measured with a foot rule and finally calibrated by stretching to the same length by hanging known weights from the band until it has attained the same length as before.

"The above method, while crude, will give very close results if carefully followed out: Care must be taken to pull the band or the scale in line with the direction of the brush movement, and by taking a reading while raising the finger and another while lowering it, the average of the two will eliminate the finger friction."

Mr. Hallberg has this to say:

"My Dear Richardson: Your inquiry for answer to question, "What should be the brush tension pressure against the commutator of D. C. generator, and what is the practical effect of too little or too much tension?"

Answer—The average normal brush spring tension on generators is three pounds per square inch of brush contact surface. In the factories and testing departments spring balance scales are used for the purpose of measuring the tension when brush springs are being designed and tested. After the standard has once been obtained, taking into consideration the kind of spring wire used and the size and form of winding for the spring, no further testing is necessary, as far as individual springs are concerned, but each batch of springs, when manufactured, is subjected to spring scale tests.

From National Carbon Co.

"In the June 18 issue of *Moving Picture World* we have noted Question No. 587 in the Bluebook School, which asks for information regarding the correct brush tension pressure against the commutator of the D. C. generator, and the effects of too much or too little tension.

"Brush pressure is given in pounds per square inch of brush contact surface. It may be determined approximately on a machine by means of a small spring balance. Place the hook of the balance under the brush-holder spring and pull against the spring, straight away from the brush, until the brush is just free. This weight in pounds, which is the pressure in pounds per brush, divided by the contact surface of the brush in square inches, will give the approximate brush pressure in pounds per square inch.

"As a rule, an increase in brush pressure causes an increase in brush friction, but at the same time, a better contact may be obtained, which gives a lower contact drop. Therefore, in giving a figure for brush pressure, both of these losses must be considered, and the pressure determined upon must be such as will effect a compromise between these two losses. For generators and stationary motors we recommend that this should not be higher than the figures given under each grade, except for special conditions. A good general rule to follow is to use the lowest brush pressure that will give good contact, but very seldom under 1¾ pounds per square inch for stationary machines, except with some graphite brushes, which can be operated at pressure as low as 1¼ pounds per square inch. For railway service 3½ to 8 pounds per square inch pressure is generally used, depending upon speed of motors and condition of track. For crane motors, truck motors and similar machines, where vibration is severe, the brush pressure should be about the same as for railway motors.

"The average recommendation for motor generator sets is from 1¾ to 2¼ pounds per square inch of brush contact surface with the commutator. As with all averages, under some conditions the correct pressure is higher and sometimes lower. In the case of generators used for projection work, we feel that these averages will give satisfactory brush operation. Too low a pressure will sometimes cause a brush to bounce and, as mentioned above, too high a pressure decreases the contact drop, which is a voltage drop between a brush and a commutator, and it is this voltage drop which gives commutation by decreasing the current short circuited by the brush.

"Machine manufacturers are also very glad to recommend correct spring pressure for the particular design. The services of both the machine manufacturer's and the brush manufacturer's service engineers are available at all times in the case of difficulty.

"On all modern motor generators the brush springs are adjustable, and the only rule which can be followed in service in a properly designed brush system for a generator is to put on as little spring tension as possible to obviate sparking at the brushes when the brushes are new and of full length. As the brushes wear down the spring may be tightened by moving its end into a tighter notch, but even this should not be done unless there is a sign of sparking. Any modern commutator designed especially on generators for arc lamps, has the mica undercut below the copper segments, therefore, the copper and the carbon wears very little, and comparatively light tension is required.

"The practical effect of too much brush tension is to cause the brushes to consume faster than necessary on account of wear. There is also a tendency to increase the heat of the commutator due to the additional and unnecessary friction with too great brush tension.

The rest of this answer will appear next week.

We're Laughing

(Continued from page 451)

bucks. What a lot of your tickets that would buy, eh? Yeah. But what a kick we'll get all winter, every night, if this new push-pull does what I think it will.

You get the blow-off by now, don't you? It's not that I don't care for the movies. I do. Very much so. My wife likes them, the sister is not averse, and the little fellow whoops it up when we say picture show to him.

But the car manufacturer has gone after us. First he saw that simply being able to move a lot of machinery along a road was not enough. He started in refining the design of the automobile. He made it look better. He made it run more smoothly. He developed a corking sales force. He worked on us till he got up a demand for what he had to sell. Not on that old 1921 fact that it went ahead, but on how much better it gave you the go-ahead, how much prouder you could be in a 1927 than in a 1925 model. How vastly superior was the mileage. And so on.

The phonograph man saw his business going when the radio came onto the horizon. Did he sit down and moan? Not so you could hear it a foot away. He began to work to give us something finer in reproduction. He took a lesson from the new infant industry and made his goods keep pace.

That didn't phase the radio maker. He got busy right then too. He put little lights behind the tuning controls so we could tune easier in dark spots around the room. Did you make

(Now please see page 459)

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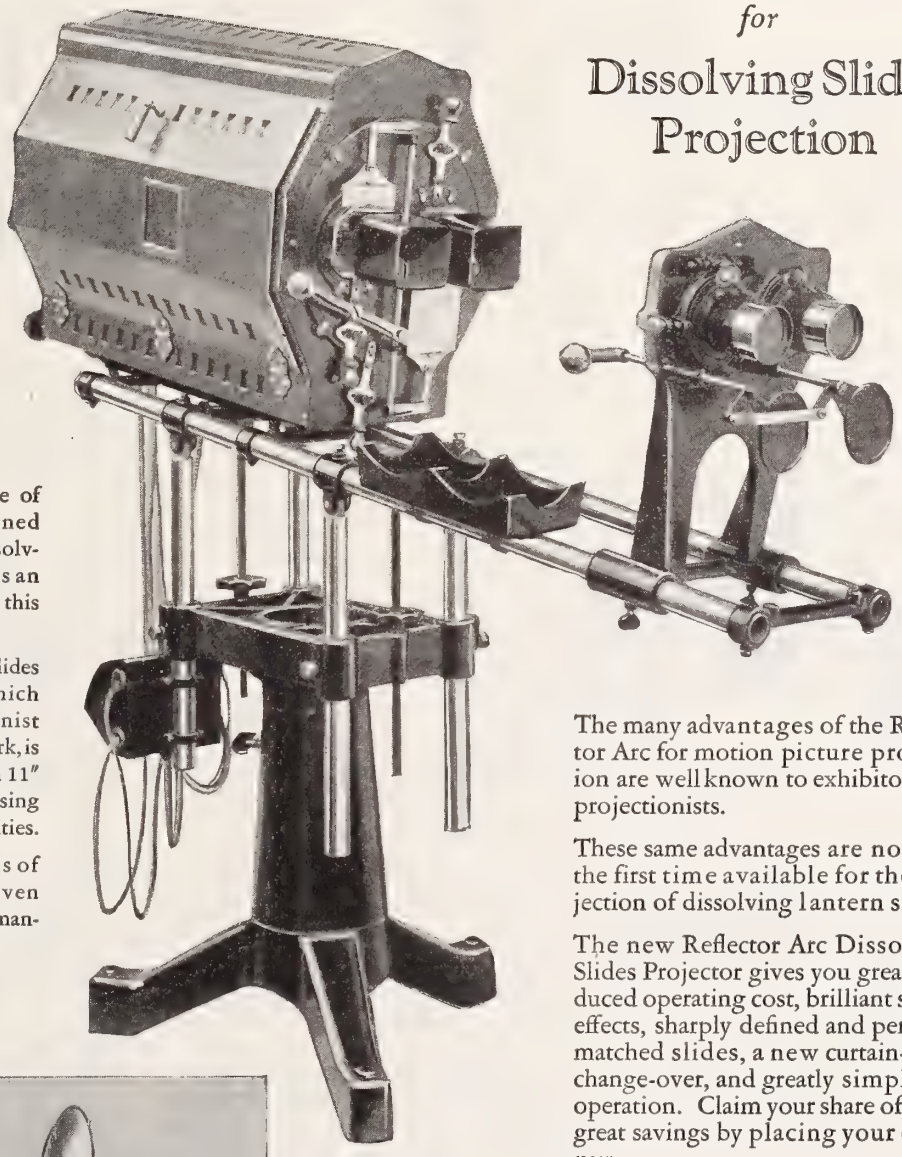

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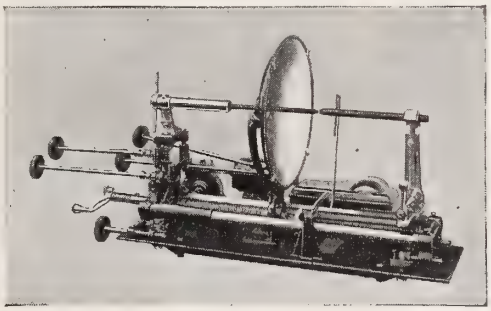

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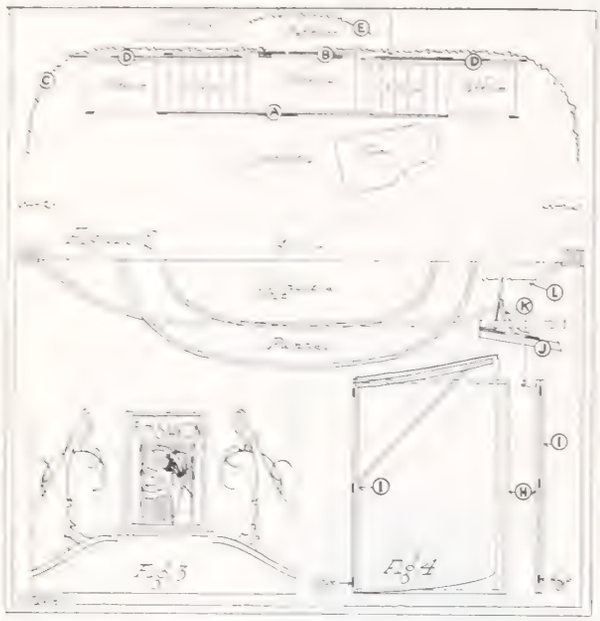

O. T. Taylor's

Back of the CURTAIN LINE

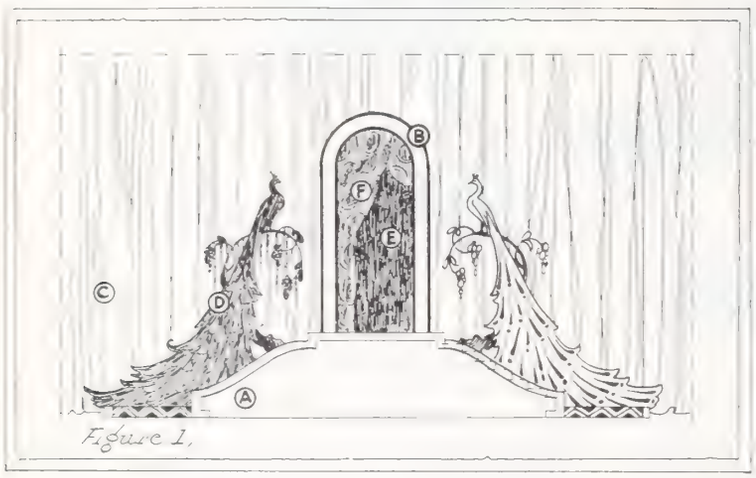

Figure 1.

ON an exhibitor's request we are this week offering suggestions on staging a style show. Working with local merchants in staging the show reduces the cost to a mere trifle as compared with other attractions of equal box office value. The merchants furnish the show; the theatre does the staging, which should, of course, be in keeping with the modeling to make the revue a harmonious offering. A stage band in conjunction with the revue will do much toward making the show an entertaining feature. And do not overlook the box office value of the band. For a screen attraction it might be well to book a feature of special appeal to male patrons. Make the show of general appeal. Open with the band playing a selection from a well-known light opera or musical comedy, such as "Mlle. Modiste" or "Irene."

During the modeling selections of similar nature or a program of popular numbers could be given by the band. The best effect, and more than worth the added effort, is obtained by the use of of a special arrangement of music fitting the revue.

Thus, for the demure girl, modeling a quiet little gown: "Alice Blue Gown." For the vivacious flapper in a bright costume: "Yes Sir, She's My Baby." For the Spanish type, or for shawl modeling: "Marcheta." For the chick, "Frenchy" model: "Fifty Million Frenchmen Can't Be Wrong," etc. In this manner the revue is "cued" and played much as is a picture; the music conveying a suggestion which is reflected in the action and in the model.

To get in closer contact with the audience and show off the costumes to still better advantage, build a runway out from the stage, over the orchestra pit. This runway could be, as shown in figure 2, of a semi-circular shape, or, easier to construct, three-sided, as the half of a hexagon.

THE SETTING—The masking piece, A, is set in front of a series of platforms and steps leading from the central arch, B, to the stage floor. The arch is set on the topmost platform and has an entrance platform back of it. The models pose, one at a time, on the back platform in front of the backing, E, as the drape, F, lifts; then through the arch to front platform, down steps to lower platform, then parade in front of orchestra or on runway.

Alternate models right and left stairways. The decorative peacocks and trees are cut from wall board and nailed to batten braces. The left peacock is shown in dark colors for use against a light colored cyc. Where a dark cyc is used, do entire setting, arch, masking piece, trees and peacocks in white and silver, with the "eyes" in the peacocks' tails in bronzes or metallics. The result is striking and unusual. By making the trees and peacocks separate instead of a unit either may be used independently of the other in future presentations. Thus the peacocks could be perched on tall vases, in huge rings, on stone walls, etc., and the trees used in garden or interior sets, in tubs or "planted."

In figure 3 is shown an alternate idea that may be used instead of the arch with the balance of the setting intact. This is in form of a huge magazine which could be a replica of the current issue of McCall's, Vogue or any one of the several fashion journals, and made to have the models enter from between the covers. Make a frame, H, of the size decided upon for the magazine. Face the frame with strips of wall board 6 or 8 inches wide, painted white. Hang a white backing, sateen will do, about two feet in rear of the frame. Hinge to the frame a batten, I, to which is fastened a horizontal hanger supported by a brace. Attach the magazine front cover to the batten and hanger, the lower right hand corner of the cover hanging free.

The magazine is opened for the entrance of each model, just enough to permit the model to step out and not so far that the inside of the cover becomes visible to the audience. The opening and closing is accomplished as follows: Fasten an ordinary iron shelf bracket, K, to the back of the front cover hanger, J, the free end of the bracket projecting back past the frame, H. Pulling the cord, L, attached to the bracket, left, closes the cover; right opens it.

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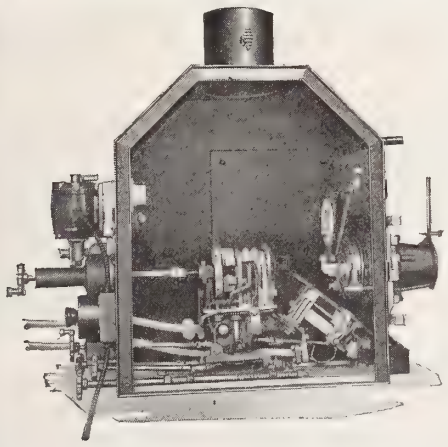

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Get Woman With You

(Continued from page 452)

it any easier to get around in your theatre? Think it over. One night not so long since the wife wanted to go to see The Ten Commandments. We stepped into the bus and car. Not enough parking space. But we whizzed. Quite a crowd. No place to put the wanted, so we drove a couple of blocks away and walked back to spend our raised admission sum. At the door was a man who is probably the manager. He stood there in a fairly clean tuxedo suit with a less clean shirt front expansively glowing on the incoming tide. And a stub of a fat cigar stuck in his mouth.

That chilled sister. She was cold on all ten of the commandments from that point on.

Inside, we figured either the man had been smoking his cigar or somebody had left a week's cigar stubs around too long. Bad air? Great guns. It was awful. That finished the wife. A broken seat got little Joey's nanny and I was the only one left with any eagerness to sit and watch.

When the darkness was broken about four times by white flashes on the screen as films broke in two, with the resultant delays, and when a fat woman and her hubby fell over me in the dark and had to turn around and fall over me again getting out because they had thought there were two seats and there was only one vacant—we left. I'll bet that exhibitor reported to his paper that the picture was a flop.

Want me back? Well, when you make your theatre as attractive as the average home, make some appeal to my common sense idea of what I will get for my money to outweigh the joy of the car or that new push-pull radio shebang, we can talk ticket.

I expect courtesy from your people. I want comfort while I am seeing the picture. Not just the thrill of pictures moving. No more than I'd stand for mere motion in an old road-ark or whining, scraping phonograph music, or a radio that looked and acted like 1921.

A lot of my friends feel the way I do. We're laughing at you. Think it over.

We're Laughing

(Continued from page 456)

twice by a feminine patron it creates the impression of your theatre beginning to be run down. Keep your lights in good shape, replace defunct bulbs promptly, and avoid the impression of shoddiness they gave.

Draperies and ornaments should be kept free from that. In draperies it clouds the colorings and makes them look worn long before they actually are so. Floor coverings the same. A good vacuum cleaner, intelligently used, is an asset in building business from the women of our neighborhood. They notice quickly any discrepancies of your housekeeping. In wet weather it is a good plan to protect the floors as much as possible, and also prevent any danger of accident from slippery floors, by the use of rubber mats where there is much passing. It is a touch which the woman notes. It makes her think well of your attention to details.

In the ladies' boudoir and rest rooms it is essential that daintiness be reinforced by absolute hygienic cleanliness and that means the presence of no mustiness or odors of any sort. There are on the market today compounds which fulfill every requirement in this connection, and the selection of a dependable one is really an investment in feminine goodwill that, while it will not be mentioned, cannot fail to show results at the box office.

Mention of odors brings us naturally to the question of ventilation for the theatre. While this is not the province of this chat, it is, nevertheless, important enough to merit a few words.

THE woman who goes home from your theatre with a headache will never willingly return, granted that she did not take the ache in with her. Poor ventilation, creating that drowsy, dull feeling, stale air that has too much carbon dioxide for comfort, affects the woman

(Continued on page 460)

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We're Laughing

(Continued from page 459)

very quickly. This is emphasized for a certain reason and this is the reason: Many exhibitors think that by spraying some strong perfume around the theatre during intermission, or between shows, the foulness of the air is destroyed. To the sense of smell it is; but the effect of it is still present. Far better to use the perfume or deodorant to clean the air before opening the theatre, and then not in a quantity sufficient to leave a pungency in the air for the entering patron to note. Clean, frequently changed air, is excellent, and in it a trace of perfume is not objectionable; it is the abuse, rather than the use, that is decried.

If a poorly aired theatre will create a headache, so will a poorly projected picture. Eyestrain has killed off patrons who never tell you why they stay away, even if you ask them pointblank. But in the privacy of the family circle the wife will repeat what the flapper will say to her beau on the street: "I don't like that theatre—I always come out with a headache."

It is an easy matter for any theatre today to have a bright screen, good projection. A good projector installation in the first place, careful attention to upkeep, prompt replacement of parts that can influence the perfect projection of pictures when the parts begin to wear, a good lens train, a good light source, adapted to your current and your theatre's size, a competent man beside the mechanism—and you will never lose a patron through eyestrain.

It can scarcely be said that a woman is any more responsive to good music than a man. However, it may be stated without dispute, that a woman will notice dust in the organ grilles, a wheezy note in the instrument, dirty keys on the console. Sound business practice dictates that an instrument comprising so great an investment as does an organ, and furnishing so integral and important a part in the theatre's program, should be chosen for durability, and cared for in a manner in line with the importance of the investment. What the woman sees of the organ should be neat, clean, attractive to the eye. What she does not see should be as capably, as perfectly cared for as the fingers of the musician at the console.

Neatness is the attribute upon which every woman prides herself. Naturally, since she is quick to note "sloppiness" in any other home, she is quick to spot, and to mentally register distaste for the same thing in your theatre. Ushers should pride themselves on making a neat appearance, and on their courteous attitude toward the women of an audience. Not only in their dress, but as well in manners, theatre attaches should be schooled in making the most of refinement and good taste.

Many a theatre opens its doors with the finest equipment in every particular, with splendid musical provision made, with perfect lighting and projection. Then a year passes. The manager wonders why his business is falling away gradually. Probably it isn't half so much from a growing satiation with pictures. More likely the feminine element in his audience has found some reason for not caring to attend steadily at his shrine of entertainment. It may be because of a slovenly maid in the ladies' rooms. It might be because of a growing air of dilapidation, not yet apparent to the eyes of the average man, but quite evident to the discerning vision of the lady who controls the entertainment choice.

A loose chair bolt here. A scowling cashier one day, intent on her battle with the beau last night. A chance brushing against a drapery, with an attending smell of dustiness. A curt "Over that way, lady, no seats here," from an usher. A headache somewhere in town one day because it was cold, the theatre was tightly shut in, the ventilation was inadequate. Over on X Street a flapper with tired eyes after her exit from your theatre. Down in the suburbs a woman whose sense of good taste was affronted by a dirty hand wash basin or a pile of drinking cups in a corner. Out on plank road a short maiden lady living with her brother's big family, and disliking your theatre because she has to sit away back or the organ light shines in her eyes and far back she can't see so well. Out on the turnpike a mother with three movie-liking sons who stays away and keeps them away most of the time, because it's so dark when the picture is going on that she can't when the pictre is going on that she can't see to get a seat and once she stumbled and hurt herself against a seat corner. Up on nonny crest a lady who detests the music that is all out of tune and badly suited to the picture.

Add those all up and you have a pretty powerful set of workers against your ticket box. Not a single one of them impossible to avoid.

It takes eternal vigilance to prevent human errors of judgment from spoiling patronage; but a well drilled staff, sold on the importance of their contact with the public can help. It may take more attention than you have been giving, more money than you have been spending, to keep cleanliness and perfect mechanical quality in vogue at your theatre. But it can be made to pay a rich dividend in the feminine goodwill that can result.

By avoiding anything that can offend a woman's taste; by playing to her responsiveness to little courtesies, to the appeal of comfort and of spic and span neatness, you can build up a liking for your theatre which will show itself in the year's balance—in your favor.

CHARLESTON, MO.—American Theatre, S. L. Dark, manager, recently burned, plans to rebuild. O. W. McCutcheon, owner, Blytheville, Ark.

UPPER DARBY, PA.—G. Kessler Construction Company, 1733 North Marvine street, Philadelphia, has contract for three-story theatre, store and apartment building, 200 by 206 feet, to be erected at 69th and Ashbridge streets, for William Freihofer, 20th street and Indiana avenue, Philadelphia. Estimated cost, $850,000.

BUENA VISTA, VA.—Shewey Supply Company and C. B. Slough have contract to erect moving picture theatre for Buena Vista Theatre Company. Lessee, L. M. Lyons, Lexington, Va.

RICHMOND, VA.—Loew's, Inc., 1540 Broadway, New York, has awarded contract to John T. Wilson Company, Inc., Mutual Building, for theatre, store and office building to be erected at northeast corner Sixth and Grace streets. Theatre will have seating capacity of 2,500. Estimated cost, $750,000.

IMPROVING THEATRES

PHILADELPHIA, PA.—Harry and Albert Weiss, 1748 Georges lane, plan alterations and one-story addition to Elm Theatre on Elmwood avenue, between 70th and 71st streets. Theatre will have seating capacity of 2,500. Estimated cost, $200,000.

LUDLOW, MASS.—D. D. Sullivan, 86 Weybosset street, Providence, R. I., has contract for one-story theatre to be erected on Hubbard street for F. R. Burr. Estimated cost, $150,000.

MEDFORD, MASS.—J. E. Locatelli, 151 Highland avenue, Somerville, Mass., will erect four-story theatre, store, office and apartment building, irregular shape, on Playstead street. Work done by separate contracts. Estimated cost, $400,000.

MONTEZUMA, GA.—Nick Economou, proprietor of Grand Theatre, will construct new front, remodel interior, etc.

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Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
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		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

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Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,706
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
Better Way (Ince-Revier-Strong)	Melodrama		5,548
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569

Dollars That Help 7,619 Exhibitors

LAST year 6,492—now over 7,619 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.

	Kind of Picture	Review	Feet
Blood Ship (Bosworth)	Virile Sea melo	July 23..	6,843
Alias the Lone Wolf (Lytell)	Crook drama	Oct. 1..	6,843
Waldorf			
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,589
Fate of a Flirt (Revier)	Comedy drama		5,793
Perfection			
Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1927	
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Tail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Tin Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl
Bruce Scenics	Two issues	July 23..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Meet the Folks (J. Adams)	Christie comedy	July 23..	2 rls
Capers of a Camera	Hodge-Podge	July 30..	1 rl
Sure Cure	Mermaid comedy	July 30..	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30..	1 rl
High Spots (St. John)	Comedy	Aug. 6..	2 rls.
His Better Half	Lloyd Hamilton com.	Aug. 6..	2 rls.
Monty of the Mounted	Lupino Lane com.	Aug. 6..	2 rls.
Hold Fast (Bowes)	Cameo comedy	Aug. 13..	2 rls.
Art for Heart's Sake	Sullivan cartoon	Aug. 13..	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20..	1 rl.
Bubbles of Georgraphy	Hodge-Podge	Aug. 20..	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20..	2 rls.
Non-Stop Fright	Sullivan cartoon	Aug. 27..	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27..	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27..	2 rls.
Holly-Nuts	Curiosities	Aug. 27..	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27..	2 rls.
Jack From All Trades	Sullivan cartoon	Sept. 10..	1 rl.
Outdoor Sketches	Bruce scenic	Sept. 10..	1 rl.
Wise Guise	Felix the Cat	Sept. 24..	1 rl.
She's a Boy	Big Boy	Sept. 24..	2 rls.
Off Again (Jack Lloyd)	Cameo comedy	Sept. 24..	1 rl.
Stunt Man (Larry Semon)	Comedy	Sept. 24..	2 rls.
Back Home	Magazine novelty	Oct. 1..	1 rl
Kilties (Dorothy Devore)	Comedy	Oct. 1..	2 rls
Seeing Stars (G. Davis)	Mermaid comedy	Oct. 1..	2 rls
Some Scout	Lupino Lane comedy	Oct. 8..	2 rls
Eats for Two (Phil Dunham)	Slapstick comedy	Oct. 8..	2 rls
Flim Flams	Felix Cat	Oct. 8..	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790
Broadway Madness (De La Motte)	Drama	Oct. 8..	6,945

F B O

Features		1926	
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476
Great Mail Robbery	Marine-mail melo.	July 2..	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9..	6,680
Not For Publication	Political drama	July 23..	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30..	6,257
Mojave Kid (Bob Steele)	Action western	Aug. 6..	4,912
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20..	5,998
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20..	5,700
Clancy's Kosher Wedding (G. Sidney)	Farc cvmedy	Sept. 10..	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10..	5,093
Boy Rider (Buzz Barton)	Western	Oct. 8..	4,858

Short Subjects

Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16..	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16..	2 rls
Campus Romeos	Fat Men	July 23..	2 rls
A Permanent Rave	"Beauty Parlor"	Aug. 6..	2 rls.
How High is Up?	Fat Men	Aug. 6..	2 rls.
Fleshy Devils	Fat men comedy	Oct. 1..	2 rls
Boys Will be Girls	Beauty Parlor	Oct. 1..	2 rls
Mickey's Pals	Mickey McGuire series	Oct. 8..	2 rls

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20..	6 rls.
Ragtime (Bowers-De la Motte-Ellis)	"Jazz" com.-dr.	Sept. 3..	6,700

FIRST NATIONAL

		1926	
Puppets (Silla)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 13..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,888
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727

	Kind of Picture	Review	Feet
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,840
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,115
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25..	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2..	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9..	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16..	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23..	6,400
White Pants Willie (Hines)	Gag comedy	Aug. 6..	6,350
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13..	6,585
Patent Leather Kid (Barthelmess)	World War special	Aug. 20..	11,412
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3..	7,179
Poor Nut (Jack Mulhall)	College comedy	Sept. 10..	6,897
Smile, Brother, Smile (Mackaill)	Beauty parlor com.	Sept. 17..	6,548
Lonesome Ladies (Nilsson-Stone)	Comedy drama	Sept. 24..	5,718
Life of Riley (Sidney-Murray)	Gag comedy	Oct. 1..	6,720
Three's a Crowd (Langdon)	Human int. comedy	Oct. 8..	5,668
Rose of the Golden West (Astor)	California romance	Oct. 8..	6,477

FOX FILM CORP.

Features		1926	
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,820
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10..	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,490
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,97
Midnight Kiss	Comedy drama	Aug. 7..	5,02
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20..	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,509
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich but Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11..	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11..	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18..	4,810
The Secret Studio (Borden)	Comedy drama	June 25..	5,870
Singed (B. Sweet-W. Baxter)	Drama	July 16..	5,790
Paid to Love (O'Brien-Valli)	Romance	Aug. 6..	6,898
Tumbling River (Tom Mix)	Fast western	Aug. 27..	4,670
Joy Girl (Olive Borden)	Florida drama	Sept. 24..	5,877
Sunrise (O'Brien-Gaynor)	Drama	Oct. 1..	9,210 rls
Gay Retreat (McNamara-$Cohen)	War comedy	Oct. 8..	5,524
Loves of Carmen (Del Rio)	Drama	Oct. 1..	8,538

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Lyin' Tamer (Ernie Shields)	**Imperial comedy**	**Oct.23..**	**2 rls**
Marry Month of May	**O. Henry comedy**	**Oct. 30..**	**2 rls**
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	**Imperial comedy**	**Nov. 13..**	**2 rls.**
Napoleon, Jr.	**Animal comedy**	**Nov. 13..**	**2 rls.**
Maryland, My Maryland	**Variety**	**Nov. 20..**	**750**
Not to Be Trusted (Allan Forrest)	**Helen and Warren**	**Nov. 20..**	**2 rls**
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	**O. Henry story**	**Feb. 12..**	**2 rls**
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12.	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls
A Man About Town	O. Henry series	July 16..	2 rls
Snow Rambles	Variety	July 16..	1 rl
A Hot Potato	Van Bibber	July 23..	2 rls
Cupid and the Clock	O. Henry series	July 23..	2 rls
Mum's the Word (Phipps)	Comedy	Aug. 20..	2 rls.
Twenty Legs Under the Sea	Comedy	Sept. 24..	2 rls.
Salmon Run	Variety	Sept. 24..	1 rl.
Under Colorado Skies	World we live in	Oct. 8..	1 rl
Kangaroo's Kimona	Animal comedy	Oct. 8..	2 rls

GOTHAM PRODUCTIONS

Golden Web (Rich-Gordon)	**Melodrama**	**Sept. 11..**	**6,000**
Block Signal (Ralph Lewis)	**Railroad melodrama**	**Oct. 9..**	**5,900**
Winning Wallop (W. Fairbanks)	**Action comedy-dr.**	**Oct. 30..**	**5,000**
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
		1927	
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000
Satin Woman (Mrs. W. Reid)	Drama	Aug. 13..	7 rls.
Girl From Rio (Carmel Myers)	Dashing Romance	Sept. 24..	6,170

LE ROY FILMS

When Old New York Was Younger	Novelty specialette	July 16..	1 rl

METRO-GOLDWYN-MAYER

Midshipman (Ramon Novarro)	**Naval com.-drama**	**Oct. 31..**	**7,498**
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford Brian)	College comedy-dr	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,057
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	**Ibanez' novel**	**Oct. 23..**	**8,221**
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Ups are Downs (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	8,680
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750

	Kind of Picture	Review	Feet
		1927	
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16..	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30..	7,899
Adam and Evil (Cody-Pringle)	Farce	Aug. 13..	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27..	6,312
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13..	....
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10..	8,500
Mockery (Chaney)	Russian drama	Sept. 10..	5,967
Student Prince (Novarro)	Stage favorite	Sept. 24..	9,541

PARAMOUNT

		1926	
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,760
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (K. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	8,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,873
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25..	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2..	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9..	4,926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16..	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23..	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23..	5,869
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30..	6,247
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6..	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6..	5,617
Barbed Wire (Pola Negri)	War drama	Aug. 13..	6,951
Wings	Aviation special	Aug 20..	....
Soft Cushions (Douglas MacLean)	"Arabian Nights" com.	Aug. 27..	7,000
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3..	7,643
Service for Ladies (Menjou)	Farce	Sept. 3..	6,170
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10..	5,862
Swim, Girl, Swim (Daniels)	Athletics comedy	Sept. 17..	6,124
One Woman to Another (Vidor)	Light farce	Sept. 24..	4,022
Woman on Trial (Pola Negri)	Drama	Oct. 1..	5,960
A Gentleman of Paris (Menjou)	Comedy	Oct. 8..	6,017
Short subjects			
Rail Road	Krazy Kat	Oct. 1..	1 rl
Toddles	Novelty	Oct. 8..	1 rl

Users Help Make This Chart More Useful

PATHE

Features	Kind of Picture	Review 1927	Feet
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 8	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar 12	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	1 rl
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Mar). Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	1 rl
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls
Pathe Review 22-23	Magazine	June 4..	1 rl
Digging for Gold	Terry cartoon	June 4..	1 rl
Hunting for Germans	Will Rogers' trip	June 4..	1 rl
Pride of Pikeville (Turpin)	Sennett comedy	June 4..	2 rls
Flying Feet	Sportlight	June 4..	1 rl
Chills and Fever	Sportlight	June 4.	1 rl
Curled in the Excitement	Sennett comedy	June 11..	2 rls
Hard Cider	Terry cartoon	June 11..	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18..	....
Died in the Wool	Terry cartoon	June 18..	1 rl
Fluttering Hearts (Chase)	Comedy	June 18..	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18..	2 rls
Pathe Review 24	Magazine	June 18..	1 rl
Big Reward	Terry cartoon	July 2..	1 rl
Riding High	Terry cartoon	July 2..	1 rl
Pathe Review 27	Magazine	July 2..	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2..	2 rls
One-Man Dog	Terry cartoon	July 2..	1 rl
Love Nest	Terry cartoon	July 23..	1 rl
Frontier of Sport	Sportlight	July 23..	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23..	2 rls
Pathe Review 28	Magazine	July 23..	1 rl
Pathe Reviews 29-30	Magazine	July 30..	1 rl
Subway Sally	Terry cartoon	July 30..	1 rl
With Will Rigers in London	Rogers series	July 30..	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30..	1 rl
The Bully	Terry cartoon	July 30..	1 rl
And Life As It Isn't	Terry cartoon	Aug. 6..	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6..	1 rl.
College Kiddo	Sennet comedy	Aug. 6..	2 rls.
Roaming the Emerald Isle	Will Rogers series	Aug. 13..	1 rl.
Smith's Candy Shop	Smith family	Aug. 13..	2 rls.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13..	2 rls.
Pathe Review 33	Magazine	Aug. 13..	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20..	....
Scents and Dog Sense	Sportlight	Aug. 20..	1 rl.
Red Hot Sands	Terry cartoon	Aug. 20..	1 rl.
With Love and Hisses	Hal Roach comedy	Aug. 27..	2 rls.
Hook, Line and Sinker	Terry cartoon	Aug. 27..	1 rl.
Pathe Reviews 34, 35	Magazine	Aug. 27..	1 rl.
A Hole in One	Terry cartoon	Sept. 10..	1 rl.
On the Hook	Sportlight	Sept. 10..	1 rl.
Smith's Pony	Smith Family	Sept. 10..	2 rls.
Pathe Review 38	Magazine	Sept. 10..	1 rl.
Sailors Beware	Hal Roach comedy	Sept. 24..	2 rls.
Human Fly	Terry cartoon	Sept. 24..	1 rl.
Pathe Review 39	Magazine	Sept. 24..	1 rl.
River of Doubt	Terry cartoon	Oct. 1..	1 rl
A Gold Digger of Weepah	Sennett comedy	Oct. 1..	2 rls
In Again, Out Again	Terry cartoon	Oct. 1..	1 rl
Should a Mason Tell	Henry and Polly	Oct. 8..	2 rls
Pathe Review 40	Magazine	Oct. 8..	1 rl

Features	Kind of Picture	Review 1927	Feet
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4..	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4..	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11..	4,328
Code of Cow Country (B Roosevelt)	Action western	June 11..	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25..	4,740
Little Firebrand (E. Thornton)	Comedy	July 2..	4,635
Two-Gun of Tumbleweed	Western	July 23..	5,070
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6..	5,844
Skeedaddle Gold (Wally Wales)	Western	Aug. 6..	4,562
Phantom Buster (B. Roosevelt)	Western	Aug. 20..	4,497
White Pebbles (Wally Wales)	Western	Aug. 20..	4,483
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27..	4,864
Hidden Aces (Hitchison)	Melodrama	Sept. 3..	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3..	6,788
Border Blackbirds (Maloney)	Punch western	Sept. 10..	5,726
Fighting Eagle (Rod LaRocque)	Adventure-action	Sept. 17..	8,002
A Perfect Gentleman (Monty Banks)	Gag-farce comedy	Sept. 24..	5,626
Soda Water Cowboy (Wally Wales)	Action western	Oct. 1..	4,546
Ride 'Em High (B. Roosevelt)	Action western	Oct. 8..	4,542
Obligin' Buckaroo (Buffalo Bill, Jr.)	Action western	Oct. 8..	4,575

PREFERRED PICTURES

			1926	
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300	
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900	
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218	
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294	
			1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,067	

PRODUCERS DISTRIBUTING CORP.

			1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077	
Off the Highway (W. V Mong)	Drama	Oct. 3..	7,441	
Simon the Jester (O'Brien Rich)	Comedy-drama	Nov. 28..	6,160	
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,280	
			1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,473	
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717	
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,230	
Rocking Moon (Tashman Bowers)	Alaskan drama	Jan. 30..	6,013	
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,666	
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,097	
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419	
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,809	
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900	
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257	
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155	
Volga Boatman (W. Boyd E. Fair)	Melodrama	Apr. 24..	10,660	
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995	
Prince of Pilsen (Geo Sidney)	Comedy drama	May 8..	6,600	
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612	
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,758	
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518	
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979	
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614	
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,809	
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345	
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,863	
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908	
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763	
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994	
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,568	
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400	
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858	
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400	
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295	
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730	
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636	
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790	
Corporal Kate (Reynolds Faye)	Girl War-workers	Dec. 18..	7,460	
			1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324	
Nobody's Widow (Joy Ray-Haver)	Farce comedy	Jan.15..	6,421	
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865	
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859	
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,198	
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,303	
King of Kings	Biblical drama	Apr. 23..	13,500	
Night Bride (Marie Prevost)	Farce comedy	May 9..	5,736	
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820	
Heart Thief (Schildkraut-dePutti)	European drama	May 21..	6,035	
Fighting Love (Jetta Goudal)	Desert drama	June 4..	7,107	
Vanity (Leatrice Joy)	Melodrama	June 18..	5,923	

RAYART

			1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27		5,255
			1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803	
Moran of the Mounted (Howes)	Northwest M P melo.	Sept 4..	5,300	
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20..	5,502	
Cruise of the Helion (Star cast)	Sea action drama	Sept. 24..	6,089	

RED SEAL

			1926	
Song Car-tune	Song series	Aug. 7..	1,000	
Marvels of Motion	Issue L	Sept. 4..	800	
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000	
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000	
Film Reporter	Series	Sept 11..	1,000	
Churchyards of Old America	Humor	Sep. 25..	1,000	
Film Reporter (Issue B)	Sport subjects	Oct 9..	1,000	
Berth Mark	Carrie of Chorus	Oct. 9..	2,000	

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
1926			
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24	5,723
1927			
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563
Stranded (Shirley Mason)	Studio melodrama	Sept. 10..	5,414

TIFFANY PRODUCTIONS, INC.

Fools of Fashion (Busch)	Comedy drama	Oct. 9..	6,482
College Days (Marceline Day)	College com-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11..	6,100
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24..	6,024
Broken Gate	Emotional drama	Jan. 15..	5,300
Enchanted Island	Romantic drama	June 25..	4,887
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9..	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16..	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30..	5,182
Tired Business Man	Comedy		
Lightning	Zane Gray drama		
Wild Geese	Human drama		
Girl from Gay Paree (Star Cast)	Farce comedy	Sept. 24..	5,233

UFA FILMS

Tartuffe, the Hypocrite (Jannings)	German prodn.	Sept. 3..	6,053

UNITED ARTISTS

1927			
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.
Night of Love (Banky Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13..	7,456
College (Buster Keaton)	Gag comedy	Sept. 17..	5,916
Magic Flame (Colman-Banky)	Drama	Sept. 24..	8,308

UNIVERSAL

Features			
1926			
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,256
Ice Flood (Harlan Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,63[illegible]
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
1927			
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252
Painting the Town (Tryon)	Farce comedy	June 25..	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25..	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23..	5,416
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6..	5,751
Silk Stockings (La Plante)	Married life com.	Aug. 20..	5,947
Les Miserables (star cast)	Hugo's novel	Aug. 27..	7,713
Les Miserables	Long version		11 rls.
A Man's Past (Veidt-Bedford)	Tense drama	Sept. 17..	5,916
Out All Night (Reginald Denny)	Farce	Oct. 1..	6,170

Short Subjects			
1927			
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Pinerock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shooting Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rl
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	June 11..	2 rls
Snookum's Asleep	Newlyweds	June 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11..	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18..	2 rls
What An Excuse	Excuse Makers	June 18..	2 rls
Barrymore Tommy (Gilman)	Short western	June 18..	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2..	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2..	2 rls
Plumed Rider (Gilman)	Western	July 2.	2 rls
Roaring Gulch (E. Cobb)	Western	July 2..	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16..	1 rl
Buster's Handicap	Buster Brown	July 16..	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16..	1 rl
Jane's Relations	What Happenedt o Jane.	July 16..	2 rls
Snookums Cleans Up	Newlyweds	July 16..	2 rls
Pawns and Queens	Short western	July 23..	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30..	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30..	1 rl
Horse Trader (Gilman)	Western	July 30..	2 rls
Trail of the Tiger (Daugherty)	Circus serial	Aug. 6..	
Oswald Cartoons	Winkler cartoon	Aug. 13..	1 rl.
Keeping in Trim	Keeping Up with Jonses	Aug. 20..	2 rls.
Please Don't	Excuse Makers	Aug. 20..	2 rls.
Scrappin' Fool (Bob Curwood)	Short western	Aug. 20..	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27..	1 rl.
All Wet	Gumps series	Aug. 27..	2 rls.
Buster Come On	Buster Brown	Aug. 27..	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10..	2 rls.
Fighting Texan (F. Gilman)	Short western	Sept. 10..	2 rls.
Newlyweds' Troubles	Newlyweds series	Sept. 10..	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10..	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10..	1 rl.
All for Uncle	Mike and Ike	Sept. 24..	2 rls.
Dazling Co-Ed	Collegians	Sept. 24..	2 rls.
When Greek Meets Greek	Gump comedy	Sept. 24..	2 rls.
South of Northern Lights (Perrin)	Mounted Police	Oct. 1..	2 rls
Hot Stuff (Ben Hall)	Comedy	Oct. 1..	1 rl
Red Warning (Newton House)	Short western	Oct. 1..	2 rls
Picking on George	Let George Do It	Oct. 8..	2 rls
And How	Andy Gump	Oct. 8..	2 rls
Law Rider (Gilman)	Short western	Oct. 8..	2 rls

WARNER BROS.

1926			
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,570
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,263
Silken Shackles (Irene Rich)	Drama	June 5..	6.061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20.	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
1927			
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,283
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,820
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,397
Simple Sis (Fazenda-C Cook)	Heart Interest melo.	June 11..	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18..	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25..	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9..	6,767
What Happened to Father (W. Oland)	Character farce-com.	July 9..	5.567
Black Diamond Express (Blue)	Railroad melodrama	July 23..	5.803
Heart of Maryland (D. Costello)	Civil War melo	July 30..	5,968
Jaws of Steel (Rin-Tin-Tin)	Western melodrama	Oct. 1..	5,569
One Round Hogan (Blue-Jim Jeffries)	Prize fight drama	Oct. 8..	6,357

The one way to be sure

Screen quality is important to the public and therefore to the box office. It is *too* important an item to be overlooked by the exhibitor.

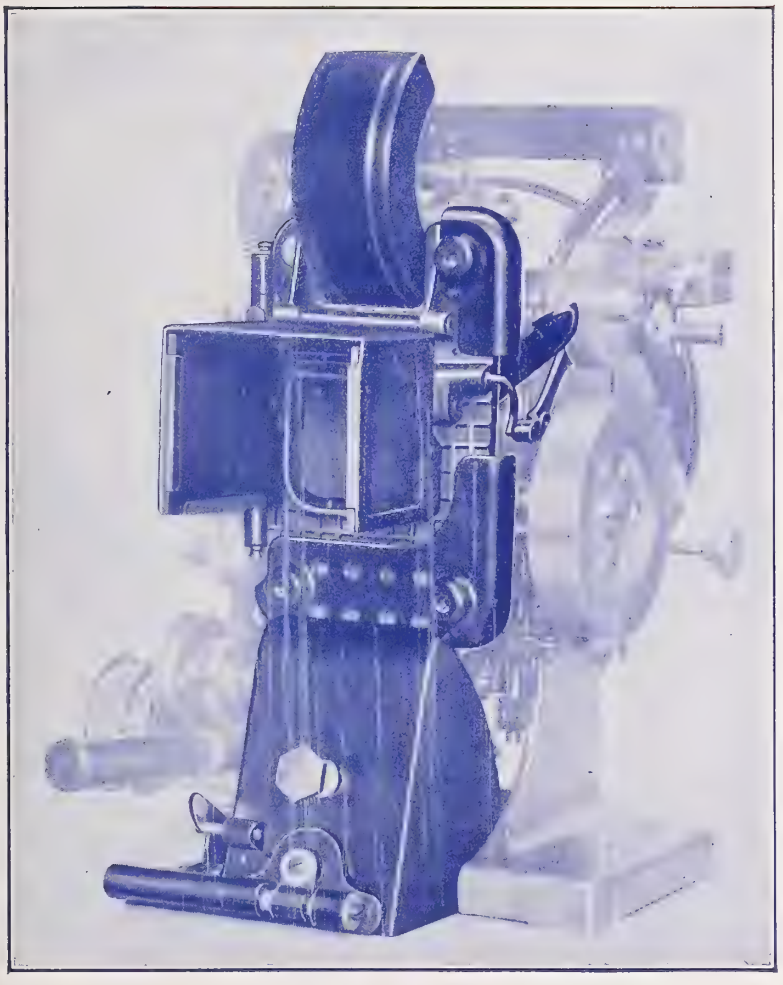
There is one way to be sure of getting the highest photographic quality in your productions. Specify prints on Eastman film—the film that made motion pictures possible—and look for the important words "Eastman Kodak" in the margin of each reel.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

NEW FILM GATE ASSEMBLY WITH LOWER FIRE SHIELD FOR

POWER'S PROJECTORS

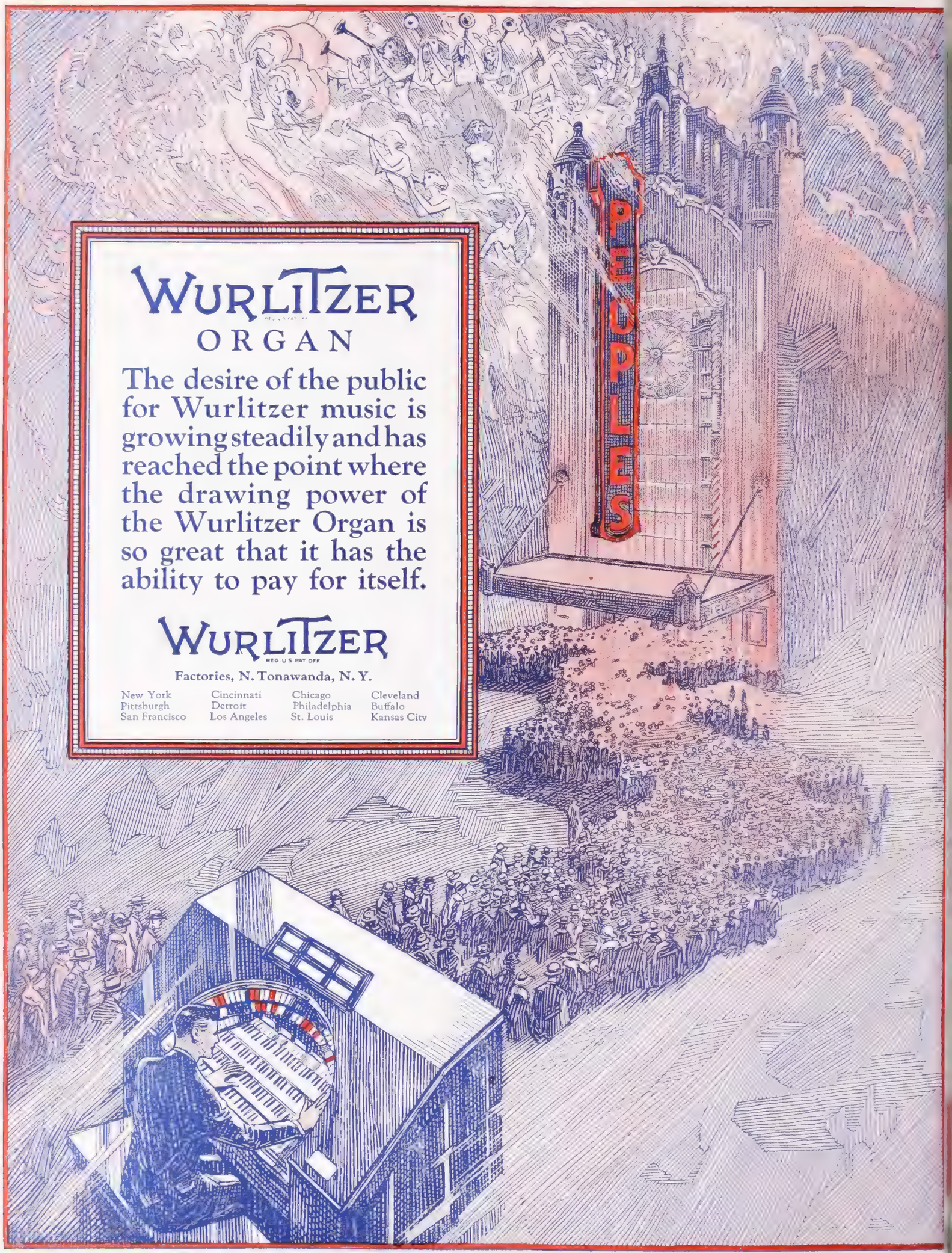


I congratulate the company upon the improvement. Not only is it a most excellent bit of constructive work, but also it is a thing that was badly needed. I would advise all owners of Power's Projectors to secure gates for their projectors as soon as they are available.

F. H. RICHARDSON

POWER'S NEW FILM GATE

POWER'S DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD ST. NEW YORK



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WARNER STUDIO SHUT FOR 60 DAYS
LASKY NOT QUITTING PARAMOUNT

MOVING PICTURE WORLD

VOLUME 88
NUMBER 8

—The Showman's Business Paper—

OCTOBER 22,1927
PRICE 25 CENTS

THE LIFE OF THE PARTY

L STAND RIGHT HERE
FRONT OF EVERYBODY
N THIS MAGAZINE COV-
R AND SING THE PRAISE
METRO-GOLDWYN-MAYER
I'LL TELL THE WORLD THAT I'VE LANDED "THE BIG PARADE" AND "BEN HUR" AND OH BOY I'M HAPPY!
I'LL CHALLENGE ANYBODY TO DUPLICATE M-G-M'S LINE-UP OF STARS. WHERE CAN YOU FIND A GILBERT, CHANEY, SHEARER, NOVARRO—
YES, OR A HAINES, OR SYD CHAPLIN OR A DAVIES, GARBO, GISH, COOGAN, McCOY — I'LL TELL 'EM!
R A COMEDY PAIR LIKE
ANE-ARTHUR OR CODY-
RINGLE- AND THOSE
SMOPOLITAN PRODUCTIONS
LL IN ONE PRODUCT!
I'LL STAKE M-G-M-S BIG SPECIALS AGAINST THE FIELD — "GARDEN OF ALLAH" "COSSACKS" "ROSE-MARIE" "THE CROWD" AND ALL THE REST OF 'EM. HOT DOG!
AND I'LL SAY M-G-M'S GOT THE BEST SHORTS- HAL ROACH COMEDIES LIKE "OUR GANG" "GREAT EVENTS" "ODDITIES" AND THE SNAPPY M-G-M NEWS
I'M GOING TO GO ON RECORD RIGHT HERE IN PUBLIC AND ADVISE ALL THE READERS OF THIS MAGAZINE TO THANK HEAVEN THEY'RE M-G-M SHOWMEN-

METRO-GOLDWYN-MAYER

more than ever the Talk of the Industry!

See Inside This Cover

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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(continued)

BULLETIN BOARD

Metro-Goldwyn-Mayer

LIVE WIRE EXHIBITOR!

MARGARETVILLE, N. Y.—Clarke Sanford of the Galli-Curci Theatre has aroused public interest by the introduction of the most unusual short pictures ever shown here. Among them are a series of UFA Oddities produced in far corners of the earth, as well as an all-Technicolor Great-Events picture "The Flag." Mr. Sanford says his new idea has met with gratifying public response.

HOLLYWOOD EXCITED!

HOLLYWOOD, CAL.—News has spread fast here about the surprise preview showing given by Ted Buell of West Coast Theatres to Marion Davies' new production, "The Fair Co-ed." Local opinion declares it is the biggest success since this star's "Little Old New York."

BROADWAY BUSY!

NEW YORK, N. Y.—Theatrical history is being written this Fall along the Great White Way. Broadway watched the big Capitol Theatre pack them in last week with Ramon Novarro in "The Road To Romance" which shattered every record at this house. Another attraction that is enjoying trade attention is "The Garden of Allah," breaking Embassy records in its 9th week at twice-daily legit prices.

STUDIOS ACTIVE!

CULVER CITY, CAL.—Probably the most active studio on the West Coast right now is Metro-Goldwyn-Mayer. Officials watching the completion of "West Point" starring William Haines regard it as his greatest work thus far. Lon Chaney has finished a new role in which he plays a hypnotist and great secrecy is being maintained about it as the surprise picture of months. Chaney has commenced to film a thrilling underworld story. John Gilbert is being congratulated on "Man, Woman and Sin" which, observers predict, will be more popular than this star's "Flesh and the Devil." Fifteen units are working day and night at this mammoth studio.

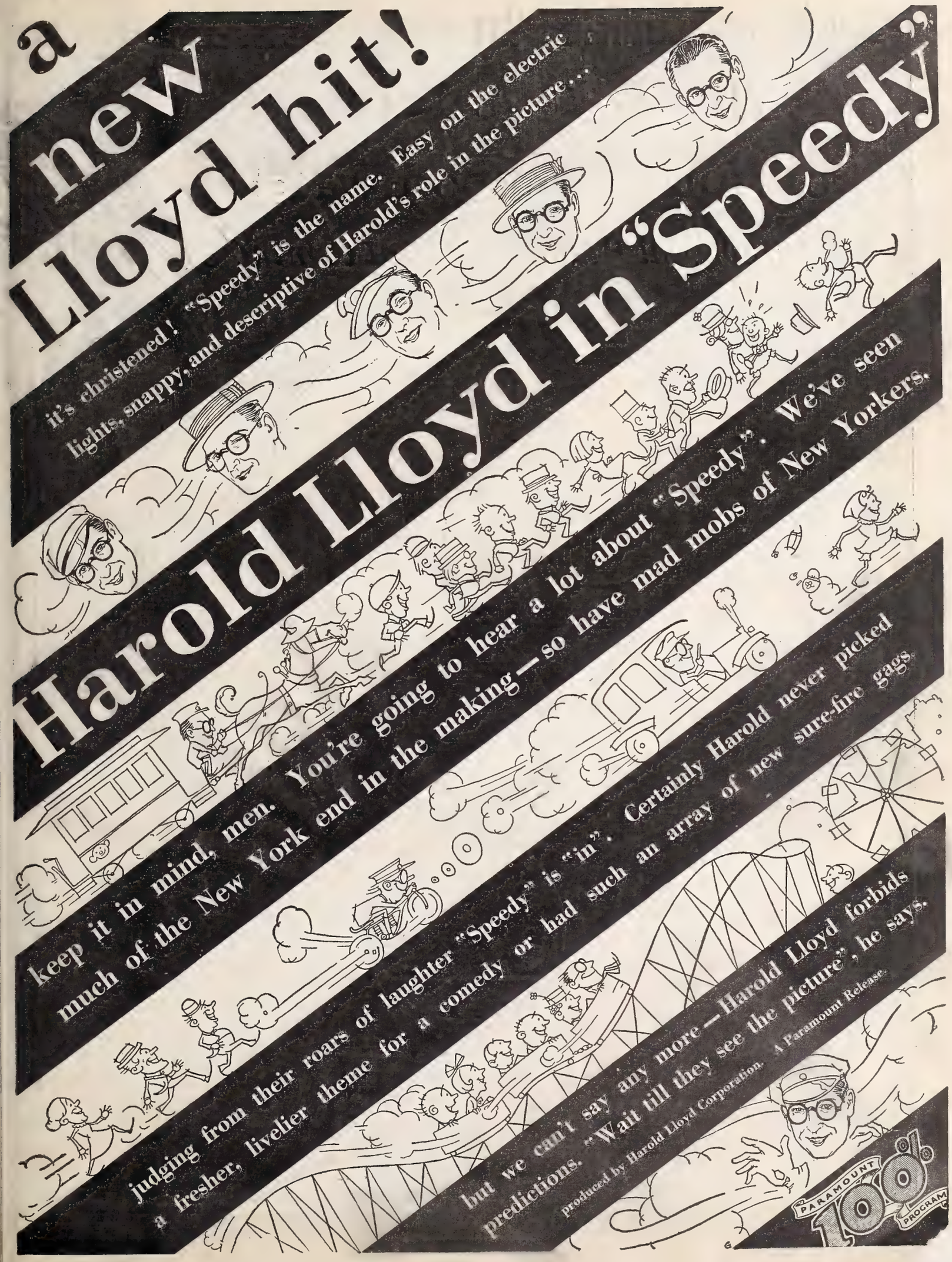
BERLIN CHEERS FILM!

BERLIN, GERMANY—The biggest ovation ever given a film was accorded "Flesh and the Devil" at the Gloria Palast. M-G-M pictures are favorites here.

DETROIT SEEKS RECORD!

DETROIT, MICH.—The Madison Theatre seeks the record for longest run of "The Big Parade" at popular prices. This film marvel is now in its 4th week. It played 3 weeks at the big Capitol, N.Y. and is enjoying other amazing extended runs at popular prices.

I remember when other companies were foremost in the news. Now it's Metro-Goldwyn-Mayer
You bet! And those M.G.M fellows are wise. They're not resting on their laurels like former leaders. They're going right ahead and doing better all the time


a new Lloyd hit!
it's christened! "Speedy" is the name. Easy on the electric lights, snappy, and descriptive of Harold's role in the picture...
Harold Lloyd in "Speedy"
keep it in mind, men. You're going to hear a lot about "Speedy". We've seen much of the New York end in the making—so have mad mobs of New Yorkers.
judging from their roars of laughter "Speedy" is "in". Certainly Harold never picked a fresher, livelier theme for a comedy or had such an array of new sure-fire gags.
but we can't say any more—Harold Lloyd forbids predictions. "Wait till they see the picture", he says.
produced by Harold Lloyd Corporation. A Paramount Release.
PARAMOUNT 100% PROGRAM

Mr. Exhibitor—

For your own good, watch Tiffany!

Important Announcement Coming Soon

NO EXHIBITOR OF ANY STANDING CAN AFFORD TO BE WITHOUT

Tiffany

DE MILLE STUDIOS

shatter all precedent in a production achievement that challenges comparison

Pathé

CECIL B. DEMILLE

The career of Cecil B. DeMille represents an unparalleled record of glorious achievement. No producer or director has contributed so much to the upbuilding and progress of motion picture entertainment. And now he transcends his accomplishments of the past with a production achievement unprecedented in the history of the business.

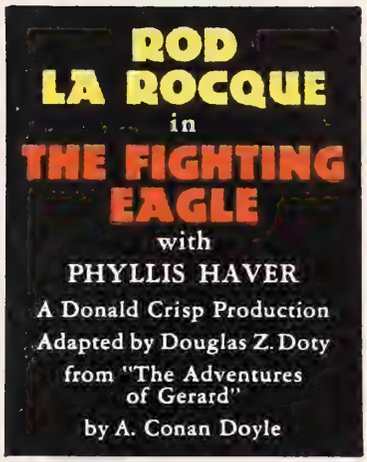
THREE months ago Cecil B. DeMille, after a conference with the executives of Pathe Exchange, Inc., with which his great studio at Culver City, California, became associated through the merger of Pathe and Producers Distributing Corporation, boldly undertook a production task unparalleled and unprecedented in the history of the business.

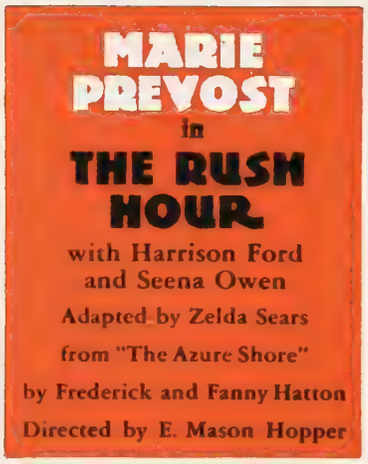
Plans were laid for the production of twenty-six program pictures embracing stories of an unusual and sensational type, with stars and players of proved reputation and ability; ten big DeMille Studio Specials, based on famous stories and plays offering the maximum in showmanship and exploitation possibilities; and three or more super special road show attractions, including one Cecil B. De Mille personally directed picture.

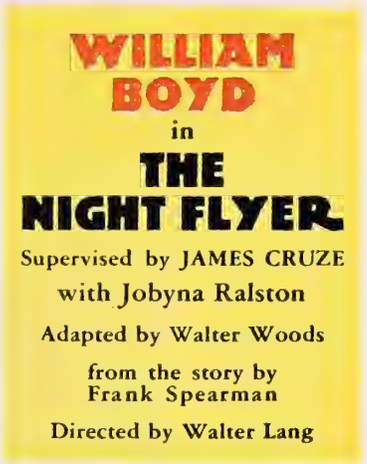
The entire industry marvelled at the size of the undertaking. In Los Angeles, center of the production activities, sceptics wondered at the mere physical obstacles entailed.

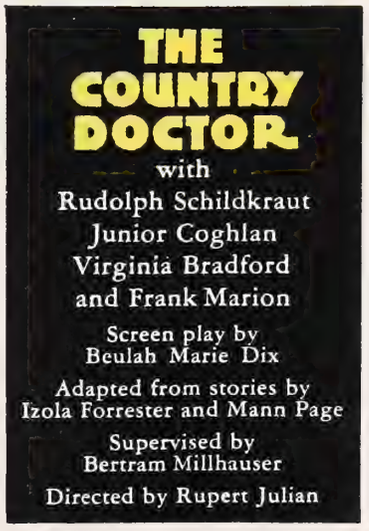
The first move in this gigantic task was to consolidate under one management all the production activities that for the past two years had been distributed between the DeMille Studios, Culver City, and the Metropolitan Studios in Hollywood.

A development of outstanding importance in the work of remoulding the great organization was the perfecting by Mr. DeMille of an association



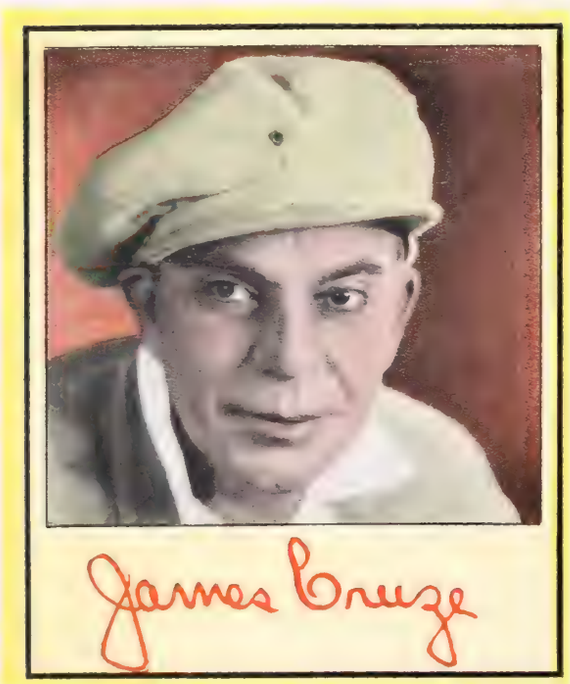






with James Cruze whereby this famous director will contribute to the Pathe-DeMille Program. Backed by the entire resources of the DeMille Studios, Mr. Cruze will undertake the production of six or more high-powered box-office attractions typical of his best. First of the pictures personally directed by James Cruze will be Marie Prevost's initial starring picture of this season, "On To Reno."

In the midst of early production, fire swept the DeMille Studios, completely destroying one big stage, property building, paint shop and equipment valued at more than $200,000. The following day every scene that had been scheduled was taken as if disaster had not touched the studio. And within a week a new great stage, the largest in the world, measuring 300 feet in length and more than 200 feet in width began to take form over the still-hot ashes of the ruins.



Scores of the screen's most successful pictures testify to the showmanship genius of this great director. His first for Pathe will be "On to Reno", starring Marie Prevost.

James Cruze
production
MARIE PREVOST
in
ON TO RENO
with Cullen Landis, Ned Sparks and Ethel Wales
Screen play by Walter Woods
from the story by Joseph Jackson

CHICAGO
with PHYLLIS HAVER
Victor Varconi, Virginia Bradford, T. Roy Barnes, May Robson, Julia Faye, Robert Edeson and Clarence Burton
Adapted by Lenore J. Coffee
from the famous stage hit by Maurine Watkins
Directed by Frank Urson
Under the personal supervision of Cecil B. de Mille

HIS DOG
with
Joseph Schildkraut and Julia Faye
Adapted by Olga Printzlau
from the story by Albert Payson Terhune
Supervised by Walter Woods
Directed by Karl Brown

VERA REYNOLDS
in
THE MAIN EVENT
with Rudolph Schildkraut, Julia Faye, Charles Delaney and Robert Armstrong
from the story "That Makes Us Even" by Paul Allison
Continuity by Rochus Gliese
Directed by William K. Howard

One of the finest studio organizations in history, the nucleus of which was to be found in the previous DeMille and Metropolitan units, was welded into a greater DeMille Studio, dedicated to the production of screen entertainment of superlative quality.

The first picture of the new organization—Rod La Rocque in "The Fighting Eagle"—a Donald Crisp Production, which had its premiere at the Mark Strand Theatre in New York and was subsequently shown throughout the country, was received with acclaim.

Following are some of the enthusiastic comments of the press:

"A picture play of delightful heroics." N. Y. MIRROR

"A well-directed and pictorially lovely screen melodrama." N. Y. HERALD-TRIBUNE

"Donald Crisp has handled this chronicle with imagination and Rod La Rocque enters into the spirit of the young hussar officer in a delightful fashion." N. Y. TIMES

"One of the most delightful pictures of the year. A notice to the trade of big and fine things to come." MOTION PICTURES TODAY

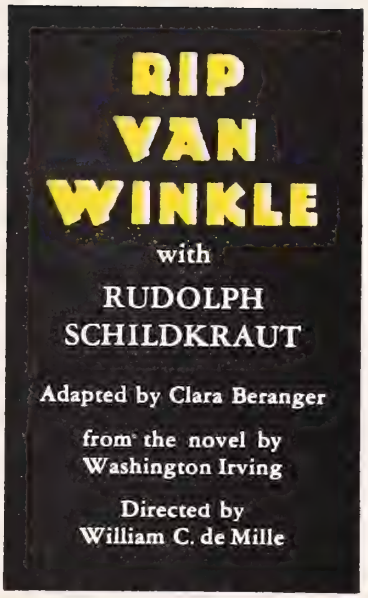
"Thrilling Fare." DETROIT EVENING TIMES

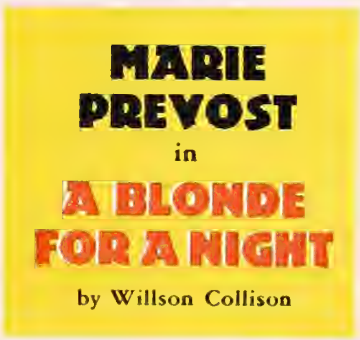
"Lavishly Lovely." N. Y. DAILY NEWS

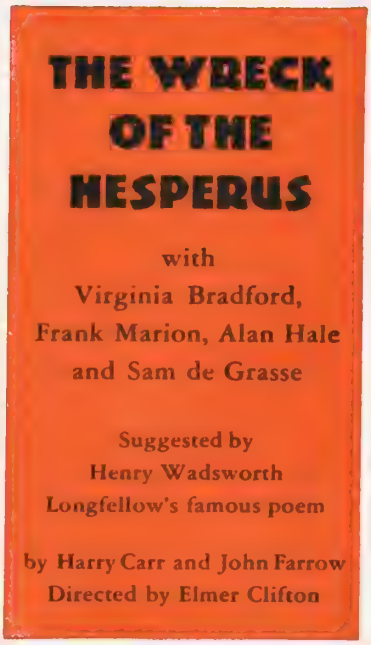
"You'll like 'The Fighting Eagle.' Dressed to a Queen's taste." DETROIT FREE PRESS

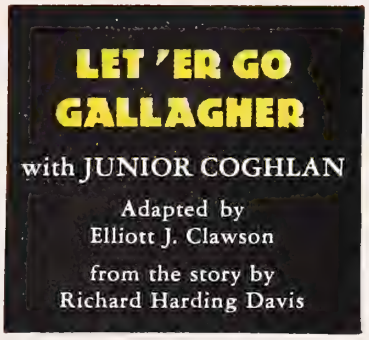
"A very fine picture, replete with stirring action." N. Y. MORNING TELEGRAPH

"Intelligent and amusing." N. Y. WORLD






THE WRECK OF THE HESPERUS
with
Virginia Bradford, Frank Marion, Alan Hale and Sam de Grasse
Suggested by Henry Wadsworth Longfellow's famous poem
by Harry Carr and John Farrow
Directed by Elmer Clifton



"Excellently produced; direction and acting being of high order."
HARRISON'S REPORTS

"La Rocque's performance genuinely delightful."
EXHIBITORS DAILY REVIEW

"Enjoyed it as much as any picture we have seen in a long, long while."
N. Y. EVENING WORLD

"Good popular entertainment, excellently mounted and nicely played."
CLEVELAND PLAIN DEALER

The release of this great attraction early in the fall season as a help to exhibitors exemplifies the showmanship foresight that has marked Mr. De Mille's career in the business.

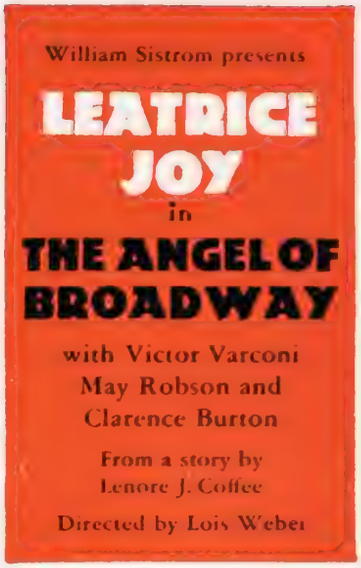
Then followed "The Country Doctor," a Rupert Julian production under Bertram Millhauser's supervision, featuring Rudolph Schildkraut, Junior Coghlan and two new personalities, Virginia Bradford and Frank Marion.

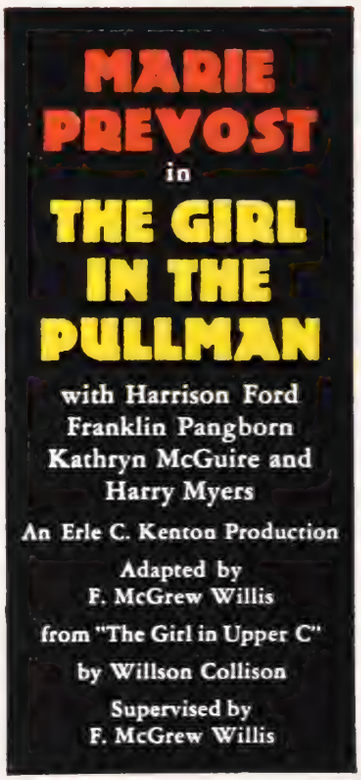
On the heels of the tremendous success achieved by "The Fighting Eagle", "The Country Doctor" was eagerly booked by first run theatres throughout the country. It registered an instantaneous hit and is rated the greatest rural classic since "Way Down East". Never has a picture received such an avalanche of favorable newspaper comment!

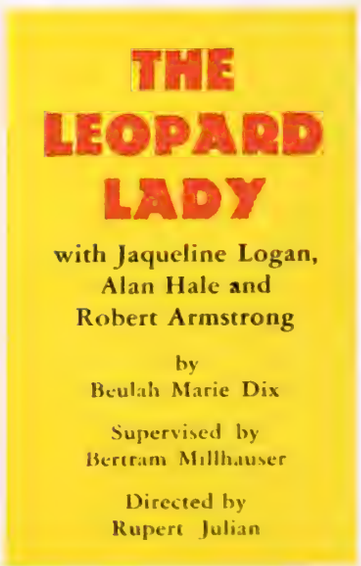
"A tense human drama."
CHICAGO EVENING POST

"A great feature. Directed with rare skill. Schildkraut gives a characterization that will stand out in your minds a long, long time."
CHICAGO TRIBUNE

"A masterful production. Will probably be one of the most popular and successful pictures of recent years."
EUGENE V. BREWSTER







"A picture worth making a special effort to see."
CHICAGO EVENING POST

"The finest rural classic since 'Way Down East'."
CHICAGO DAILY NEWS

"A work of art and fine entertainment. Rudolph Schildkraut's performance is a masterpiece."
PHOTOPLAY

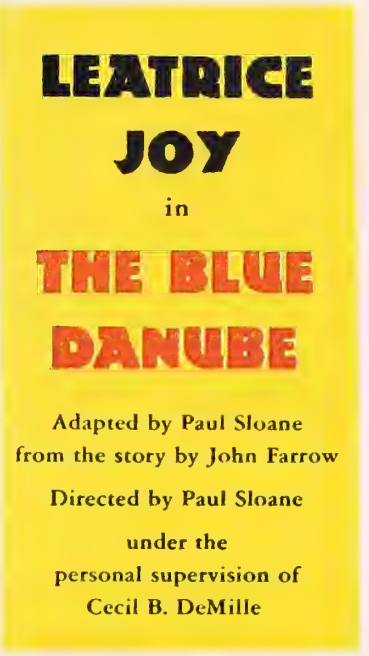
"Splendidly produced and will hold your interest every minute."
CHICAGO EVENING AMERICAN

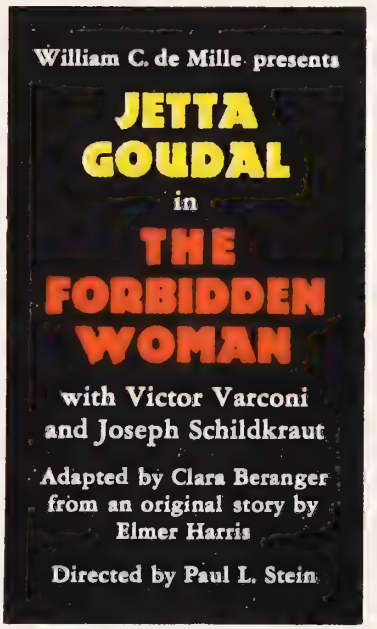
"If all the pictures were as good as 'The Country Doctor' I wouldn't have the heart to take pay for my job."
CHICAGO HERALD AND EXAMINER

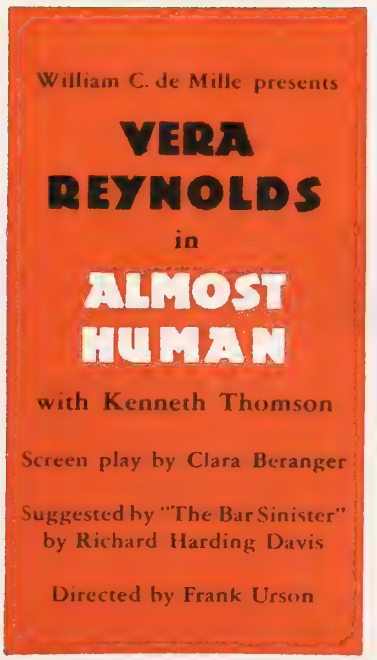
"A fine picture that spells box-office." EXHIBITORS DAILY REVIEW

"One of the most meritorious and genuinely interesting pictures the Palace has shown this season." CLEVELAND PLAIN DEALER

"Rudolph Schildkraut is a credit to the screen and in 'The Country Doctor' he is at his best. Screen entertainment worthy of anyone's time."
CLEVELAND NEWS







These two great attractions are only a slight indication of the bigger things to come, and Pathe Exchange, Inc. as Distributors are proud to pay tribute to Mr. DeMille and his associates for the successful accomplishment of a tremendous production undertaking.

Prints on "The Fighting Eagle", "The Country Doctor", "His Dog", "The Rush Hour", "Almost Human" and the first big Leatrice Joy starring vehicle for the new season, "The Angel of Broadway", have been shipped to all Pathe Exchanges.

In addition to the foregoing array of hits, photography has been completed on "The Wreck

of the Hesperus", "The Wise Wife", "The Girl in the Pullman", James Cruze's first production, "On To Reno", "The Forbidden Woman", "Dress Parade", "The Main Event" and "My Friend from India"— a high-powered, diversified group of box-office attractions that represent the superlative in motion picture entertainment.

In the list of Big Attractions now in production are several of actual road show calibre, including "Chicago", from the sensational stage success, "The Blue Danube", "The Leopard Lady", "The Night Flyer", "Let 'Er Go, Gallagher", "Rip Van Winkle" and "A Blonde for a Night".

Here is a production program without parallel in the industry. Motion Picture history is being made and Cecil B. DeMille is writing its most significant page.

William Sistrom presents

WILLIAM BOYD

in

DRESS PARADE

with Bessie Love

A Donald Crisp Production

Screen Play by
Douglas Z. Doty

from the story by
Major Robert Glasburn
Major Alexander Chilton and
Herbert David Walter

William C. de Mille presents

THE WISE WIFE

with

PHYLLIS HAVER

Tom Moore, Jacqueline Logan and Joseph Striker

Adapted by Zelda Sears and Tay Garnett

from the story by
Arthur Somers Roche

Directed by E. Mason Hopper

MY FRIEND FROM INDIA

with

FRANKLIN PANGBORN

and Elinor Fair

Adapted by Rex Taylor

from the famous stage farce of the same name

Supervised by
F. McGrew Willis

Directed by E. Mason Hopper

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHÉ NEWS – PATHÉ WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES

Producers International Corp., 130 West 46th St., New York
WILLIAM M. VOGEL, *General Manager*, Foreign
Distributors of De Mille and Metropolitan Studio Productions

Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

Now CHICAGO Acclaims It!

(AT McVICKERS — Chicago)

"Magic Flame strong enough to break box-office records without stage props".

Says Chicago Evening Record

"One of those rare and fortunate pictures which *has everything*."

Says Chicago Evening Post

"Exciting, colorful, thrilling, romantic melodrama — No expense spared in making."

Says Chicago Tribune

"Has about everything to make it gorgeous entertainment — As enthralling a picture ever seen."

Says Chicago Herald Examiner

Samuel Goldwyn *presents*

RONALD COLMAN

VILMA BANKY

in the

HENRY KING *Production*

The MAGIC FLAME

from stage play "King Harlequin" by Rudolpf Lothar

Released by UNITED ARTISTS CORPORATION

4 weeks at RIALTO—NEW YORK CITY

As usual

Moving Picture World

carried the most complete report of the Federal Trade Conference. . . .

Moving Picture World

was first on the street with a fully detailed report of the important developments of the Federal Trade Conference. . . .

Moving Picture World

was the only trade publication distributed to the Commissioner and the Delegates at the Conference. . . .

Moving Picture World

First in the Field. . . .

as usual.

E. J. Calvert

Harry Semels

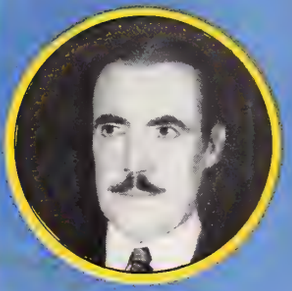
Allene Ray

Walter Miller

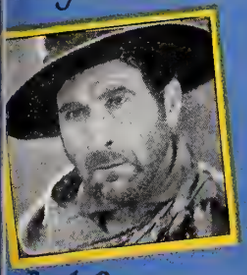
Frank Lackteen

Jeanette Loff

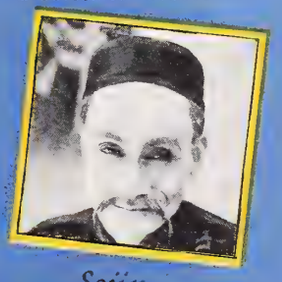
Evangeline Russell



Richard Neill



Paul Panzer



Sojin

schiye Ichioka

Thomas Holding

Magic Words

that spell 10 weeks of BIG BUSINESS with PATHÉSERIALS

—smashing big first-run attractions in 10 episodes of two reels each. Two reels of glorious entertainment that will fit into any program, and a thundering climax at the end of each chapter that leaves your audience breathless and craving more. A sure-fire attraction that brings them back week after week. Thousands of wise showmen are building patronage and goodwill and coining the dollars with PATHÉSERIALS.

GET YOUR SHARE

Pathéserial

TRADE MARK

NOW CLEANING UP

HAWK OF THE HILLS

with

ALLENE RAY

and

WALTER MILLER

Directed by Spencer Gordon Bennet

Story and Scenario by George Arthur Gray

Coming

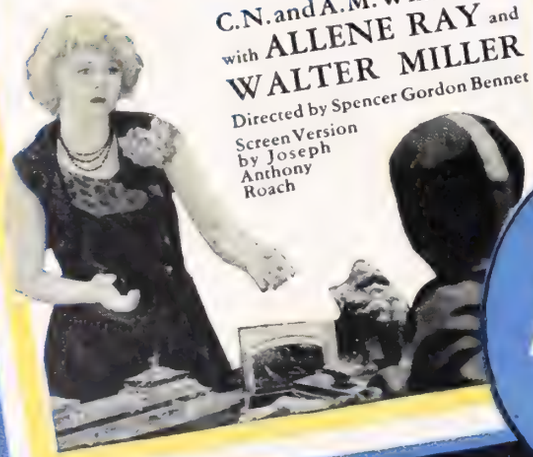
THE MAN WITHOUT A FACE

by C.N. and A.M. Williamson

with ALLENE RAY and WALTER MILLER

Directed by Spencer Gordon Bennet

Screen Version by Joseph Anthony Roach



THE MASKED MENACE

with LARRY KENT and JEAN ARTHUR

From the Saturday Evening Post Story "Still Face" by Clarence Budington Kelland

Scenario by Paul Fairfax Fuller

Directed by Arch Heath

The greatest serials the industry has ever seen

Pathéserial

Last Minute News From Everywhere

ABC Circulation

Moving Picture WORLD

7619 Exhibitors

The Showman's Business Paper

Vol. 88 | New York, October 22, 1927 | No. 8

WALKER IS HEADED FOR MOVIE POST

Big Offers Made by Many Film Companies

Belief that Mayor James J. Walker of New York City will accept an important executive post in the motion picture industry prevailed this week after the Mayor declared he would retire to private life when his term expires on December 31, 1929. This announcement of retirement made at a dinner, the Mayor later emphatically confirmed.

Telephone wires in film offices buzzed with conjecture this week, as film men sought to discover what motion picture post the Mayor has his eye on. The fact that the Mayor has been mentioned as a possible successor to the head of the American League did not interest them. All agreed that "Jimmy" was inclined most favorably toward pictures as a field for endeavor.

It has been authoritatively stated that "the mayor has received an offer to head a large motion picture corporation at a large salary." This statement the trade considers as close to the truth, if not truth verbatim.

With motion picture mergers daily rumored in the industry, it

(Continued on next page)

Keaton to Change?

Buster Keaton will leave United Artists to join the Metro-Goldwyn-Mayer organization, it was rumored along the Rialto on Wednesday. Neither confirmation nor denial was forthcoming from either distributing company involved, since Moving Picture World was unable to get in touch with executives in a position to know. Keaton is now in New York and stopping at the Ambassador Hotel.

Bruce Gallup

Gallup Puts "Guts" Into the A. M. P. A.

Bruce Gallup, new president of the A. M. P. A., will put "guts" into the organization. This developed at Thursday's closed meeting. Members learned that the dead wood will be discarded and that remaining members must be active in behalf of the organization.

In addition, it is said that the rules governing admission of members will be more stringently enforced than ever before. Gallup plans to make the A. M. P. A. truly representative and a constructive force in the industry.

WARNER STUDIO RUMOR EXCITES WEST COAST

Will Possible Shutdown be Utilized to Invalidate Contracts?

HOLLYWOOD, Oct. 19.—Hollywood is hot with reports tonight that the middle of December will witness the commencement of a shut-down and complete cessation of all activities at the Warner Studios for a period ranging from 60 to 90 days. That this layoff will invalidate many contracts and give the Warner Brothers ample opportunity for a radical weeding out of high paid employees was a belief current even in certain offices on the Warner lot late this afternoon.

The World found several employees whose present contracts expire early in the year anxiously anticipating a summons to Jack Warner's sanctum. These people expressed the belief that after the shut-down many contract holders on the Warner lot would be forced into the free lance field, and that those who would be retained would be farmed out to other producers during the lull.

No one on the lot, however, could be found to possess an opinion current in other parts of Hollywood, that the shut-down would be directly due to financial retrenchment.

Reached at the studios tonight, Darryl Francis Zanuck, associate producer and first lieutenant to Jack Warner, studio chieftain, admitted that if the production schedule is completed in December there probably will be an enforced lull in Warner production.

"It all depends upon our program," he stated. "We are now 40 days ahead of our schedule for 1927-28 product. We will have to complete 14 pictures which make up the remainder of this program of 32 productions."

(Continued on page 48)

New Omaha Exchange

Omaha—A new independent exchange has been opened in Omaha under the name of the Security Pictures Corp. Eighteen melodramas, 12 westerns and a line of short subjects is the first group of offerings of the company.

Renew Stock Campaign

Colfax, Phillips & Co., 175 Fifth avenue, are again advertising stock for sale in the Roxy Circuit. The sales angle is the receipts of the Roxy Theatre.

LASKY SCOFFS REPORT HE'LL QUIT PARAMOUNT

WITH six additional years to "work out" on a seven-year contract, Jesse L. Lasky, vice-president and manager of production of Paramount Famous Lasky, laughingly denied the truth of reports, rumors and "predictions" given wide circulation here and on the West Coast that he will sever his connections with PFLC and become a producer under the Pathe-DeMille banner.

Mr. Lasky, who is at his office in the Paramount Building, where he plans to spend about two months at work on production plans, said his attention had been called to the various reports, and added:

"I have denied this particular rumor several times, and I had really thought the matter was disposed of finally. The fact is, I

(Continued on next page)

Poli Sells Out

BOSTON.—Sale of the Poli chain of theatres in New England by S. Z. Poli to a Boston syndicate headed by Max Schoolman and Aaron L. Straus, was announced this week by Poli and the purchasers. The chain includes theatres in Bridgeport, New Haven, Hartford, Waterbury, Meriden and Norwich, Conn., and Worcester and Springfield, Mass. Property in Jersey City is also involved. The deal involved a cash payment of $30,000,000.

MOVING PICTURE WORLD
The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 1907

HERBERT KNIGHT CRUIKSHANK, Editor

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

VOL. 88 NO. 8

"U.S. Smith" As Gotham Super

Upon his arrival in Los Angeles last week, Sam Sax, president of Gotham Productions and Lumas Film Corporation, immediately went into conference with his production aids, Sam Bischoff and Carrol Sax for the purpose of making plans to create a big superproduction entitled, "United States Smith."

This story was purchased last season by Gotham Productions from the estate of the late Gerald Beaumont, one of America's cleverest short story writers. The story originally appeared in the Red Book Magazine and deals with the U. S. Marines and the World War in a novel manner.

LONDON CABLE

Sybil Thorndike replaces Pauline Frederick as Nurse Cavell in "Dawn." Tallulah Bankhead and Ian Hunter have been signed as leads in the Pinero picture. Gladys Cooper and Du Maurier resigned. "War Hawks" has been booked for showing aboard a battleship. Pro Patria, a new film company, has had its public issue heavily oversubscribed. The Ufa-Universal German distribution agreement has been cancelled. An ancient Panhard wins Warner's "First Auto" parade, with Daimler royal relic second. Stage play effects are legally disallowed in unlicensed cinemas.

WALENSTEIN NEW MEMBER OF STERLING

More Capital Is Acquired for Producing

Pronouncing the step as "the most important development in the expansion of the company," Henry Ginsberg, president of Sterling Productions, Inc., of which Sterling Pictures Distributing Corp. is the distributive agency, announces the complete reorganization of Sterling and the admission into the company of Irving L. Walenstein, former exchangeman and distribution expert.

The reorganization, according to Ginsberg, consists chiefly in a tremendous increase in production capitalization, which will be utilized for the purpose of producing pictures of even higher calibre than heretofore; and in a closely knit production personnel made up of experts who will endeavor to put the Sterling output in the first rank by securing the best of stars, stories, directors, production values and general supervision.

"I am happy," states Ginsberg, "to be able at this time to announce a step of such vast importance. It means, for one thing, that in 1928-29 we can promise the most powerful line-up of pictures ever offered in the independent market; for another, a return to the complete production program.

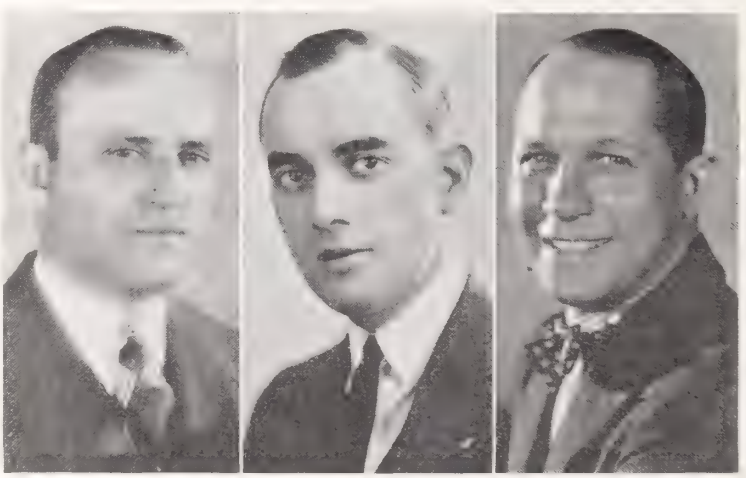
"Our increased capitalization, due in part to the financial interest Walenstein now has in the firm; the experience and efficiency of Rock, whose long record as a producer is well known, and Walenstein's knowledge from personal contact of what the exhibitor wants—a knowledge which he will put into practical operation in the production field—these factors I take as an indisputable authority for the statement that the present reorganization is undoubtedly the most important development in the expansion of the company."

The new corporation, Sterling Productions, Inc., has as its executive officers the following: Henry Ginsberg, president; Joe Rock, vice-president and general supervisor of production; Irving L. Walenstein, secretary and treasurer.

George M. Dorsey, M-G-M News cameraman in Washington, who has just been re-elected president of the White House Photographers' Association.

Seattle Wins Tiffany Cup

In the Tiffany National Sales Contest, which was won by the Denver exchange, the Seattle office won the Tiffany silver loving cup for making the best showing during the last 2 weeks of the contest. D. C. Millward of the Seattle office wired his delight and claims he will prove his right to the cup by bringing his sales far above par.



Irving L. Walenstein, Henry Ginsberg and Joe Rock, of Sterling Productions, Inc.

LASKY SCOFFS

(Continued from preceding page)
find myself with six more years to work out on a seven-year contract, and I am looking forward to those six years with a great deal of happy anticipation.

"We have some really big plans in the works, and I am an optimist on everything. I am frank in stating that I am very happy in my associations with the various gentlemen in the Paramount organization, and they have given me the same assurance regarding their contacts with me. That, of course, affords me singular gratification. There is not a word of truth in the reports now going the rounds."

A direct report from *Moving Picture World's* representative in Hollywood calls attention to an article in a weekly paper published in the Film Capital which "predicts" that Mr. Lasky will move over to the DeMille Studios before the first of next year, in the capacity of a producer.

Reports in New York City were merely that Mr. Lasky would retire, for a while, and after taking a trip to Europe, would announce his future plans.

Goldwyn Joins U. A.

Samuel Goldwyn is now an owner-member — the eighth — of United Artists. He follows the names of Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith, Norma Talmadge, Gloria Swanson and Joseph M. Schenck.

WALKER'S PLANS

(Continued from preceding page)
is a task for a soothsayer to predict what post the Mayor would accept in 1930. Name any of the big jobs and argue it out with your nearest neighbor. The chances are that you will be as right as he.

BERLIN CABLE

"Barbed Wire" is now in its sixth week. "Napoleon" is a big box-office success. The coal strike forces movies in the strike section to close. If the strike holds on, Berlin will be soon without light. Ufa and Sovkino have formed a producing and distributing company called Derufa. "King of Kings" will have its premiere on October 27. Stahlberg will be conductor. "The Big Parade" soon will be shown in Berlin in a Ufa house. The net big event of Defina will be "Der Hamper," starring Paul Wegener. J. S. Skirball is in Berlin and found everything at Devina okay. Buster Keaton in "College" was a sensational laugh success at the Capitol.

HAYS FINDS CONFERENCE WORTHWHILE

Happy at Provision for Arbitration of Disputes

Will H. Hays issued the following statement:

"The result of the conference, of course, is a material progress. The industry's position on several matters heretofore not understood by many is made definite and plain.

"The provision for the modification of the sales contract by arbitration, including the arbitration of all disputes under the contract and the endorsement of the industry's purpose to promote commercial arbitration, is of vast value. The motion picture industry could not stand the loss incident to the possible litigation involved in ten million contractual relations every year.

"The pronouncement of the distributor's policy in relation to block booking, agreed to unanimously by the exhibitors, is the complete assurance to the public that in its operation this sales policy shall not be misused and that any pictures which might possibly actually be offensive locally, by reason of any racial or religious content, will not be shown, and that at the same time there shall be no secession of the steady supply of good pictures including those especially desired by the discriminating public. And not the least accomplishment is the demonstration of constructive co-operation."

Morgan Follows Skirboll As F. N. Head in Europe

With news of the resignation of Joseph S. Skirboll, for a year and a half general manager for First National in Europe, comes an announcement from the First National Foreign Department that W. J. ("Bill") Morgan, at present with Pathe but one of First National's original employees, has returned to the fold. He is scheduled to leave November 12 on the Leviathan for London, from where he will continue on to Paris, the scene of his new headquarters.

For many years, Mr. Morgan has been associated with the amusement world, beginning his career in Seattle. When the original Associated First National Exhibitor's Circuit was formed in 1917, Mr. Morgan became franchise sales manager for this new enterprise. He was largely instrumental in increasing the original 26 franchise holders to many times that number.

Contract Committee

Members of the industry who compose the committee to revise the Standard Exhibition Contract follow:

Exhibitors—Nathan Yamins, Fall River, Mass.; R. R. Biechele, Kansas City; H. B. Bernstein, Los Angeles. Alternates—Joseph A. Walsh, Hartford; J. Louis Rome, Washington, D. C.; Col. H. A. Cole, Dallas.

Producer-distributors — Felix Feist, M-G-M; James Grainger, Fox; Phil Reisman, Pathe.

Chain theatre men (without voting power)—A. E. Schiller, Loew's; Harold B. Franklin, West Coast Theatres; Fred Desberg, Loew's in Ohio. Alternates—E. V. Richards, Saenger Circuit; Dan Michalove, Universal; Harry M. Crandall, Stanley Co. of America.

New Conference Set For October, 1928

At the suggestion of Will H. Hays, the chairmen of the four groups represented at the Trade Practice Conference have agreed that another conference will be held next October. The chairmen are R. F. Woodhull, president of the M.P.T.O.A. for non-affiliated exhibitors; Fred Desberg of Cleveland, for affiliated theatres; R. H. Cochrane, for the distributor group, and Louis B. Mayer for the producer group.

The group representing the public will be invited.

Midland Opens Oct. 28

Kansas City—The new Loew's Midland Theatre of Kansas City, costing $4,000,000 and seating 4,000, will open October 28.

COURT ACTION AWAITED IN TRADE ETHICS JAM

Texas Delegation Expected to Force Issue in U. S. Senate Also

THAT the courts of the country, up to and including the U. S. Supreme Court, will be called upon to judge contested points of business etiquette brought out at the Trade Conference seems assured now that the Conference has become a memory. Prominent among these points is block booking, and it looks as though involved court action will delay a verdict for over a year. Also, it becomes known that there is a likelihood of the U. S. Senate, reported as hugely interested in the motion picture business for some time, taking a hand in the muddle and attempting some disciplinary measures. The Texas delegation at the Conference, headed by Col. Cole, is reported as pledged to "start something" through the Texas senators.

As the Conference neared its close, exhibitors were faced with the unpleasant possibility of being heralded far and wide as having declined concessions offered by the producers and distributors. This came about through the offer by the latter of "company trade policies" as a sort of substitute for block booking and other problems, and exhibitors had to either accept them or go on record as having accepted nothing.

To prevent the public from thinking them hard and unyielding they finally, after due explanation to Commissioner Abram F. Myers, accepted the substitute to block booking while still insisting that they did not favor it.

Action at End of Month

Now the industry is awaiting the expiration of the month of grace allowed Paramount from the "cease and desist" block-booking order of the Federal Trade Commission to see what will be the first gun in a new controversy expected to eventually end up in the U. S. Supreme Court.

Early next month Paramount must file with the Commission a certificate that it has complied with the decision or the Commission will go into the courts and ask for an enforcing order. Another alternative is that Paramount may take the initiative and go into the courts first to have the decision set aside.

The "company trade policies" set up are displayed prominently elsewhere in this issue under the heading of "Company Policies."

Discuss "Concessions"

Exhibitors were cold to these proposals, especially during a meeting of the exhibitor section.

"The distributors have conceded nothing," avowed Sam Berman of New York.

"Their concessions are infinitesimal," said Leo Brecher, also of New York.

H. B. Bernstein of Los Angeles said:

"We are not getting much, but we are not giving up anything."

(Continued on page 484)

A. L. Strode, Veteran, Dies in Kansas City

Kansas City—Albert Lee Strode, 64, one of the oldest theatrical veterans in Kansas City, died this week in the General Hospital here, following a stroke of paralysis. Among the positions held by Mr. Strode was that of manager of the Auditorium Theatre, Kansas City; assistant at Loew's Garden, Kansas City; doorman at the Shubert Theatre and advertising representative at the Liberty Theatre, the last position held by him.

CONFERENCE RESULTS

DISCOUNTING all oratorical optimism, what did the Conference really accomplish? Moving Picture World suggests the following results:

Failure to suggest a substitute for block booking, leaving Commissioner Abram F. Myers open to ask the U. S. District Court of Appeals to enforce the Federal Trade Commission order of "cease and desist" against Paramount. This means that Paramount probably will carry the matter to the U. S. Supreme Court, and that similar charges may be made against the other producer-exhibitors.

Producer-distributor operation of chain theatres was ruled a fair trade practice.

Producers, distributors and affiliated exhibitors rejected the plea of independent exhibitors for a right to bid on even terms for pictures, singly or en bloc, with affiliated theatres. This is a matter on which the Commission itself may take some action.

Nothing constructive was offered to do away with the protection demands of chain circuits.

Elimination of non-theatrical competition fell by the wayside. The exhibitor will, as heretofore, complain to the Board of Arbitration in his territory, or to Will Hays direct.

Revision of the Standard Exhibition Contract will be undertaken by a committee representing all branches of the industry.

Comedies, news reels and other short subjects cannot be included in blocks.

Reissues may not be included in blocks.

ERCOLE IS LAUDED BY PARAMOUNT

Given Dinner by News Group on Eve of Going Abroad

George Ercole, prominent among news reel cameramen as the only man who filmed the Smyrna fire and more recently as the man who played a large part in the feat which resulted in Paramount's ability to show pictures of the American Legion parade in Paris a full day before any other news reel, was tendered a dinner at the Hotel Roosevelt, New York City, by the Paramount News.

This function served a two-fold purpose; first, as a recognition of his good work in connection with the Legion pictures, and second, as a farewell party, for Mr. Ercole departed for Europe on the liner Paris, Saturday morning.

Speakers included Stanley Waite and Miles Gibbons, sales representatives for the Paramount short feature department, and Albert Richard, assistant editor of Paramount News, and S. H. McKean, assignment editor. Among the guests were Lou Diamond, assistant director of the short feature department; David Sussman, manager of the Paramount News laboratory, and Mike Lewis of the Paramount feature organization. Henry De Siena, cameraman, was master of ceremonies.

Berlin Co. Profitable

Berlin—The AFIFA Company (Aktiengesellschaft fur Filmfabrikation) of Berlin-Tempelhof, recently published the balance-sheet of its last fiscal year, showing profits amounting to 18,119 marks.

Fooled by Film

Pittsburgh—The story is told that in Dormont, Penn., last week a middle-aged Italian secured a peddler's license. He acquired a large stock of toy balloons and stationed himself on the pavement at Dormot's busiest intersection. Patiently he stood for two hours without trying to sell a balloon.

A patrolman chided him for his laziness. The Italian replied that he was waiting for the parade. The cop said he knew of no parade, whereupon the peddler excitedly pointed to a banner across the street which announced "The Big Parade" at the Hollywood Theater.

F. W. Murnau, director of "Sunrise," who has left New York for the Fox Hollywood studios.

Schenck and Hawley M.P.P.D.A. Directors

At a meeting of the Board of Directors on Tuesday of the Motion Picture Producers and Distributors of America, Inc., Nicholas M. Schenck of Metro-Goldwyn-Mayer and Clifford B. Hawley of First National, were elected members of the Board of Directors. Mr. Schenck takes the place vacated by the death of Marcus Loew and Mr. Hawley replaces Richard A. Rowland.

A resolution of regret at the death of Samuel L. Warner was adopted.

Dietz Has Cold

Howard Dietz took some time away from his duties as director of M-G-M advertising and publicity this week because of a severe cold.

Coming and Going

NAT NATHANSON, president of Hi-Mark Productions, Inc., has left for the Coast where he will start production of the new serial to be known as "Ace of the Clouds."

* * *

Fred W. Murnau, director of "Sunrise," has left for Hollywood to resume work under his contract with William Fox.

* * *

Joe Rock and Irving L. Walenstein of Sterling Productions are en route to Hollywood.

* * *

Mrs. Marcus Loew and her sons, Arthur and David, have sailed for abroad. It is probable that the sons will return in about 6 weeks.

* * *

Carroll S. Trowbridge, eastern business representative for Douglas Fairbanks, returned to New York this week after a tour of key cities in the interest of "Douglas Fairbanks as the Gaucho."

* * *

Ray Rockett, who has been production manager for many First National pictures at the Burbank studios and also in New York when the company was producing in the East, has arrived in Europe and is proceeding to Berlin where he will supervise German productions for First National. With him are his family and W. C. Boothby, financial comptroller of First National.

Constance Talmadge and her mother, Mrs. Margaret Talmadge, have returned from England. They will remain in New York a week and then go to the Coast.

* * *

Maurice Revnes of Fox Films sailed on October 15 for the Continent.

* * *

Harry M. Warner and Albert L. Warner are due in New York this week-end.

* * *

Dorothy Guernsey of Universal has sailed for France.

* * *

George Reddy, who resigned as publicity man for Mack Sennett on the West Coast, returned to New York this week and got a warm greeting from the trade paper men, as he is one of the most likeable boys in the business.

* * *

Dorothy Cleveland, feminine press agent, is back in New York after more than a year spent among the Hollywood studios.

* * *

General Sales Manager Ed J. Smith of Tiffany has returned to New York from a short visit to 6 of the Tiffany exchanges in the Middle West where numerous deals on important business were consummated.

* * *

Paul Thompson, one of the country's leading pioneer news photographers, left on Tuesday for Hollywood to write a series of special articles on moving picture personalities and productions for moving picture trade journals, fan magazines and newspaper syndicates.

* * *

Charles Beahan, story editor for Pathe, has returned to New York after spending 2 months at the DeMille Studio in California consulting with Mr. DeMille and the other production officials regarding story purchases for the coming year. Beahan is now covering the new plays and fall book material and selecting those stories which will be suitable for the next Pathe-DeMille program.

* * *

Monty Banks arrived in New York October 11 with the first print of "Flying Luck," the aviation feature comedy that Pathe will release on November 13.

Negro Films in N. Y.

The Famous Artists Corp. is now engaged in making pictures in New York with all-star negro casts. Officers are: Albert A. Millman, president; Murray F. Beier, vice-president; J. H. Sault, treasurer, and Philip S. Greenberg, secretary. The company was incorporated some time ago.

Sladdin in Pittsburgh

Pittsburgh—Spencer T. Sladdin, special representative of Lumas Film Corp., makers of Gotham productions, is spending a few weeks in the local territory in the interests of his firm's productions. Gotham productions are released locally by the Columbia Film Service, Inc.

Ruth Elder posed with Tom Hogan, Pathe News cameraman, just before he ground the camera on her take-off across the Atlantic. Hogan is the daring cameraman who filmed the Canadian wilds from the air during the Pathe News search for Nungesser and Coli.

LISS SUED AS FOREIGN PLAN FLOPS

Film Producer Alleges Breach of Contract

Selman Liss, ex-New York laundry owner, is being sued for $150,000 damages for breach of contract in the New York Supreme Court by Joseph Ermolieff of Berlin, a well-known foreign film producer, over the collapse of a film monopoly in Rumania.

The papers allege that in June last a contract was made between Ermolieff and Liss in Berlin by which Liss agreed to finance a corporation to exploit an exclusive film concession from the Rumanian Government. He was to contribute $105,000 in cash, which, with additional stock, was to give the corporation a capital of $250,000.

Failed to Arbitrate?

Ermolieff alleges that pursuant to the agreement Liss sent $75,000 to Bucharest in the fall of 1926, and also sent his son there to aid Ermolieff in organizing the company and beginning the production of Rumanian films.

The plaintiff's papers allege that Liss went to Bucharest last December, drew out the $75,000 which was deposited there, and left Rumania, refusing to have anything more to do with the project. The contract provided that in case of a dispute between the parties the differences were to be settled by arbitration.

Ignored Demand?

A demand by Ermolieff for $150,000 damages and for the compliance by Liss with the arbitration unit was served on Liss by a bailiff of the Rumanian court at the time, but he ignored it, it is alleged. The plaintiff has appointed an arbitrator and now asks the Supreme Court to compel Liss to name one and proceed with the hearings.

Ermolieff was formerly president of the Motion Picture Producers of Russia, but was compelled to leave the country when the Soviet Government got control.

Renew with Paramount

Sally Blane and Blanche Le Claire, Paramount featured players, have renewed their respective contracts with the company. Miss Blane last was seen in "Shootin' Irons," a Zane Grey special. Miss Le Claire is now working in "Gentlemen Prefer Blondes."

Phil M. Reisman, Pathe general sales manager, who has booked 8 Pathe feature pictures into as many Broadway theatres for the week beginning October 29.

Business of "Wings" Over House Capacity

Although the capacity of the Criterion Theatre, New York, is only $15,700 a week, "Wings" has proved such a hit that receipts for the first 10 weeks of its run have averaged $16,300 a week, or $600 over capacity. In making public these figures, A. Griffith Gray, head of the Paramount road show department, reiterated his assertion of two months ago that "Wings" is the biggest hit of any $2 movie that ever has played.

The discrepancy in receipts between capacity and the sum actually taken in at the Criterion box-office is explained by standees. Mr. Grey revealed that 3,100 persons have paid $1.10 each to stand for two and a half hours to view "Wings" during its first 10 weeks.

PATHE DeM. FEATURES IN 8 B'WAY THEATRES

To Play Simultaneously at Principal Houses Week of October 29

EIGHT Pathe-DeMille feature pictures, all made at the DeMille Studios, will be shown simultaneously in eight Broadway picture theatres during the week beginning October 29. This is a new record. No other company has ever played as many as 8 pictures simultaneously at the principal first-run theatres of New York.

And more than that, to make it purely a Pathe week, the Pathe News, a number of two-reel comedies, Fables and Topics of the Day, all of which are also distributed by Pathe, will be shown on programs with the feature pictures.

The theatres for which these arrangements have been made by Phil Reisman, general sales manager of Pathe, and the pictures to be shown are:

Roxy Theatre: "The Main Event," directed by William K. Howard, starring Vera Reynolds, with Charles Delaney and Rudolph Schildkraut.

Paramount Theatre: "The Forbidden Woman," directed by Paul Stein, starring Jetta Goudal, with Victor Varconi and Joseph Schildkraut.

Mark Strand Theatre: "Dress Parade," directed by Donald Crisp, starring William Boyd, with Bessie Love.

Colony Theatre: "The Angel of Broadway," directed by Lois Weber, starring Leatrice Joy.

B. S. Moss' Cameo Theatre: "The Wise Wife," directed by E. Mason Hopper, featuring Phyllis Haver, Tom Moore, Jacqueline Logan and Joseph Striker.

B. F. Keith's Hippodrome: "The Girl in the Pullman," directed by Erle C. Kenton, starring Marie Prevost.

B. S. Moss' Broadway Theatre: "A Harp in Hock," directed by Renaud Hoffman, featuring Rudolph Schildkraut and Junior Coghlan.

Gaiety Theatre: "The King of Kings," Cecil B. DeMille's superspecial in its seventh month on Broadway.

Rath Leaves Paramount, C. Lewis Succeeds Him

Fred Rath, assistant advertising manager of Paramount Famous Lasky Corp., has resigned in order to devote all his time to writing legitimate plays and picture scenarios. He is succeeded by Clifford Lewis, who has occupied various positions during a 12-year connection with the industry, the last 2 of which were in the advertising department of Publix Theatres at the home office.

Fred Rath has sold a number of vaudeville skits and plays during the past 5 years. During the past year he sold a play to Al Woods which will be produced this fall, and has a tentative offer to do a play for George Price. In the picture field Rath has sold a number of stories, the latest to Universal, which also will be produced in the near future.

LLOYD AND PRODUCTION FORCE LEAVE FOR WEST

With everything he planned to film in New York safely tucked away on celluloid, Harold Lloyd will bid adieu to New York on Sunday, unless he decides to stay over a couple of days after his company departs for home. Arrangements have been completed by John L. Murphy, production manager for Lloyd, to start the unit west on Sunday.

In the special car will be, in addition to Mr. and Mrs. Lloyd and their baby, Gloria, Ann Christy, leading lady who returned to New York for two "subway" shots; Ted Wilde, director, and Mrs. Wilde; John L. Murphy, production manager, and Mrs. Murphy, who has been in New York recuperating from a major operation; John Grey, Lex Neale and Carter DeHaven, of the scenario staff; Mr. and Mrs. Jay A. Howe, Walter Ludin and Henry Kohler, cameramen; Liell K. Vedder, art director; William McDonald, technical director; Cecil Bardwell, electrical engineer; Gaylord Lloyd and James Anderson, assistant directors; Gene Kornman, still photographer, and Joe Reddy, publicity director.

Goetz Is Paramount Assistant Treasurer

Harry M. Goetz, formerly vice-president and production manager of the Consolidated Film Industries, Inc., was appointed assistant treasurer of Paramount Famous Lasky Corp. Thursday at a meeting of the Board of Directors.

The appointment of Mr. Goetz was said by Ralph A. Kohn, treasurer, to be in line with the company's plan of bringing its treasury department into closer relationship with other phases of the corporation's activities. At the request of Jesse L. Lasky, vice-president in charge of production, Mr. Goetz will first be temporarily assigned to the production department.

75TH ANNIVERSARY OF PACIFIC LODGE COMING

Theatrical Masons to Celebrate with Dinner-Dance at Hotel Astor

ON Saturday night, October 22, in the Grand Ball Room of the Hotel Astor, Pacific Lodge will celebrate its seventy-fifth anniversary. Pacific is the largest masonic lodge on the island of Manhattan, numerically, and is the lodge to which the great majority of personalities in the theatrical and picture businesses belong. It is the lodge of which, among others, Augustus Thomas, Al Woods, George M. Cohan, Fred Niblo, Abe Erlanger, Sam H. Harris, Martin Herman, Carl Laemmle, John Ince, Milton Sills, Louis Werba, George D. Fawcett, Marc Klaw, Louis F. Hasselmans, Jules Murry, George Nash, Wilfrid North, M. S. Benthan, J. Packard, Alfred E. Aarons, Loney Haskell, Sargent Aborn, William Russell, Sol Bloom, Max Hart, Jules Hurtig, Harry Seamon, Archie Selwyn, Leon Erroll, Maurice Costello, Richard Bennett, Joseph B. Cawthorne, Emmett Corrigan, Julian Eltinge, Harry Fox, Harry Delf, Louis Chalif, Nathan Burkan, Maurice Goodman, Sidney Wilmer, Frank Wilstach, James C. Young, Sam L. Rothafel, Leo Brecher, Silvio Hein, Roland West, David Higgins, Ralph Morgan, DeWolf Hopper, William Harrigan and Joseph Kilgour are members.

Within the past 8 years there have been 3 masters who were engaged in the picture business,—Paul Gulick of Universal Pictures Corporation, 1919; Samuel Eckman, Jr., of Metro-Goldwyn-Mayer, 1925, and George H. Baldsdon of Warner Brothers, 1926. The present master is James H. Gilbert, who will preside at the banquet, entertainment and dance. The chairman of the Diamond Jubilee Committee is David N. Mosessohn, official czar of the dress goods industry. The elaborate program of entertainment is under the direct supervision of "Roxy" himself.

Began in 1851

Tradition ascribes the beginning of Pacific Lodge in 1851 to a group of shipbuilders and steamship people who were interested in the transcontinental liner, Pacific, which for a time held the coveted blue ribbon of the sea. But inasmuch as all of the Lodge records of the first 10 years were destroyed in a fire at 8 Union Square, the actual facts of the beginnings of the Lodge are lost.

However, if its paternity has been lost, its record as a mother of lodges is excellent. Three have started from its membership, and it is also the sponsor for the great 233 Club of Los Angeles, a masonic body composed of masons who are in the motion picture and theatrical business exclusively. There are over 2,600 of them. The name, "233," was taken from the number of Pacific Lodge in the Grand Lodge of the State of New York.

New Capitol Record

A new record gross of $95,312 was entered on the ledgers of the Capitol Theater, New York, at the conclusion of business last Saturday. This is attributed to Major Edward Bowes' new policy of name acts and jazz in augmented presentations. The Roxy Theater, despite this record, corraled its usual intake, this week the figure being $106,665.

Denver Is Winner of Tiffany Sales Contest

General Sales Manager Ed J. Smith of Tiffany announces that after a final check-up in the Tiffany National Sales Contest, which was run for 13 consecutive weeks, it was found that the Denver Exchange carried off first prize, with Boston and New York second and third.

In the bookers' division of the same contest, first prize went to Denver and second and third to Boston and New York, respectively. The final divisional standings finished as follows: 1, Western; 2, Eastern; 3, Southern; 4, Central; 5, Mid-West.

Hipp Books "Romeo"

"The Racing Romeo," an automobile racing story produced and directed by Sam Wood for FBO with an all-star cast, including "Red" Grange and Jobyna Ralston, has been booked by the New York Hippodrome for a week's run starting Monday, October 17.

Carl Laemmle, president of Universal, and son, Carl, Jr., now a production supervisor for "U," just before they disembarked in New York on return from Europe.

M-G-M Has Trophy For Winning Rodeo Cowgirl

A $10,000 tribute to the charm and courage of western womanhood will be presented by Metro-Goldwyn-Mayer in the form of a trophy to the world's champion cowgirl, the first winner to be determined at the conclution of the World Series Rodeo at Madison Square Garden.

This costly trophy, appropriately designed by Lambert Brothers, must be won 3 times in succession by the same cowgirl before its final award. The rodeo will run from October 25 to November 2 at Madison Square Garden.

"Gorilla" by Air Mail

To expedite the delivery of prints of the First National special based upon Ralph Spence's stage mystery-farce, "The Gorilla," to exhibitors, the negative of this Alfred Santell production is being shipped by air mail from the Burbank studios to the home office in New York. Upon arrival it will go at once to the laboratory where prints will be made in time to have them in the different exchanges towards the end of the month. "The Gorilla" is to be generally released on November 13.

New Film Mfg. Co.

N. C. Mittra, who is well known in Calcutta theatrical circles, is arranging to start a film manufacturing company at an early date, reports the Department of Commerce.

INCORPORATIONS

Albany, Oct. 17.—Five companies incorporated in the motion picture business in New York State during the past week, this number being about the same as the week before, with the number of such corporations running somewhat lower than has been the custom. The companies included Hi-Mark Film Sales Co., Inc., $20,000, with Nat Nathanson, Winifred Mason, Rudolph Schor, New York City; Sayville Amusement Corp., $10,000, Henry Liman, Rose Leff, Brooklyn; Leslie Lester, New York City; Miscris Productions, Inc., $10,000, Irving Aaronson, Frederick E. Ahlert, New York City; Frank J. Friedman, Brooklyn; Coross Productions, Inc., capitalization not stated, Sidney Lieberman, Edward Berkowitz, Edward Whiteside, New York City; Brady and Wiman Productions Corp., William A. Brady, Dwight D. Wiman, M. I. Trimble, New York City.

Oklahoma City—Incorporations. Osage Amusement Co., Denoya, Okla. No capital stock. Incorporators: J. A. Strange, W. J. Williams and Jake Werter.

Hamp Williams Amusement Co., Hot Springs, Ark. Capital stock, $25,000. Incorporators: Hamp Williams, Porter Wilson and Sam Smith.

Louisville—The Corbin Amusement Co., Lexington, Ky., capital $10,000, has been chartered by S. D. Lee, A. N. Hammel and Ethel Sparks, the Secretary of State having approved of the articles of incorporation.

Change Minn. House Name

Minneapolis—It has been decided to call the new $2,000,000 Publix-F. & R. theatre the Minnesota instead of the Minneapolis, it is announced by F. & R. officials. This house will be opened next April, it was said by Sumner T. McKnight, president of the Minneapolis theatre corporation, although the two-story commercial unit will be completed in November. The Minneapolis house will be one of the 10 largest in the city and will seat 4,000. With the new Chateau Dodge at Rochester, it will bring the value of Minnesota theatres up to $25,000,000.

Excellent Franchise Sold

The sales department of Excellent Pictures Corp. announces that its franchise for Eastern Missouri and Southern Illinois had been taken up by the St. Louis Film Exchange. The contract includes distribution rights not only for the 18 Excellent Pictures but also for the "Six Big Pictures" starring George Walsh.

WM. CLUNE PASSES ON

William H. Clune, 65, died on Tuesday in Hollywood. He is rated as worth $20,000,000. Born in Hannibal, Mo., he went to California as a youth, financed a penny arcade by means of a successful real estate venture and later branched into pictures through the purchase of a film exchange.

His financial interests in "The Birth of a Nation" and "The Clansman" were so profitable that he bought a studio from Mary Pickford and produced "Romona," "Eyes of the World" and other films. He also owned 2 Los Angeles theatres. Three years ago he retired.

Mr. Clune leaves a son, J. W. Clune, president of the Clune Theatrical Co., a holding company, to whom the bulk of his estate is bequeathed, and a sister, Miss Mary Clune, of Hannibal.

WARNERS MAY CLOSE STUDIO

(Continued from page 475)

Zanuck declared that at the most the vacation will not exceed 5 weeks and that there will not be a complete shut-down since one or two companies will be kept active during that period. Under all circumstances Vitaphone production of short subjects will be kept at its height due to the constant demand for this product in 260 houses now using Vitaphone, he stated.

The 60-day shut-down and adverse financial condition reports were characterized by the associate producer as so much "panic talk." The 1928-29 Warner schedule will be bigger than ever before and will get under way earier than ever before, he stated. Plans now call for the new program being launched in January, he said.

Fast Producing

Getting ahead of the schedule was credited by Zanuck with being directly due to the success of the economic wave in the Warner studio. Pictures that took 10 and 12 weeks to produce are now being turned out in half that time with none of their original box office value lost, he said.

As for the "vacation" affording Warners with the opportunity to do a lot of weeding, Zanuck declared: "There are a few people we might want to get rid of who might think that." He said that for the most part, however, the same writers, directors and players now working on the lot will be there when the new schedule is started.

Nat. G. Rothstein, famous showman, named director of advertising and exploitation of Universal to succeed Robert E. Welsh.

Lee Marcus Marries Miss Claire Warner

Lee Marcus, general sales manager of FBO, was married on Monday to Miss Claire S. Warner at Sherry's. Mr. and Mrs. Marcus left directly after the ceremony for a 3 weeks' honeymoon in Bermuda. Mr. Marcus is one of the ablest as well as one of the most popular men in the industry, and takes with him on his honeymoon and into his married life the good wishes of all his friends in the trade.

A congratulatory dinner was tendered Mr. Marcus by executives of FBO in honor of his approaching marriage. Those who attended were: Joseph P. Kennedy, president; J. I. Schnitzer, senior vice-president; E. B. Derr, treasurer; Charles Rosenzweig, Jerry Safron, Hy Daab, Steve Fitzgibbons, Pat Scollard, Arthur Goldsmith, Ted Streibert, Ambrose Dowling.

FIGHT FILM SHOWINGS STIR FEDERAL COURTS

Legality of Exhibition Occupies the Attention of Many Authorities

FIGHT films can be exhibited in New York or any other state legally, according to a decision handed down Thursday by United States District Court Judge Goddard. He also held that exhibitors receiving fight films from persons other than common carriers, or through the mails, may display them without becoming accessories to an offense against the Interstate Transportation Law.

The question of interstate transportation of fight films and of the legality of their showing by individual exhibitors again is occupying the attention of the authorities in several parts of the country. This question comes up with the distribution of film on each new fight, and heretofore has generally resulted in only a few fines.

The Federal Grand Jury of New York City this week marked time while Federal Judge Goddard heard arguments on the receipt of such films in New York State. Meanwhile the films continue to be shown. U. S. Attorney Tuttle argued that distribution and exhibition within the State abetted the transportation and made such distributors and exhibitors accessories after the fact.

Moses A. Sachs, attorney for the Slocum Film Co. and spokesman for all distributors and exhibitors, said that in the Federal law Congress had prevented interstate shipment of fight films "in every way over which Congress has power." The section mentioned the mails, express "or other common carrier." The law also forbids receiving such films for sale purposes after they have been brought into the State by a common carrier.

"This statute has been on the books for 15 years," continued Mr. Sachs. "If anything which it required had been left out such requirement would have since been supplied. Knowing that it had no right to put it in there, Congress left out anything about the receipt of fight films from some private person.

"Once in New York State these films are under the jurisdiction of the State and not of the Federal Government, and there is no State law against their exhibition or distribution."

Judge Goddard asked for briefs and indicated he would render a decision early next week.

(Continued on page 484)

Film to Show Danger Of the Blasting Cap

As a part of a nation-wide safety campaign designed to minimize the number of blasting cap accidents in which children suffer injury or death, the Institute of Makers of Explosives recently completed a one-reel motion picture film, "How Jimmy Won the Game," designed to emphasize the danger to children of using the blasting cap as a plaything.

The film is printed on safety stock and will be screened in the public and parochial schools in those States where most of the blasting cap accidents occur.

It is estimated that 500 children are maimed or killed every year in these accidents.

Back With Chaplin

Carlyle Robinson, for 5 years, up to 1922, director of publicity of the Charles Chaplin Studios, has resumed that post following resignation of Edward Manson, who had in turn held the position for 5 years.

LAEMMLE NAMES WELSH PERSONAL REPRESENTATIVE

Nat. Rothstein Advertising Manager

CARL LAEMMLE has appointed as his personal representative Robert E. Welsh, who for the last 2 years has been Advertising Manager of the Universal. Mr. Welsh's remarkable experience in trade paper work, publicity, advertising and production give him unique qualifications for the work that Mr. Laemmle designs for him to do.

Nat G. Rothstein will again assume the advertising managership, in addition to his work as Exploitation Manager of the Universal Pictures Corporation.

"Hoot" and "U"

Rumors this week that "Hoot" Gibson would produce independently for Universal, could not be verified at the "U" home office. Paul Gulick, director of publicity, said he knew that Gibson desired this arrangement, but whether it was included in the new contract he could not say. He thought that an announcement would be made in a few days.

WOODHULL HAILS PLAN TO DRAW UP CONTRACT

Chief Justice of Supreme Court May Name Deciding Committeeman

AFTER a careful review of all of the events connected with the recent motion picture conference, President R. F. Woodhull of the Motion Picture Theatre Owners of America declared that the big service rendered the industry, and independent theatre owners especially, was the naming of a Government representative as the final arbitrator in the preparation of the new contract. Speaking of that feature, Mr. Woodhull said:

"One of the leading accomplishments of the Motion Picture Conference, which just concluded its sessions in this city, is the introduction of the good offices of the Government in providing a way to avoid a deadlock on the contract negotiations.

"This question has long remained in the disputed division because representatives of the different elements within the industry failed to agree on the more important phases of contractual relations and there was no agency at hand to break this deadlock. The provision made in the new plan is to have the Chief Justice of the United States Supreme Court name the deciding member of the Contract Committee in the event that no agreement is reached on any part of the new contract.

Committee Important

"As most of the disputed situations within the industry can be adjusted through agreed contract provisions, it is very important that complete success attends the efforts of the new joint Contract Committee, which consists of 3 members representing producers and distributors and 3 members representing independent exhibitors.

"This committee will meet in New York City soon and take up the work of completely revising and rewriting the contract. This, I feel sure, will contain such provisions as will bring about fair trade practices within the industry and afford all concerned entire business protection in keeping with the advancement and evolution of the motion picture industry.

Special Precautions

"Special precautions were taken by the exhibitor members of the conference in the selection of the members of the Contract Committee. This work necessitated giving attention to geography and representative capacity. Theatre owners are fortunate in their selections as the men named fit well into these situations. Nathan Yamins, of Fall River, has substantial theatre holdings and has for years been in close touch with exhibitor problems through our national organization, of which he is a director. He is also an attorney of much ability.

"R. R. Biechele of Kansas City has been a leader of exhibitors in the Middle West for years, and his ability to handle all of the varying business conditions is without question.

"Benjamin Berinstein of Los Angeles, who has been made a part of the contract situation for years, knows the varied problems intimately and will be able to give an excellent account of himself on the committee. Mr. Berinstein is also a director of the national organization.

"The alternates, Joseph Walsh of Hartford, Louis Rome of Baltimore and Col. H. M. Cole of Marshalltown, Texas, are also of the highest type. The best legal advice will be available for the members of the committee and it is now generally believed that an absolutely fair contract will follow the deliberations of this important body.

A Fox News group shot of 50 exhibitors from all parts of the United States, and representing, it is estimated, over 18,000 theatres.

© Underwood & Underwood Studios Washington, D. C.

Abram F. Myers, Federal Trade Commissioner, a native of Iowa and special assistant to the attorney general of the U. S., who presided at the Trade Conference.

A Marked Success

"The Conference was a marked success in many ways, thanks to the splendid work of Commissioner Myers, M. Markham Flannery and others of the Federal Trade Commission. All situations were met in a business-like way, and as the chairman of the exhibitors division I certainly feel very grateful to all exhibitor members and others for the courtesies extended to me.

Much of Value

"I am entirely satisfied that much of constructive value to our industry will result from its deliberations. We did not get all we wanted. Naturally opposing situations came to view. Some of these were local but yet very vital. We agreed on a number of important matters and some yet in the disputed division, I feel sure, will be resolved and adjusted by the Contract Committee in a way which will be generally satisfactory and an advantage to the industry.

Well Disposed Group

"I cannot refrain from saying that in all my experience with exhibitor bodies I never presided over a more responsive or better disposed group. The exhibitors of the country are to be congratulated on the fine character of the men they sent to represent them, all of whom gave their entire attention and effort to the work of the Conference day and night for the entire week. Again let me say that our sincere thanks are due to the Theatre Owners Chamber of Commerce members here for the many courtesies extended to the visiting theatre owners."

Among those safeguarding independent producers interests at the Trade Conference last week was Sam Zierler, president of Commonwealth, who followed proceedings with close attention.

CONFERENCE

(Continued from page 477)

All these sentiments of antagonism to the proposals evoked the enthusiasm of the exhibitors.

"Joe" Walsh of Hartford at one time took the floor to declare that the real reason the big companies wanted block booking was "to fill up our play dates and thus keep independent product out of the market."

Charles L. O'Reilly of New York quoted distributor members of the Joint Committee as saying that no producing company is making a profit of more than 10 per cent.

Mr. Berinstein said that one reason producer-distributors argued so volubly for block booking was that they needed the contracts in order to borrow money from bankers.

No Story Changes

Just before closing the conference passed a resolution preventing producers from altering a star, director or run of a story without the approval of exhibitors who have already contracted for the film.

Joseph M. Seider made the charge during the Friday session that an attempt was being made to "wear out" exhibitors.

The question of prohibiting distributors and producers from buying or leasing theatres or from showing their pictures in public halls or similar places to force the local exhibitors to buy from them or sell out, went back to committee.

No Commercial Ads.

Paid commercial advertising in a picture leased to an exhibitor as entertainment was unanimously accepted as an unfair trade practice.

COMPANY POLICIES

THE "company trade policies" unwillingly and theoretically accepted by exhibitors are as follows:

Block booking illegally practised is an unfair trade practice.

Triple and double block booking is an unfair trade practice.

The matter of exhibition of religious or racial pictures offensive to a community shall be taken up by local arbitration boards on complaint.

If an entire block of pictures is bought, cancellation of 10 per cent. of the whole block may be gotten by the exhibitor upon payment of 50 per cent. of the cost price of the balance contracted for.

Reissues may not be included in blocks of films.

Comedies, news reels and other short subjects cannot be included in feature picture blocks.

CAMERA SNAPS SHOWMEN

Fox News Photo

Philadelphia and Pennsylvania group of exhibitors: Joseph S. Price, Elliot Goldman, George Aarons, Lew Pisor, David Barrist, Michael O'Toole and Columbus Stamper

Fox News Photo

Front row, left to right—Southwest and western exhibitors, Oscar Lehr of St. Louis, Fred Wehrenberg of St. Louis, Charles G. Michaels of San Francisco, C. H. Kaumann of St. Louis and Morris Gallas of San Francisco. Rear row—C. E. Williams, Omaha; H. F. Kennedy, Broken Bowl, Neb.

CONFERENCE NO FAILURE TO T. O. C. C.

Exhibitors Gain Equal Part in Writing of Contracts

J. Arthur Hirsch, chairman of the Conference Committee of the T. O. C. C., has issued the following statement:

"For those who believed that a new constitution could be written for the industry in a week, the conference might be considered a failure, but for those who looked to it for a constructive step towards such a constitution, I believe the conference proved itself a success.

"The outstanding accomplishment, in my opinion, was the agreement to give the exhibitors an equal part in the writing of a new contract.

The Big Achievement

"The outstanding achievement was the placing before the commission of evidence that, unless the present special privileges being enjoyed by the producer-owned circuits were curtailed, an eventual trustification of the industry, through the elimination of the independent exhibitor, would take place.

"The fact that group of unorganized exhibitors drawn from all parts of the country could, within 24 hours, agree upon the major unfair practices that were affecting all, is significant when compared to the failure of the splendidly organized and prepared producers to bring in one major practice that was affecting them and that, when confronted with the statement of facts on these major ills, they became so divided as to end the conference by refusing to approve their own resolution.

"The change from the spirit of arrogant obstinacy by the producers and of sarcastic distrust by the exhibitors, as shown on the opening days of the conference, to the get-together policy that was displayed at the final sessions, is a tribute to the genius, ability and fairness of the presiding commissioner.

"To us laymen, his chairmanship was a mental treat."

St. Louis Houses Close

St. Louis—Theatres in the St. Louis district reported as having closed include: Opera House, Illmo, Mo.; Neelys Landing, Mo.; and Empress Theatre in Arcola, Ill.

FIGHT FILMS

(Continued from page 481)

The argument has been advanced by the defendants in some sections of the country that the seized prints were not made from a negative illegally brought into the State, as there has been mysterious talk of "new process" which makes everything legal. This is considered the bunk, and it is said that while the prints were not made from a negative illegally brought into the state, they were made from a duped negative of the original which was brought illegally into the State. Old-timers recall that this stunt was first practiced by Sigmund Lubin in Philadelphia.

A fight film probe is on in Buffalo. Chester A. Fenyvessy, exhibitor, told Federal authorities they had no right to interfere with exhibition of the films because that power was vested in the police power of the State. He asserted no law was violated because he did not bring the films from Illinois but leased them from a New York booking agency.

Seized in Syracuse

The films were also seized at Edward Harrison's theatre in Syracuse; that is, a duplicate reel was seized to be taken before Federal Judge Bryant, sitting at Auburn.

The showing of the films on the Leviathan puzzles the government. Is it, they wonder, "a high crime on the high seas?" Legionnaires saw the films.

Joseph L. Steurle, business manager of the Walnut Theatre, Louisville, Ky., is the latest to plead guilty to unlawfully receiving and causing to be carried into another State films of the fight. He transported them from Illinois to Kentucky. He was fined $500 in Federal Court.

Ray Rockett has arrived in Berlin, Germany, to supervise German productions for First National being made by Defina, the Deutsche First National corporation.

Philadelphia—A big victory for the defense was achieved on October 15 when United States Commissioner Long discharged the 3 Philadelphia theatre managers arrested last Saturday when their houses put on the fight pictures.

The defendants were, Frank J. Jordan of the Victoria, Benjamin Wolfe of the Globe, and Warren Shoffner of the Earle. These 3 theatres are under the direction of the Stanley Company of America, whose attorney defended the action.

The contention that the showing of prize-fight films in a state other than the one in which the contest was held is no violation of the Federal law prohibiting the interstate transportation of such films was upheld in Commissioner Long's ruling.

London News

By Correspondent

CARL LAEMMLE had a busy time in London. In one of his popular speeches he replied to press critics of "War Hawks" ("Lone Eagle"), who were very critical of the "gagging" introduced into the film. Mr. Laemmle inferred that gagging is a necessary adjunct to any film story—a debatable point, since gagging is likely to impair or even to destroy any permanent value.

* * *

"The Chosen People" was shown to the press Oct. 4. The Pavilion, Shaftesbury avenue, was filled by an enthusiastic audience. It is a Polish production directed by Henrik Szaro. It ran 9 weeks in Warsaw and 6 weeks in Berlin.

* * *

"Pro Patria Ltd." the newly formed renting and distributing company, plans to handle American as well as British films.

* * *

"The Mayflower" film is expected to start in production this year, the scenes being shot on both sides of the Atlantic, with British and American directors.

* * *

Fritz Lang proposes to produce a feature film at the London studios of Gaumont, with a British cast. The title is "Spies." The lears are undecided.

* * *

Another war film in production is entitled "Victory" but the title may be changed to something more widely acceptable. The scenario is by "Boyd Cable."

St. Louis Film Stocks

St. Louis—Film stocks closed October 15 as follows: St. Louis Amusement Co., $40 asked. One year ago, $46. Skouras A, $39.50 bid and $40 asked, an increase of $1 for the week.

Mr. and Mrs. Irving Thalberg, recently married in Hollywood. The bride is one of M-G-M's most distinguished stars, and the groom, of course, is the M-G-M supervising director whose recent achievements have brought him fame and a meed of good fortune to boot.

Start Color Classic

Director Bradley Barker, who made "Comrades," a Tiffany Color Classic, is now preparing another Color Classic titled "Romany Love," a gypsy love story laid in 1880. One of the leads in this Color Classic is June O'Day, who is now appearing in the stage play, "Peggy Ann."

Tiffany Changes Title

"Grass Widows," one of the 24 Tiffany features to be delivered for the 1927-1928 season, has been changed to "Green Grass Widows."

DAY BY DAY THE PAPERS SAY

Movie a Menace

Motion pictures are more insidious than old-time saloons and constitute an international menace in the opinion of Mary Sayre, head of the Pennsylvania Women's Christian Temperance Union motion picture department. So she told the fifty-third convention of the Pennsylvania Union in Philadelphia, and the members, most of whom confessed they attended pictures hardly more than once a year, were visibly impressed.

* * *

Actress Jumps to Death

Helen McClosky, 26, former motion picture actress, died Tuesday in Knickerbocker Hospital, New York, from injuries suffered when she apparently jumped from a window of her apartment on the second floor of 16 Convent avenue. According to the police, she had been despondent for some time.

* * *

"Connie" Divorced

Constance Talmadge has won a divorce from Capt. Alastair Mackintosh, member of a prominent Scottish family which now lives in Paris, in London. Misconduct was alleged. Capt. Mackintosh was obviously as anxious for a divorce as the plaintiff.

* * *

Make World Akin

The influence of motion pictures is making the world more and more alike, according to Andre Maurois, French author, now on a visit in the United States. No art since the days of the cathedrals has so appealed to the people, he said, and he predicted that motion pictures would become "a great art" in the future. M. Maurois will deliver a series of lectures at leading universities by invitation of the Alliance Francaise.

* * *

Miss Bankhead in Films

Tallulah Bankhead, New York and London stage actress, has signed a contract with Ideal Films, Ltd., of London, to play the leading woman in their picture, "His House in Order." She replaces Gladys Cooper, who withdrew. Miss Bankhead, a native of Alabama, is credited by Ideal with receiving the highest salary "ever paid to any actress in the theatre or films" in Britain.

Dennys Separate?

The Los Angeles Examiner is authority for the statement that Reginald Denny, film star, and his wife, Irene Hazeman, musical comedy actress, have separated. Denny has been vacationing at his camp near Running Springs, Calif., while Mrs. Denny is appearing at a Los Angeles theatre. The couple, who have one daughter, recently returned from Europe. They would not discuss the report.

* * *

Prevost Sues Harlan

Marie Prevost, film star, has sued to divorce Kenneth Harlan, featured player, on the charge of extreme mental cruelty. The action was instituted in Los Angeles.

EMPLOYEES GIVE ZUKOR AN OVATION

As Trotta's Portrait of Him Is Seen by Pep Club

More than 700 men and women, all employees of Paramount Famous Lasky Corp., rose to their feet and remained standing 5 minutes applauding, at the Astor Hotel as a beautifully sympathetic painted portrait of Adolph Zukor, done by Guiseppe Trotta, was unveiled.

It was the climax, too, of the mount Pep Club's banquet, the third, and by all accounts the most successful, in the 6 years of that organization's life.

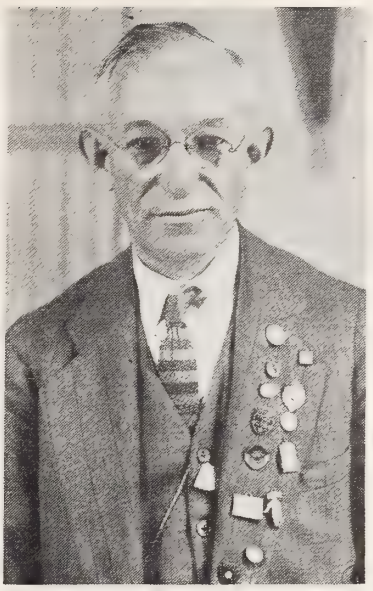
It was the climax, too, of the long career of the Paramount president, he said, with tears in his eyes, as he answered the speech of presentation of the portrait, made by Palmer Hall Stilson, and the remarks of Jesse L. Lasky in accepting the painting for Paramount.

The following officers, elected at the polls in the Paramount building on September 30, were installed: President, Vincent Trotta; vice-president, Joseph R. Sweeney; treasurer, Arthur Leonard; secretary, Catherine Kent. The Board of Governors is Eugene J. Zukor, Palmer Hall Stilson, Belle Goldstein, Joseph R. Wood, Joseph P. McLaughlin, William S. McIllvain, Arthur Dunne, Chalmers S. Traw and Rebeckah Shuman.

At the conclusion of the dinner Mr. McLaughlin, retiring president, thanked the members for their support during the past year. Melville A. Shauer, manager of the Ad Sales Department of Paramount, and toastmaster for the evening, then introduced the new president, who thanked the club for electing him to office and asked for a continuance of the wholehearted co-operation granted Mr. McLaughlin.

New Theatre for Shanghai

The new Palace Orpheum Theatre, Shanghai, seats 900 and represents the largest theatre in the city. Modern appointments are to be found throughout, including heating and ventilating systems, indirect lighting and a silver screen. Two modern American projectors have been likewise installed. The theatre opened with the ten-reel film, "Feet of Clay," starring Rod LaRocque.



Wm. Ironson, International Newsreel cameraman, who has "shot" every World Series baseball game since 1908. He wears emblems given him by the various contending clubs.

Shaw Now Allied with Screen Announcements

Mort Shaw, until recently connected with a number of independent motion picture producers and distributors in title-editing and publicity-advertising capacities, is now associated with Lester Soman of Screen Announcements, producers of specialty reels, at Suite 305, 727 Seventh avenue, New York City.

During the past 3 years Shaw has titled more than 20 feature-length productions, most of which were imported from Germany and England, and several dozen short features, produced in America.

New Arkansas House

St. Louis — The Arkansas Amusement Enterprises, Inc., plans to erect a theatre seating 1,000 and costing about $75,000 in Camden, Ark.

TWO THEATRE BOMBINGS AND VIOLENCE IN MINN.

Police Guards Are Doubled During Fourth Week of the Strike

INNEAPOLIS—Two theatre bombings and some minor violence marked the fourth week of the theatre strike in Minneapolis and St. Paul, in which 500 stagehands, projectionists and musicians are taking part. As a result, police guards have been doubled in both cities and every precaution is being taken to safeguard the lives of the theatre-going public.

The first bombing was that of the Logan Theatre in Minneapolis, one of the largest neighborhood houses. No one was injured. The theatre is owned by W. A. Steffes, president of the Northwest Theatre Owners. The association immediately offered a reward of $10,000. A reward of $3,000 now stands for the solution of the bombing of the Paramount exchange in Minneapolis about 10 days ago. Within the last 6 years, there have been 9 theatre bombings in Minneapolis, and the police seem determined to put an end to them.

In St. Paul, the Forest Theatre was bombed while 250 persons were watching a picture. One woman in the audience was slightly hurt in the rush for the doors.

Minneapolis now has at least two police guards at each of its 58 theatres, and St. Paul is taking similar precautions. The Minneapolis city council has approved the hiring of temporary police during the emergency, and the force has been reorganized, with patrolmen assigned to the schools shifted over to the theatres, and many working overtime during the strike.

Minor acts of violence included an attack on a non-union projectionist. An electrical shop in Minneapolis, which has been doing work for the theatres suffered loss estimated at $1,000 when a chemical bomb was thrown over the transom, and a girl at the Hennepin-Orpheum was almost blinded when someone sprayed some foul-smelling chemical in the air. A former usher was later arrested and charged with this offense.

Negotiations between the strikers and owners were broken off after the bombings but have been renewed. The owners offered to put the whole matter up to a special arbitration of the city council, but the strikers rejected this proposal and countered with one of their own. This new one, which involves a raise for the stagehands, is not looked on with a great deal of favor by the owners, but they are studying it.

Tiffany Completing 3rd Dimension Film

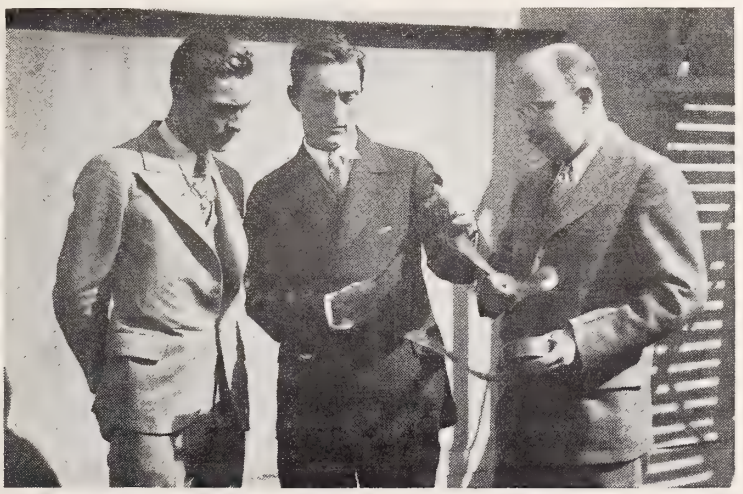
M. H. Hoffman, vice-president of Tiffany Productions, announces that a special Tiffany production made in the third dimension will be on the screens of this country about January 1, 1928.

Emil Burkhardt, who, in conjunction with his brother, Jacques, invented this revolutionary method of motion picture photography, made a hurried trip to the United States and is now back in Switzerland where the finishing touches are being made for the completion of the first picture with their invention.

The first showing will be held in the near future before a specially invited audience.

Columbia Denies Merger

Columbia Pictures, through Jack Cohn, treasurer of the company, again issues a statement denying emphatically all rumors of a consolidation with any company.



Paul and Lloyd Waner, Pittsburgh Pirates, visit M-G-M News and are shown news reel footage of the World Series by Tom Gerety.

Boy Born to Meehans

Jeanette Porter Meehan, daughter of the late Gene Stratton-Porter, this week gave birth to a bouncing boy, John Edwin Meehan, at St. Vincent's Hospital while her husband, Leo Meehan, FBO director, was filming scenes at the studio for the famous authoress' story, "Freckles." They had one son.

Religious Organizations View "The Jazz Singer"

Under the auspices of the Motion Picture Producers and Distributors of America of which Will Hays is president, a special matinee performance of "The Jazz Singer" starring Al Jolson was held this week at the Warner Theatre for representatives of various religious organizations with headquarters in New York.

The committees attending were headed by Newton D. Chapman, National Chairman of the Better Films Committee of the D. A. R., Mrs. Thomas A. McGoldrick, Chairman of the Motion Picture Bureau of the International Federations of Catholic Alumni, Mrs. Eva J. Poh, head of the Review Committee of the same organization, Dr. George R. Andrews, Executive Director of the Church and Drama Association, and Mrs. Dudley Van Holland, Motion Picture Chairman of New York City's Federation of Women's Clubs.

Albert Payson Terhune Story For Columbia

Following its policy of obtaining the best that the market has to offer in stories for its productions, Columbia Pictures announces that it has bought the motion picture rights to "The Hero," a story by Albert Payson Terhune.

The purchase was made from M-G-M, who owned the story. "The Hero" is a dramatic recital of a cowardly moment in a great man's life and the drastic results that followed in its wake.

St. Louis Storm Relief

St. Louis—The Red Cross tornado relief benefit show at Loew's State Theatre the night of October 8 netted $3,902. The house was filled while hundreds were turned away. The program lasted for four and a half hours and included 20 acts and a symphony orchestra. The sum of $1,103.26 was turned into the relief fund by Charles H. Turpin, manager of the Booker Washington Theatre on Market street. This money was the proceeds of a benefit show.

Waners Make Debut

St. Louis—Paul and Lloyd Waner, stars of the Pittsburgh National League baseball champions, made their debut in vaudeville at Loew's State Theatre on Saturday, October 15. It is reported they are being paid $3,500 in cash per week. Following their St. Louis appearance they will travel over the Loew circuit, appearing in Pittsburgh, Cleveland, Detroit, Washington, Boston and Baltimore.

Mr. and Mrs. Monte Blue

Monte Blue in New York For Ten-Day Vacation

Monte Blue, Warner Bros. star, has arrived in New York from the coast and will remain in the east for a ten days' stay to attend the current theatrical hits and otherwise enjoy a brief vacation from work.

The day before he left Hollywood he completed the final scenes of his latest picture, "Brass Knuckles." The starting date of his next production is set for October 31st. This will be an epic of the air to be known as "Across the Atlantic" which Howard Bretherton will direct.

New Kansas City Manager

Eph Rosen, formerly branch manager of the Tiffany Kansas City office, has been transferred to the Milwaukee exchange where he was appointed branch manager by General Sales Manager Ed. J. Smith. C. A. Jones, who was connected with Educational for 4 years and well known in Kansas City territory, succeeds Eph Rosen at Kansas City.

Freeman Is Honored

Joseph K. Freeman, director-general of Metro-Goldwyn-Mayer theatres in France and Belgium, has been nominated as a Chevalier of the Order of Leopold II, in recognition of his services to Belgium in theatrical matters. This decoration is the highest the Belgian government can confer, corresponding closely to that of the Legion of Honor in France.

Trixie Ends "Blondes" Role

Trixie Friganza has completed her role in the Paramount screen version of "Gentlemen Prefer Blondes" and departed for an extended eastern vaudeville tour.

Colleagues Dine New Vitaphone Official

A testimonial luncheon was tendered this week to George E. Quigley, newly elected vice-president of the Vitaphone Corporation.

The executive was guest of honor at the function given by members of the Legal Department of the Western Electric Company of which he has been Assistant General Attorney for a number of years.

As a further token of regard, a bronze mounted desk set was presented to Mr. Quigley by his former associates.

Nita Marten Added to Hollywood Hospital List

Added to the Hollywood Hospital's list of film notables now occupying private rooms, is Miss Nita Marten. Miss Marten, this week, like three other prominent actresses last week, was operated on for appendicitis.

Katheleen Key just avoided finding her name on the Hospital registry this week. She sustained a bruised shoulder in an automobile accident on Santa Monica Boulevard, which wrecked her machine.

So. American Distribution

Ottawa—The "Seeing Canada" series of film subjects produced by the Canadian Government Motion Picture Bureau, Ottawa, Canada, will be extensively circulated throughout South America as a result of a highly satisfactory agreement that has been concluded between the bureau and Max Glucksmann, Buenos Aires, Argentine.

Dorothy Sebastian is the little "A-l-a-b-a-m-a" (21 votes, remember) beauty from the M-G-M studios, playing the lead with Tim McCoy in his starring vehicle, "Wyoming."

After an absence of almost a year, Paul Specht returns to Broadway to conduct "The Capitolians," the new stage band which is a feature of the greater entertainment policy at the Capitol Theatre, where M-G-M feature pictures are luring vast audiences.

Percy Marmont Visits Old Pals at the Lambs

Percy Marmont stopped over in New York for a few days en route from England to Hollywood, to renew old acquaintances at the Lambs.

Mr. Marmont's next screen appearance will be in the Gotham Production "The Fruit of Divorce," which will go into production on the star's arrival in California.

New Berlin Agency

London—Major A. Rassam, of British Controlled Films, is back in London from Germany after successful negotiations in the direction of establishing an agency there. No agreement has been signed, but there is to be a general meeting in London in the near future between directors of British Controlled Films and representatives of the German and French houses with which negotiations have been started. British Controlled Films aim to establish a chain of agencies throughout the Empire and the Continent for distributing British and Continental products.

"Chang" in Museum

A print of Paramount's "Chang," together with the animal sound records obtained at the London Zoo for the Plaza presentation, has been given to the British Museum where it will remain sealed in a box for 50 years.

Tiffany Completing Work on Special Third Dimension Film

H. HOFFMAN, vice-president of Tiffany Productions, announces that a special Tiffany production made in the Third Dimension will be on the screens of this country about January 1, 1928.

Emil Burkhardt who, in conjunction with his brother, Jacques, invented this revolutionary method of motion picture photography, made a hurried trip to the United States and is now back in Switzerland where the finishing touches are being made for the completion of the first picture with their invention.

It is understood that the officials of the Tiffany organization have already seen several reels of the first production photographed in Third Dimension and are highly elated over the fact that Third Dimension pictures have at last become a reality.

A statement issued from the Tiffany home office in New York advises that the first showing of Third Dimension Pictures will be held in the near future before a specially invited audience.

First National's November List

First National Pictures, Inc., is releasing two of its specials in November, "The Gorilla" and "The Private Life of Helen of Troy." The schedule follows:

Nov. 6, "Gun Gospel," starring Ken Maynard with his famous horse, Tarzan. Harry J. Brown directed.

Nov. 13, "The Gorilla," an Alfred Santell special based upon Ralph Spence's mystery-farce which exhilarated Broadway for an entire season. The featured players are Charlie Murray and Fred Kelsey.

Nov. 20, "The Private Life of Helen of Troy," a special based upon John Erskine's novel which is still in the best-seller list two years after publication. Alexander Korda, the Hungarian director, wielded the megaphone.

Nov. 27, "Man Crazy," adapted from Grace Sartwell Mason's Saturday Evening Post story, "Clarissa and the Post Road." John Francis Dillon directed.

Warner Bros. To Film "Lion and the Mouse"

Warner Bros. will film Charles Klein's play, "The Lion and the Mouse," according to information just received from the West Coast.

This will constitute a special production to feature an all-star cast and will be released as one of the company's current 26 Warner Winners.

The scenario will be the work of Robert Lord and will be ready in November for Lloyd Bacon, who will direct.

New York-Los Angeles Runs of DeMille Epic Gather Momentum

THE New York and Los Angeles runs of Cecil B. DeMille's epic, "The King of Kings," are gathering momentum daily.

The first half-year mark in the highly successful New York run of Cecil B. DeMille's "King of Kings" was passed this week with the production establishing a precedent in attracting record-size theatre parties.

Theatre parties in units of from 45 to 130 persons have been features of the Gaiety Theatre attendance, every evening during the past two weeks. And reservations for twenty-seven other parties in units of fifty or more persons, have been booked up for the next five weeks.

The Gaiety management claims this as a "mammoth party" record for Broadway attractions in both the pictures and legitimate field. Credit for this unusual attendance feature is due undoubtedly, to the tremendous word-of-mouth advertising given the picture by prominent personages in speeches, radio addresses, and from practically every pulpit in the metropolitan district.

Churches Give Support

In addition to sending more than three thousand letters commending "The King of Kings," ministers of every denomination have, almost without exception, personally recommended the DeMille production to their congregations and urged the formation of parties to attend the Gaiety Theatre showings.

"The King of Kings" now holds the distinction of being the oldest attraction among the long run Broadway pictures. Opening on April 18, the DeMille picture has been running four months longer than "Wings," the next in line, which opened on August 12.

Los Angeles "Run"

The three hundredth showing of "The King of Kings" at the new Chinese Theatre in Los Angeles, was staged on Monday, October 17, with an elaborate ceremony on the stage, in which Cecil B. DeMille and the principals of his company were honored by Manager Sid Grauman and an audience which packed the theatre.

During the ceremony, DeMille was presented with an appropriate souvenir of "The King of Kings" success, in the form of a Roman gold watch chain, each link of which is engraved with the name of a member of his company, as the donor of that particular link.

The Chinese Theatre run of the "King of Kings" will pass the sixth month mark on October 29 at which time more than 600,000 persons will have seen the picture in Los Angeles. The five hundred thousandth ticket was sold on October 7.

Jeanne Eagels, beautiful star of stage and screen, who has the leading role in support of John Gilbert in "Man, Woman and Sin," the motion picture which Monta Bell wrote and directed for Metro-Goldwyn-Mayer, and which has been given a place on the M-G-M release chart for next month.

Warner Bros. Schedule Four of Season's Pictures for November

WARNER BROS. have four releases scheduled for November on their current program of 26 Warner Winners.

"Good Time Charley," adapted from Darryl Francis Zanuck's story, will be released on November 5. Warner Oland plays the title role in this melodrama and is supported by Helene Costello, Clyde Cook, Hugh Allan, Montagu Love, Grace Gordon, Julanne Johnston and Allan Simpson. Michael Curtiz directed.

On November 12 will come Irene Rich's next stellar vehicle, "The Silver Slave," by Howard Smith. The megaphone work is by Howard Bretherton and popular players appearing with Miss Rich include Audrey Ferris, John Miljan, Holmes Herbert and Carrol Nye.

"The Girl From Chicago," a screen transcription of Arthur Somers Roche's story, "Business Is Best," is on the schedule for November 19. This underworld drama gives Myrna Loy her first leading role with Conrad Nagel cast opposite her. Ray Enright directed and in addition to Miss Loy and Mr. Nagel, William Russell, Carrol Nye and Paul Panzer are featured.

George Jessel in "Ginsberg the Great" will be seen on November 26. Byron Haskin directed from Anthony Coldeway's comedy of Broadway stage life. Audrey Ferris, Jack Santoros, Gertrude Astor, Douglas Gerrard, Theodore Lorch and Walter Rodgers are playing as support to Jessel.

James Hall Cast

Paramount announced in New York City this week that James Hall will play the lead opposite Esther Ralston in her next starring vehicle, "The Jazz Orphan."

U. S. War Department Squarely Behind Pathe's "Dress Parade"

"DRESS PARADE," the Pathe-DeMille special made at West Point by Director Donald Crisp, with William Boyd as the star, has been shown to the War Department and officially approved for exhibition purposes. More than that, it drew from Major General Lutz Wahl, adjutant general of the army, a request to the major generals commanding the nine corps areas of the United States, that they cooperate with the theatres exhibiting this picture within their areas.

In his official letter to the commanding generals, Adjutant General Wahl says, in part:

"It is desired that activities under your command co-operate, wherever practicable, with the managers of theatres exhibiting this picture in their respective localities, in order that full advantage may be taken of the increased interest it will create in the army. Co-operation through the recruiting service is especially desirable.

"By order of the Secretary of War:

"Signed—Lutz Wahl, major general, the adjutant general."

In addition to this, Adjutant General Wahl sent the following telegram to Cecil B. DeMille at Culver City, California:

"'Dress Parade' previewed by War Department yesterday and approved for release with exception of slight changes in four captions. Heartiest congratulations on a splendid picture typifying spirit of West Point. Signed—Wahl, Adjutant General."

Dwight F. Davis, Secretary of War, was unable to attend the showing given in Washington during the past week for the War Department officials. However, the reports given him by those who saw the picture interested him so greatly that he requested a special showing at a dinner party at his home last Monday night. Pathe officials, naturally, gladly acceded to this request, and the opinions of Secretary Davis' coincided perfectly with those of the other War Department officials.

"Surrender" in Big N. Y. Premiere

"Surrender," a Universal adaptation of the famous continental stage success "Lea Lyon" had its world premiere last week in the Colony Theatre, New York City, under the direction of Dr. Hugo Riesenfeld.

Mary Philbin and Ivan Mosjukine are co-starred in the film, which was directed by Edward Sloman, best remembered for his direction of "His People."

"Surrender" marks the first appearance on Broadway of Mary Philbin since "The Phantom of the Opera."

"Garden of Allah" Is Included In M-G-M November Releases

REX INGRAM'S "The Garden of Allah," which is now in its seventh big week at the Embassy Theatre in New York City, is included in the four strong releases from Metro-Goldwyn-Mayer for the month of November. Others on the list are Marion Davies' newest starring vehicle, "Quality Street," hailed by preview critics as one of this versatile star's greatest pictures, "The Thirteenth Hour," a novel mystery drama, and "Becky," a Cosmopolitan directed for M-G-M by John McCarthy.

"The Garden of Allah" set a new record for the first month's gross at the popular Embassy Theatre in Manhattan. Made abroad by Ingram in France and northern Africa, it is a graphic screen version of the best-seller of the same name by Robert Hichens. Alice Terry and Ivan Petrovich, the latter a new Ingram discovery, who promises to go far in pictures, have the leading roles, and are supported by a strong continental cast. This picture has drawn an especially big following among women patrons.

John Gilbert's "Man, Woman and Sin" promises to be a corker. Coast critics who have viewed the rushes say that the combination of Gilbert and Jeanne Eagels, stage star, essaying her first role in the pictures, is destined to set everyone talking as much as did Gilbert and Greta Gargo last year in "Flesh and the Devil." "Man, Woman and Sin" was written and directed by Monta Bell. It is a gripping story of Washington newspaper life, giving Gilbert a role entirely new to him. The supporting cast includes Marc McDermott, Gladys Brockwell, Chas. K. French, Cosmo K. Bellow and Hayden Stevenson.

"The Thirteenth Hour" is a mystery drama of a new kind, and is believed by M-G-M to be one of the most valuable properties of the present production season. Chester M. Franklin, brother of Sidney, is the director. Franklin, with Douglas Furber, is credited with the authorship of the story, written directly for the screen. Special interest has been attached to this film because of the fact that it marks the debut of Napoleon, the newest canine star, under the M-G-M banner. The cast includes Lionel Barrymore, Jacqueline Gadsdon, Charles Delaney, Fred Kelsey and Polly Moran.

"Becky," a Cosmopolitan production directed by John McCarthy, is another picture having the advantage of a tremendous countrywide serialization through the Hearst papers. "Becky" proved one of the most popular serials ever exploited in this way. Marion Constance Blackton scenarized the story by Rayner Seelig, dealing with the career of a singer. Sally O'Neil and Owen Moore have the romantic lead, with Harry Crocker and Gertrude Olmsted in the cast.

Louis B. Mayer, Vice President and Manager of Production for M-G-M, congratulates Nicholas M. Schenck (right) on the latter's election to the presidency of Loew's, Inc., succeeding the late Marcus Loew. Mrs. Nicholas M. Schenck is in the background, as is also J. Robert Rubin, general counsel for M-G-M

"Traveling Shot" Highly Developed in "Main Event"

THE TRAVELLING SCENE, so necessary to the modern motion picture industry, in conveying to the screen certain moving actions and the scenes corresponding mental thought, has been brought to its most advanced development in "The Main Event," filmed at the DeMille Studio for Pathe under the direction of William K. Howard.

Director Howard, art director Rochus Gliese, and Lucien Andriot, forming one of the cinema's most outstanding trios in the further advancement of motion pictures, have collaborated on the three phases of the travelling shot; the directorial angle, the set and art division from its mechanical point of view, and the photographic side. In this manner they have taken in all parts of the mechanics of the travelling scene.

In "The Main Event," there are many travelling and swinging scenes that have been brought about through the efforts and ingenuity of Howard, Gliese, and Andriot. Making possible many of these new and innovational transient sequences, Gliese has invented and perfected a new type of camera conveyance that has enabled them to photograph these difficult angles.

In connection with the travelling shot, there are mental ideas that are transported to the screen. If a person stands still and lets his eye travel, it is natural that he should receive certain mental reactions to what he sees. This new camera machine makes it possible to photograph scenes the same way a person actually lets his eye travel. Then the exact image as the eye moves can be shown upon the screen with its corresponding mental stimulus.

According to Howard, this new step will revolutionize the making of motion pictures.

Julia Faye, Robert Armstrong, Rudolph Schildkraut, and Charles Delaney, are appearing in "The Main Event."

With Barthelmess

Lina Basquette, widow of Sam Warner, this week accepted an important role in "The Noose," which Richard Barthelmess will next bring to the screen for First National.

Tom Santschi Cast

Tom Santschi, of Western picture fame, is prominent in the cast of "Square Shootin'," Jack Padjan's first Pathe feature.

Mrs. Wallace Reid's "Stage and Screen" Tour Smashes Records

MRS. WALLACE REID'S personal appearance tour in conjunction with the Gotham Production, "The Satin Woman," is leaving a trail of shattered box office records throughout the country.

Starting in San Francisco in September, Mrs. Reid hung up a house record of $28,000 at the Pantages Theatre and duplicated the feat across the bay the next week at the State, in Oakland.

In the Northwestern State of Washington and Oregon the star drew forth exceptional business despite terrific opposition in the form of exceptionally strong counter attractions at rival theatres.

Mrs. Reid breaks the jump from the West to the East this week by playing a five and a half day engagement at the American Theatre, Salt Lake City, Utah. The somewhat unusual procedure of playing but five and one-half days being occasioned by the necessity of Mrs. Reid leaving Salt Lake in time to arrive for the opening of her engagement at the Lafayette Theatre, Buffalo, N. Y., on Sunday, October 30.

Additional theatres included in the route are, Palace, Toledo, Ohio; Ohio, Indianapolis, Ind.; Davis, Pittsburgh, Pa.; Earle, Philadelphia, Pa.; Earle, Washington, D. C.; Central, Jersey City, N. J.; Embassy, Portchester, N. Y.; and a return date in Jersey City at the Cameo, on December 15.

Following this Mrs. Reid returns to the Coast to spend the Christmas holidays with her children, after which she will immediately start work on her next Gotham Production, "Hell Ship Bronson."

W. Ray Johnston, President of Rayart Pictures, who has just returned from the West Coast studios, whither he "hops" every now and then to keep in touch with production details on his pictures.

Mrs. Wallace Reid, swinging "around the circle," from 'Frisco to New York, and back, "takes a low" from the observation platform of the special which Gotham Pictures, producers of "The Satin Woman," have placed at her disposal.

W. Ray Johnston Has Two New Features On Schedule

WORD comes from W. Ray Johnston, President of Rayart Pictures Corporation, that his company now has in production two new features scheduled for release during the coming season as part of Rayart's Unbeatable Eighteen.

The first of these "Heroes in Blue," with Duke Worne producing and directing, features John Bowers, Sally Rand and Gareth Hughes, supported by George Bunny, Barney Gilmour and Lydia Yeaman Titus. This is a melodrama of the firemen and police.

Camera work has also started on the next Trem Carr Production, "On the Stroke of Twelve," an adaptation by Arthur Hoerl of Joseph LeBrandt's stage melodrama. The cast assembled by Director Charles J. Hunt includes David Torrence, June Marlowe, Lloyd Whitlock, Danny O'Shea, Lillian Worth, Charles West and Martin Turner.

These will be followed by "Casey Jones," and "The Law and the Man," by Octavus Roy Cohen.

"Ragtime" Is Booked Into Chicago Chains

"Ragtime," first of the James Ormont productions for First Division Distributors release, which recently completed its first run at the Lubliner & Trinz theatre, Orchestra Hall, Chicago, has been booked through Si Griever's First Division exchange to a number of big theatre chains.

Marguerite de la Motte, John Bowers, Robert Ellis, Rose Dione and William Strauss are featured. Scott Pembroke directed. Two special song numbers were written by Lee Zahler, formerly with Remick, and now one of the best known lyric writers on the West Coast. The first is, "Thinking," a ballad. The other is, "Oh, What a Mamma You'd Make." These songs are strong exploitation aids.

"The Patent Leather Kid" Slated for Detroit Run

Ned E. Depinet, general sales manager for First National Pictures, who is handling the road-show arrangements for the company's super-special war film, "The Patent Leather Kid," starring Richard Barthelmess, has completed arrangements for an extended run engagement of that picture at the Miles Theatre, Detroit, where it will play at road-show prices.

Tiffany Changes Title

"Grass Widows," one of the twenty-four Tiffany features to be delivered for the 1927-1928 season, has been changed to "Green Grass Widows."

Eight Pictures in Preparation At the First National Studios

FILMING will be started on eight new productions at First National's Burbank studios within the next three weeks, according to the schedule worked out by Richard A. Rowland, general and production manager, and production executives on the West Coast, it was announced in New York. Preparatory work is far advanced on all of them, with two just entering the filming stage.

Robert Kane has begun work on "French Dressing," from a story by Adelaide Heilbron, which Allan Dwan is directing. The players are Lois Wilson, H. B. Warner, Lilyan Tashman and Clive Brook.

Camera work has just started on the new picture featuring Charlie Murray and George Sidney, tentatively titled, "Down Went McGinty." Mervyn LeRoy is directing.

Pictures getting under way this week: "The Noose," starring Richard Barthelmess, to be directed by John Francis Dillon.

Adaptation and continuity by James O'Donohue, from the stage play by Willard Mack and H. H. Van Loan.

"Ladies' Night in a Turkish Bath," from the stage farce by Charlton Andrews and Avery Hopwood. Dorothy Mackaill and Jack Mulhall are the featured players. Richard Wallace is the director.

The next Milton Sills vehicle following "The Valley of the Giants," just completed, is scheduled to begin next week, with Charles Brabin directing. No title has been selected.

Three other pictures will be ready for camera work by the first of November. One of these is a new Billie Dove stellar vehicle, tentatively called "Once There Was a Princess." Carey Wilson is preparing the adaptation. Alexander Korda will direct.

The second is a new Ken Maynard picture, with Tarzan, the famous white horse, tentatively titled "The Royal American," an original scenario by Marion Jackson. Albert Rogell will direct.

A new vehicle for Johnny Hines is expected to start on November 1. His producer, C. C. Burr, has not announced the title.

Joseph Jackson Signed For Warner Scenarios

Joseph Jackson has been added to the scenario staff at Warner Bros. by the terms of a contract covering a long period of time. He recently completed the script for James Cruze's next picture and has lately written the continuity for a forthcoming Lon Chaney production. His first work will be the adaptation of Irene Rich's next starring vehicle, "Powder My Back."

Among Little Pictures with the Big Punch

Greatest Football Coaches Like Grantland Rice Film

Knute Rockne, W. W. Roper, T. A. D. Jones and others of the country's greatest coaches, are most enthusiastic in their praise of "Football Sense," the Pathe-Grantland Rice series directed by Coach "Chick" Meehan of New York University, which show the public how and why the important plays are made.

Rockne, director of athletics at the University of Notre Dame, wrote Meehan:

"I saw those pictures of yours in Chicago and it is the greatest idea I have yet seen by far for educating the public to real football. The moving pictures are also intensely interesting and I congratulate you on the great idea."

M-G-M Will Produce "Buffalo Bill" In Color

"Buffalo Bill's Last Fight" has been definitely decided upon as the title of the second release of the series of Great Events produced in color for release by Metro-Goldwyn-Mayer. The release date is set for November 26.

Great interest is evident in the second of this series inasmuch as "The Flag" which the first release created tremendous favorable comment. It is said that the same high quality of production, story value and photography which made "The Flag" outstanding in the short subject field, is equally evident in this latest two-reel feature.

Buys "Roulette"

The purchase of the screen rights throughout the world to a short story by Fannie Hurst, "Roulette," has just been announced by Richard A. Rowland, general and production manager of First National Pictures. The story was published in the volume of Miss Hurst's short stories.

Capitol Books 'The Flag'

The Capitol, New York, has booked for the week of November 5 "The Flag," first of the series of two-reel Great Events produced in color for release by Metro-Goldwyn-Mayer.

New Artclass Serial

Weiss Brothers Artclass Pictures Corporation announce they have in the production a ten-episode aviation mystery serial, "The Mysterious Airman."

Paramount-Christie Comedy Exteriors Filmed "On Location"

"In an effort to further improve the quality of Paramount-Christie comedies, all our stories calling for scenes of mountain climbing, Oriental atmosphere, sea scenes, etc., will be filmed on the exact locations, or at places which will lend a realistic touch, called for in the script," states Al Christie, of the Christie Film Company, which is making 36 two-reel short feature comedies for distribution on the Paramount 100 per cent program for 1927-28.

"In addition, we will use panchromatic film in photographing location shots in order to reproduce on the screen actual shades of color in the scenery filmed," continued Mr. Christie. "It is well known by this time that panchromatic film is the only film that will faithfully record colors according to their true values in the scale from white to black, also covering a tremendous range of grays."

The new policy was inaugurated with the filming of Jimmie Adams' newest comedy, "Swiss Movements." Headed by Jimmie Adams, who stars in "Swiss Movements," the entire cast made the trek from Hollywood which carried them to the roof of America in order that the picture, which is a farce of mountain climbing and mountain climbers, might have just exactly the proper atmosphere. Doris Dawson, Billy Engle and Bill Irving headed the players who made the trip. Excellent pictorial effects, possible because of the scenic beauty of this country, were turned in by Alexis Phillips and Alfred Jacqueman, cinematographers, using the new panchromatic film.

Much discomfort and actual hardships were undergone by the unit. While the climate atop Mt. Whitney is extremely cold all year round, its base is practically desert, and a few miles further east from this town of Lone Pine where headquarters were established, lies Death Valley, the lowest point in the United States, and one of the hottest, if not the hottest.

Mack Sennett Comedy Listed In Pathe Shorts For October 30

MACK SENNETT'S "For Sale a Bungalow" and Grantland Rice's "Down to the Sea" are highlights on the Pathe short feature program for the week of October 30th, which also includes Pathe Review No. 44; the concluding chapter of the Pathe serial "Hawk of the Hills;" "A Brave Heart," a release of the Aesop's Film Fables series; Topics of the Day No. 44 and issues Nos. 90 and 91 of Pathe News.

"Down to the Sea," a Grantland Rice Sportlight produced by J. L. Hawkinson, depicts the delights of beach and bay—without seasonal prejudice, in all its forms—sand frolics to harpooning a giant sword fish asd the delights of surf board riding with appeal to sportsman and layman.

Pathe Review No. 44 presents "Bronze Workers of the New World." The art of sculpturing in bronze, a new art to America; "The Garden City of the Orient." Lovely Suchow, views from the average Chinaman's ideal of a perfect city; "The Gentler Sex:" A glimpse of the Foster Girls, Broadway revue favorites, learning to "pack a wallop!"

Carmelita Geraghty Playing In Romance of a Bathing Girl

CARMELITA GERAGHTY, whose first Pathe comedy appearance was in "Smith's Uncle," has returned to the Mack Sennett lot, being cast as a naughty French girl in "The Romance of a Bathing Girl," which Mack Sennett is personally directing. And Carmelita is having her troubles, as Sennett warned her she would before giving her the role.

It's no cinch for a young girl who goes to church with her father, Tom Geraghty, the noted scenarist, every Sunday, to depict a character she knows nothing about. That requires real acting.

"But Carmelita is acting—and she's going to put it across," declares Sennett.

Miss Geraghty is receiving plenty of praise these days from critics who have previewed Mary Pickford's new picture, "My Best Gal." Miss Geraghty gave a remarkable performance in the role of Mary's sister.

Harold Lloyd's Premiere Role, in "Grandma's Boy"

Harold Lloyd's best liked comedy characterization has been said to be that of the fraidy-cat in "Grandma's Boy" which is currently being brought back to the screen by Pathe.

In this Pathe feature comedy Lloyd, it will be remembered is a bashful, small town boy afraid of his own shadow. When his little, old-fashioned grandma comes to his rescue with her great wisdom and teaches him the meaning of self-confidence, he makes the sleepy little town of Blossom Bend—and especially the Girl—sit up and take notice that the worm has turned!

"Grandma's Boy" is from the story by Hal Roach, its producer, and Sam Taylor and Jean Havez. Fred Newmeyer directed. Mildred Davis, now Mrs. Harold Lloyd, plays the girl for whom Harold wishes to be a hero, and grandma is played by Anna Townsend. Others in the cast are Dick Sutherland, Charles Stevenson and Noah Young.

Barker Starts Another Tiffany Color Classic

Director Bradley Barker, who made "Comrades" a Tiffany Color Classic, is now preparing another Color Classic titled "Romany Love," a gypsy love story laid in 1880.

One of the leads in this Color Classic is June O'Day who is now appearing in the stage play "Peggy Ann."

"Kick" at Paramount

"The Kick," the initial release of Pathe's new Grantland Rice series, "Football Sense," has been booked to play the Paramount Theatre the week of October 16. "Chick" Meehan directed this series which Rice and J. L. Hawkinson produced. W. B. Hanna, noted sports writer, title the series.

Gladys Tells One

Gladys Brockwell, who plays John Gilbert's mother in his new M-G-M vehicle, "Man, Woman and Sin," has a unique claim to fame. She says she's the only successful film actress who has no hobbies whatsoever.

"Lindy's Cat" at Roxy

"Lindy's Cat," the latest cartoon creation by the artists of Aesop's Film Fables, was shown last week at the Roxy Theatre.

New Developer Perfected by Frank E. Garbutt of Paramount

COMPLETE REVOLUTION in methods of developing motion picture negative is promised through the introduction of a new machine for the purpose designed by Frank E. Garbutt, head of the laboratory department of the Paramount Famous Lasky Corporation, according to announcement by B. P. Schulberg, associate producer in executive control of the Paramount West Coast studio.

The new negative developer is said to solve a problem that has been facing the film industry ever since the first foot of negative was immersed in the "soup."

Garbutt's device, which he developed with the aid of Leigh Griffith, at the Paramount laboratory, will bring about the absolute uniform development which has been the objective of motion picture laboratories since their inception.

The negative developer is about 40 feet in length and stands nine feet high. At one end, in series, are the tanks of developing and film cleansing liquid. The remainder of the machine is made up of rollers and the mechanism that controls them. There are ten rollers in the top tank and an equal number at the bottom, five feet below the upper row. There is also a series of these rollers in the developing fluid tanks.

The undeveloped negative is threaded on these rollers, which are operated at a fixed speed, so that it requires a specific time for the negative to pass through the developing tanks. It then is threaded over the other rollers and then through another series of rollers in an enclosed drying cabinet and finally out of this cabinet onto reels.

The secret of the machine lies in the method of automatic control of the rollers, so that tension of the film thread is lessened or the slack taken up to maintain an absolute even tension on the film at all times.

Frank E. Garbutt, head of the Laboratory Division of Paramount Famous Lasky Corporation.

The problem involved in the use of machines of this type heretofore has been that occasioned by breakage. If the film thread breaks at any point in its progress through the machine, movement stops and the negative is immersed too long in the developing fluid, with the result that scenes which cost thousands of dollars to photograph, are permanently ruined and must be retaken.

Breakage has been caused, heretofore, by uneveness of tension at some stage of the film's passage through the device, with the result that it became too taut, the film snapped and the negative was lost.

Garbutt's machine is declared to eliminate this trouble, the automobile control of the rollers being such as to guarantee an absolutely even tension continuously.

As a result, the film spends just the required amount of time in the developer, automatically, making for absolutely even development of every portion of the picture.

Garbutt conceived the idea for the machine three or four years ago, and with Griffith's assistance, has been working out the mechanical details ever since. It is now in the practical stage and the laboratory is conducting final experiments with the machine prior to its actual use on a program production.

The machine will save a tremendous amount of time and effort, but, most important of all, Garbutt states, is the achievement of uniformity of negative development.

F B O Offers New Thought In Press Books Done By Hy Daab

IMBUED with the desire to give exhibitors press books that will reflect the spirit of "Master Showmanship" which they are emphasizing in their trade paper advertising, FBO pressbook men have been turning out a series of press books which contain not only the regulation publicity and advertising material for which exhibitors look, but novelty drawings, newspaper features and special exploitation stunts based on practical lines which are aimed at the box-office result.

"Originality" is the constant cry of Hyatt Daab, director of exploitation publicity and advertising, and perhaps nowhere is this demand more pertinently emphasized than in the "Jake The Plumber" press book.

In this book one finds an unusual assortment of novel illustrations and stunts such as have hitherto not been seen. The drawings, splendid examples of the cartoonist's art, were done by Taskey, who has recently left for Paris.

Sam Taylor, who directed Mary Pickford in her new United Artists production, "My Best Girl," which will go forth to showmen shortly.

"South Sea Love," a smashing twelve page press book in two colors, give exhibitors a wise-cracking column by Patsy Ruth Miller, an attractive 4-column free publicity illustration in the style of Nell Brinkley, "A Reviewing Line" on "South Sea Love," and a number of brand new exploitation stunts. One of these calls for a city wide interest in promoting the community's appreciation of its scenic beauties, tieing up with the scenic beauties of "South Sea Love"; another, a mystery stunt with booming tom toms worked from various corners of the town, and others based on tie-ups and presentation stunts.

With its staff of competent artists under the direction of David Strumpf, FBO is in a position to literally pour out art work of the highest calibre for exhibitors, and with Leslie Jordan, Sam Warshawsky and Ken Hallam grinding out the press books, the FBO staff is marching along in a militant spirit under the banner of Master Showmanship.

This will give showmen an idea of the attention arresting 24-sheet for Ralph Ince's production of "South Sea Love," for FBO release. It is included in the classy, up-to-the-minute pressbook prepared under the supervision of Hy Daab, who has charge of such things for FBO.

Margaret Livingston Returns to Hollywood

MARGARET LIVINGSTON left for the West Coast after spending several weeks in New York shopping and theatre-going. The object of her visit was to attend the New York premiere of "Sunrise," in which she has one of the featured roles.

Miss Livingston became a free-lance player some months ago, when she severed her contract with Fox, but since that time she has remained on their pay role, going from one part to another without intermission. She has curtailed her visit East to return to the Fox West Coast studios.

Expert Advice

Robert Perry, well-known exponent and expert on the prize-fight ring, has been secured by De-Mille Studio to act as technical advisor on "The Main Event," which William K. Howard is directing for Pathe-DeMille.

Titles Changed

Excellent Pictures had withdrawn the title, "Bowery Rose," and substituted "A Bowery Cinderella." It will be the fourth of their eighteen features.

De Mille Starts "Rip"

William K. Howard has started work on "Rip Van Winkle," starring Rudolph Schildkraut, for De-Mille, and for Pathe release.

Title Gilbert Film

"Man, Woman and Sin" has been selected by Metro-Goldwyn-Mayer as the final title for the forthcoming John Gilbert starring picture of newspaper life.

Al Joy's Ninth

Al Joy's ninth comedy in the Lang-Joy series for Cranfield and Clarke, "Nobody's Fool," is in work. Rose May supports the comedian in these two-reelers.

Roxy Changes

"East Side, West Side," a Fox picture, goes into the Roxy Theatre today, following another Fox film, "The Gay Retreat."

Bowers with Columbia

Columbia Pictures has signed John Bowers for a leading role in a forthcoming Columbia.

Kelley Assigned

Columbia has assigned Albert Kelley to direct "Stage Kisses" as his first picture on his new contract.

Ronald Colman and Vilma Banky in a scene in the Henry King production, "The Magic Flame," for Samuel Goldwyn and United Artists release

Carmel Myers Showered With Praise for "Rio"

Carmel Myers, who has just finished playing "The Girl From Rio" for Gotham Productions, is making a hurried visit to New York for the first time in two years.

She has divided her ten-day visit into shopping and business periods and now that she has become a free lance star, her telephone at the Ambassador is working overtime in listening to offers from numerous producers.

"The Girl From Rio" is considered Miss Myers' finest work and heralds the appearance of a new individual star in the realms of screenland.

Everybody Wish!

Charlotte Greenwood, lanky stage comedienne making her screen debut in "Baby Mine" at the Metro-Goldwyn-Mayer studios, says her stay in Hollywood has furnished her with a new ambition. It is to own a private swimming pool. Now, all altogether! Hope Charlotte gets that pool!

Ralph Emerson, M. C.

Ralph Emerson, who played "Bruce" in "The Enemy" and is now with William Haines in his new West Point starring vehicle at the Metro-Goldwyn-Mayer studios, is playing a cadet. In real life he was an officer in the Medical Corps during the war.

One Girl, Only

Josephine Hill is the only girl in the cast of forty-four enacting Leo Maloney's latest Pathe Western, "The Devil's Twin."

Claire Windsor Adopts Dark Wig for "Blonde"

Claire Windsor is giving her admiring army of film fans a decided shock by hiding her beautiful blonde hair beneath a heavy dark wig in her forthcoming Gotham Production "Blonde by Choice."

The eclipse is only temporary, however, as she emerges more radiant than ever, before the final "clinch and fadeout."

Padjan Title Changed

The title of the first of the Pathe Westerns starring Jack Padjans has been changed from "Square Shootin'" to "Land of the Lawless."

Rogers Film at Strand

Will Rogers is on the New York Mark Strand screen this week in Pathe's "Exploring Switzerland and Bavaria with Will Rigers."

Miss Marian Cast

Edna Marian, Wampas Baby Star of last year, plays her first Hal Roach comedy role in Charlie Chase's Pathe comedy, "Now I'll Tell One."

Turpin's "Daddy Boy"

Ben Turpin's latest two-reel comedy appearance is in Mack Sennett's new Pathe comedy "Daddyboy."

Christie Comedies

Paramount will release three Christie comedies next month, "Easy Curves" (Billy Dooley), "Ocean Blues" (Jimmie Adams) and "Mad Scrambles." (Neal Burns), on Nov. 12th, 19th and 26th.

H. B. Warner Cast In Kane-Dwan Feature

Robert Kane, who recently took his production staff to First National's West Coast studio at Burbank, begins filming his first Hollywood production this week, "French Dressing," from an original by Adelaide Hilbron.

Lois Wilson, H. B. Warner, Clive Brook and Lilyan Tashman have been signed for the leading roles. Allan Dwan, recently signed by Robert Kane to direct six pictures for First National release, is directing.

Pathe Player on Stage

George Harcourt, who has just completed an important role in the Patheserial "Mark of the Frog" at the Cosmopolitan Studios in New York, has signed for one of the leading roles in Joseph Santley's new musical comedy, "Just Fancy."

Westco Books Langdon

"His First Flame," the Mack Sennett-Pathe feature, has been booked by West Coast theatres for the entire circuit, including Seattle, Portland, San Francisco and Los Angeles.

Tunney Film in Texas

Manager L. C. Baxley, of the Pantages Theatre, Dallas, cashed in on Tunney's ring victory by booking Pathe's feature version of "The Fighting Marine" for the week following the battle.

Serial to Stage

George Harcourt steps from his Pathe serial role in "Mark of the Frog," to a stage part in Joseph Santley's new musical comedy, "Just Fancy."

Miss Renee Cast

Joan Renee plays a young Mexican wife in support of Leo Maloney in the Pathe Western "The Apache Raider."

Letting Monty Down

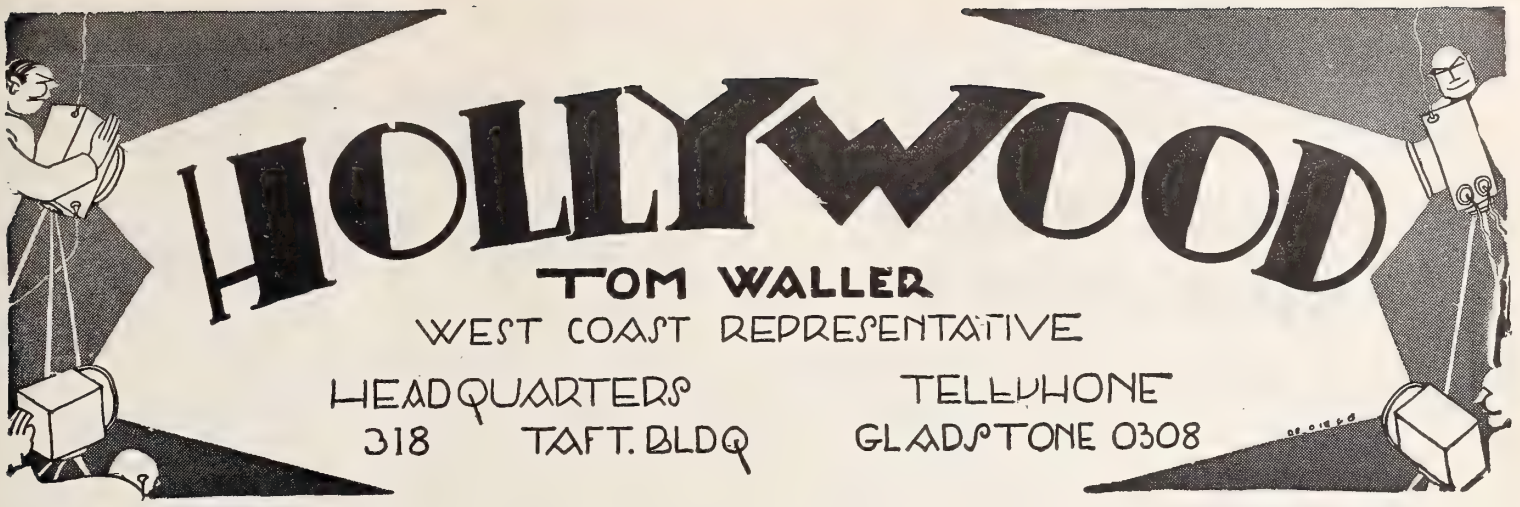
Monty Banks used a parachute formerly owned by Capt. Charles Nungessor in aviation scenes for Pathe's "Flying Luck."

Dooley's Role

Gorden Dooley, noted comedian, plays "Mr. Pathe, a news reel cameraman" in "Honeymoon Lane," Eddie Dowling's musical comedy success now playing in Boston.

Actor Elected

Gus De Weil, prominent in the cast of Pathe's new serial "Mark of the Frog" is president of the Film Players Club of New York.



Expedition to India Planned To Produce Box-Office "Wow"

Wm. Comerford and Geo. Carrossella Have Thrilling Story Done by Geo. Carlyle for Lions, Tigers and Elephants

HOPING TO RETURN with a box office "wow" in the way of a "wild animal" picture, a company headed by William Comerford and George Carrossella will sail from Los Angeles for India about December 1. Comerford, who will produce the picture, is working in conjunction with Carrossella, a lion hunter of international repute.

Moving Picture World learns that one of the leading distributing companies will release the picture. Negotiations are now pending between the various parties involved and an agreement should be reached some time this week.

G. H. Carlyle, who wrote the "Yankee Blade," is the author of the story which will possibly be decided upon. Its present title is "Calcutta."

Comerford planned to make the picture "on his own," but when he learned that Carrossella was planning a tiger hunt in India he determined to join forces. Carrossella also is going on the expedition for the purpose of bringing back fifty live tigers. He will establish a wild animal farm in the vicinity of Hollywood for use in pictures.

The company of picture players and officials and aids will sail on the yacht of Count von Luckner, now anchored off Venice. A deal to this effect was consummated just before the deadline of the World's West Coast office.

Calcutta is the disembarking point. From there the journey will continue into the jungles, according to present plans. The trip will take more than six months.

The identity of the players has not been announced, but Rex Lease, former F.B.O. contract player and leading man, is being considered for one of the parts.

Animals of the jungle will constitute most of the picture although the present story as it stands contains no small degree of interesting situations in which human actors play a powerful part.

PLANNING JUNGLE PICTURE—Three of the men in this picture are interested in the venture to invade the jungles of India for a motion picture. Left to right are: G. H. Carlyle, author of the story to be filmed; Edward Mortimer, George Carrossella and William Comerford. Mortimer will not go on the expedition.

Jack Holt Undergoes Operation On Throat

Jack Holt, well-known film star, underwent an operation last week at the Good Samaritan Hospital for throat and sinus trouble.

While in the hospital Holt is also being treated for a spinal injury sustained recently when he was thrown from one of his polo ponies.

Kerr Appointed

Harry Kerr, whose name has long been associated with the moving picture industry, was this week added to Paramount's production staff as assistant to B. P. Fineman.

Betty Compson with Lon Chaney

After a considerable period spent before megaphones in independent studios, Betty Compson is once more on the lot of a big production company.

She will be Lon Chaney's leading lady in his next picture for M-G-M, titled "The Big City."

First National's Nine Directors

WHILE the wave of economy that has made itself felt in the motion picture industry and in Hollywood in particular, seems to have effected many of the larger studios in the matter of directors and players under contract, it does not appear to have hit First National, which at present has nine directors under contract. They are George Fitzmaurice, Alfred Santell, Alexander Korda, John Francis Dillon, Charles Brabin, Albert Rogell, Joseph Henaberry, Richard Wallace and Mervyn LeRoy.

Many studios have cut their contract personnel to the bone.

Head of Houston Censor Board Visits Hollywood

Now giving Hollywood the once over is the head of the Board of Moving Picture censors of Houston, Texas. She is Mrs. Thomas Eggert and as a guest on the Fox "lot," is having ample opportunity to delve into the ways of production.

While here Mrs. Eggert will also confer with production executives. In stating that nearly every picture played in Houston is projected before the censor board of which she is chairman, Mrs. Eggert also declared that the problem of limiting exhibition to clean films is daily becoming a more difficult one.

Carlyle Story For "Wild Animal" Production

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

PAUL SCHOFIELD
Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Ingenue
Telephone: Gladstone 7102

HARRY BEHN
Scenarios and Original Stories
Telephone: Glendale 7238

MARIE PREVOST
DE MILLE STAR
Now playing in
"ON TO RENO"
A James Cruze Prod.

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National Pictures

FRED NEWMEYER
Directing
Paramount Pictures

BARBARA BEDFORD
Free Lancing

MICHAEL CURTIZ
Director
Warner Bros.

Joseph Franklin Poland
Supervising Editor
Universal's
Feature Comedies

HERMAN RAYMAKER
Director
Warner Bros.

BILL CODY
Releasing Through
Pathe Exchange

WILLIAM A. SEITER
Directing
LAURA LA PLANTE
in
"Thanks for the Buggy Ride"

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Step Right Up to the Window And Plank Down Your Money!

FROM what we gather around the Fox lots from a source that ordinarily is accurate even, Winnie Sheehan pays for his seat when a Fox special opens at the Carthay Circle Theatre.

This bit of news come to light when several reviewers kicked about the gallery locations they had at the "Love of Carmen" at the Carthay circle here. One of them, the writer, was told that the best seats in the house had been bought in blocks by Fox executives and stars.

Dolores Del Rio, star of the picture, planked down her check for $250 on the afternoon of the opening, we were told. In the same breath, we were informed that Raoul Walsh, director, had purchased twenty-five seats and Bob Yost, Fox's coast publicity director, had forked up the price of four ducats.

It is generally known out here that first nights in west coast houses are conducted on a basis quite the opposite of that in New York. Contrary to the scheme of gratuitous paper which floods an opening night on Broadway, and is reciprocated by the presence of celebrities, Pacific slope houses, particularly in Southern California, stick to jacked-up prices on premiere occassions.

Now that "Carmen" is finishing the first week of its run, we hear that the receipts exceed those grossed by "What Price Glory" for its first week at the Carthay. The picture, however, despite this reception, does not have for it the forecast of the run of "Glory."

Hollywood, as a whole, was not particularly impressed by this special. The reputation practically established by Victor McLaglen and Dolores Del Rio in "What Price Glory," is generally credited with being responsible for the early rush of local fans to see these players in the second picture which has brought them together.

★ Studio Row ★

Buffalo Bill, Jr., will make his future pictures at Metropolitan Studios. Arrangements to the effect were completed last week between Phil Ryan, Pathe's Pacific Coast executive, and Lester J. Scott, general manager of Action Pictures, Inc.

* * *

James Hall is playing the male lead in "Free and Easy," Fox production, and Albert Ray is directing "Woman Wise," with June Collyer and Walter Pidgeon.

* * *

Marc MacDermott has been given an important role in "Glorious Betsy" a Warner Brothers production. Alan Crosland is directing Dolores Costello in this one.

* * *

John Barrymore has purchased King Vidor's home in Beverly Hills, which includes an estate of several acres.

* * *

Neil Hamilton has the juvenile lead in "Honky Tonk," George Bancroft's first starring picture for Paramount.

* * *

Ben Lyon has been signed by United Artists for a picture titled "Hell's Angel." He will be co-starred with Greta Nissen and Luther Reed will direct.

* * *

Lawrence Gray, who played opposite Norma Shearer in "After Midnight," has been cast for a role by M-G-M in Marion Davies' current production, "The Patsy." The cast now includes, in addition to Miss Davies and Gray, Jane Winton, Orville Caldwell, Marie Dressler and Del Henderson.

* * *

Belle Bennett is being starred by Tiffany in "Wild Geese," being filmed at the Fine Arts studio. Anita Stewart, Jason Robards, Donald Keith, Russell Simpson and Jean Southern are also in the cast.

* * *

William Fairbanks has a role in "The Dog of War," which Metro-Goldwyn-Mayer is producing. Ralph Forbes and Marceline Day have the romantic leads in the picture.

* * *

Frankie Darro has just finished a featured role in "Freckles" for F. B. O.

* * *

Katherine Young Wilson, fiancee of Richard Barthelmess, First National Star, has departed for her home in New York. According to present plans Barthelmess will go east with the completion of "The Noose" and the marriage will be solemnized sometime in November.

* * *

Sally Blane has been signed again by Paramount to a new long term contract, according to a studio announcement.

* * *

Olive Tell has been signed for an important part in "Sailors' Wives" to be produced by First National and directed by Joseph Henaberry. Lloyd Hughes and Mary Astor are featured.

In West Coast Studios Production Activities

Universal
Metro-Goldwyn-Mayer
De Mille
First National

Universal

UNIVERSAL has seven pictures in production, including the super-special, "The Man Who Laughed" and "The Cohens and the Kellys in Paris," the latter having been covered in detail in the October 1 issue of the *World*.

"The Man Who Laughed," by Victor Hugo, is being directed by Paul Leni with Mary Philbin and Conrad Veidt in the starring roles. The story is of England in the 18th century and is rife with tragedy. J. Grubb Alexander did the shooting script.

LAURA LA PLANTE has just started work on the screen version of Mary Roberts Rinehart's "Finders Keepers." The tale deals with a training camp in which Miss La Plante is cast as the Colonel's daughter, who falls in love with the buck private. Johnny Harron plays the private. Beatrice Van did the script.

I. A. R. Wiley's story of the French Legion in Algiers finds Norman Kerry and Lewis Stone in strong roles. Edward Sloman is directing from a scenario by Charles Kenyon.

GLENN TRYON, who has come to the front in few pictures, notably, "Painting the Town," also a Universal picture, is engaged in making "Meet the Prince." Marion Nixon has the feminine lead and William J. Craft is the director.

This is a broad comedy dealing with a mythical kingdom that goes broke and the prince goes to work. Karl Krusada did the scenario.

Leroy Scott's celebrated mystery play, "13 Washington Square," is serving as Jean Hersholt's latest starring picture. He recently finished "The Symphony."

HARRY HOYT did the script and Alice Joyce appears in the feminine lead. Noble Brown has one of the featured supporting roles. Melville Brown handles the megaphone on this one.

Hoot Gibson is doing a picture with a circus background titled "Hey, Rube." It is an original by Isadore Bernstein and the continuity was also done by the author. Del Andrews is directing.

M-G-M Studios

AT the Metro-Goldwyn-Mayer studio in Culver City, six pictures are in actual production with four of these rapidly reaching the finishing stages.

"West Point," in which William Haines is the star, should be completed a few days from this writing. This is a story of the United States Military Academy at West Point, N. Y., as the title implies. Joan Crawford plays the feminine lead. The original story and continuity were by Raymond L. Shrock and Edward Sedgwick is directing.

"BABY MINE," being directed by Robert Z. Leonard should also reach the cutting room in a few days. This is an adaptation of the stage play of the same name the screen treatment being the work of Sylvia Thalberg and F. U. Hubbard.

Karl Dane and George K. Arthur, the M-G-M comedy team, have the featured roles, with Louise Lorraine and Charlotte Greenwood doing feminine honors.

MARION DAVIES is busy on "The Patsy," another stage success that is being transferred to celluloid. King Vidor is directing this.

Ramon Novarro and Renee Adoree are making a picture with the locale in one of those mythical kingdoms. It is a starring vehicle for Novarro and is being directed by Harry Beaumont. The original story was by A. P. Younger, who also was responsible for the continuity.

With the completion of "Fires of Youth," directed by Monta Bell, who also did the original story, which deals with newspaper life in the nation's capital, Jack Gilbert will next turn his attention to "The Cossack." This is a story laid after the Russian revolution and is to be directed by George Hill.

M-G-M's new dog star, Flash, is about finished on his first movie, "The Dog of War." Ralph Forbes and Marceline Day play the leads.

"THE DIVINE WOMAN," starring Greta Garbo, is also in the midst of production. Victor Seastrom is directing, with Lars Hanson, Lowell Sherman, Polly Moran and Johnny Mack Brown in the supporting cast.

Four new pictures go into production within a few days.

De Mille

WITH "CHICAGO" the center of interest at the De-Mille Culver City Studio, three companies are now in production.

In the screen version of the successful stage play, "Chicago," Phyllis Haver is giving one of the finest performances of her career. This is the unanimous opinion of all who have been fortunate enough to view her in action.

So enthusiastic are they at De-Mille's that one is led to believe studio executives are looking forward to "Chicago" being one of the front runners of the season. Miss Haver plays the part of Roxie Hart, "the jazz murderess," and is well supported with Victor Varconi, Juila Fay, May Robson, Robert Edeson and T. Roy Barnes in the cast.

Frank Urson is directing and Lenore Coffee did the screen adaptation.

JACQUELINE LOGAN, whom DeMille seems to be grooming as the successor to Jetta Goudal, is making "The Leopard Lady," with Alan Hale in the chief male role.

The story is by E. Childs Carpenter and was adapted by Beulah Marie Dix. It is a mystery yarn with the action around a traveling carnival in Europe. Rupert Julian is directing.

The third of the trio is "Gallagher," initial starring production for Junior Coghlan, juvenile actor.

The original story was by Richard Harding Davis and was adapted by Elliott Clawson. Elmer Clifton is doing the directing.

First National

TWO NEW productions are on their way at First National, "French Dressing," a Robert Kane production, and "Sailor's Wives," which Joseph Henaberry is directing with Lloyd Hughes and Mary Astor in the featured roles.

"French Dressing" is a story of Paris, divorces and gowns. Lois Wilson, H. B. Warner and Lilyan Tashman have the featured roles. Alan Dwan is directing the production, which is the first of five to be made by Kane under his new contract with First National and incidentally his initial on the coast.

IN "SAILOR'S WIVES" we again find that very satisfactory team of Hughes and Astor together. The story is a society drama with plenty of emotional action. Warner Fabian wrote the story and in support of the two leads is a strong cast including Earle Foxe, Olive Tell, Ruth Dwyer and others.

Colleen Moore's latest production, "Louisiana," starring Billie Dove; "The Valley of the Giants," starring Milton Sills; "The Shepherd of the Hills," featuring Alec B. Francis, were all covered in a recent issue of the *World*.

Charles Lamont, the director (left) and "Big Boy," the Educational star. Where will the well-dressed man wear his waist line? This seems to be the question about to be settled by the Educational director and his tiny star as they prepare to "shoot" a scene for "Shamrock Alley," the youngster's second contribution to Educational's 1928 screen program. Speaking of "shooting," judging by that look in "Big Boy's" eye, if he had his gun handy there might be one less pipe-smoking director.

The Hollywood Photographic Section

M. P. World Staff Photo.

JACK KIRKLAND—First National scenarist, who has done the screen treatment for a number of successful pictures.

TWELVE YEARS on the staff of St. Louis and New York newspapers provided Jack Kirkland with a knowledge of life that he now finds valuable in his present capacity of scenarist for First National.

He has been with the Burbank organization going on two years now and his contract still has more than three to run. At this writing he is doing the screen treatment on a story titled "The Sheik of Hollywood." He also did the treatment on "Harold Teen," which goes into production shortly at First National. This story, as the title implies, is to be the screen version of the newspaper comedy strip.

He was on the staff of the New York Daily News when an opportunity came up for him to go to Europe as publicity representative for Tom Mix, when the latter made his tour abroad two years ago. The chance came to Kirkland through Phil Payne, who recently went down with the plane Old Glory. Payne and Kirkland were close friends and had worked together for years on various Gotham newspapers.

On his return from the Mix jaunt, Kirkland decided to trek to Hollywood and try his luck at screen writing. Through John McCormick he was able to land a contract with First ational and has been there since.

He did the adaptation for "Forever After," with Lloyd Hughes and Mary Astor, and "Ladies At Play." He was borrowed by Paramount to do a pair of stories. One of his recent stories is "Wine, Woman and Song," in which he collaborates with another writer. This goes into production shortly.

M. P. World Staff Photo.

PAT CUNNING—Looks like a good bet. Just finished the lead in "Very Confidential," for Fox Films.

AFTER THREE YEARS of bucking the "extra" list, Pat Cunning, new Fox discovery, seems to be on the upgrade. His first real break came recently with Madge Bellamy in "Very Confidential." His work in this proved more than pleasing to studio heads —so we can now look forward to another prospective star ascending the heights.

For the information of those unacquainted with Pat, we might say that he is just a big, good-natured kid, full of ambition and with a heart-warming smile. There is no reason in the world why he should not make good. One thing that should make him feel good is that he has practically everyone from the laborers on the lot to studio heads pulling for him. Encouragement is always stimulating to the embryo struggling to the grade in pictures.

Cunning comes from Santa Clara, where he attended high school. He admitted to the writer that there were three great events in his life which stand out the strongest. The first was when he cashed his first "extra" check for $7.50; the second when he was able to move his family from Santa Clara to a neat little white bungalow in Hollywood, and the third when he was called in and told that he had been selected to play the lead in "Very Confidential."

His first year in pictures was discouraging. Being a talented cartoonist he was able to keep the wolf from the door by drawing sketches of kids on the beach and then selling them to the fond parents.

He never missed his daily visits to the studios in Culver City, Burbank, Hollywood and Universal. Such persistency of purpose merited a reward—and he now has it.

Ross Lederman, recently elevated to the directorial ranks by Warner Brothers, has been assigned as director again for Rin-Tin-Tin in "The Race for Life."

M. P. World Staff Photo.

MALCOLM STUART BOYLAN—Who titled "What Price Glory" and other Fox successes. He is production editor for the company.

TWO YEARS ago Malcolm Stuart Boylan was free-lancing around Hollywood, titling a picture whenever he obtained an assignment. Today he is production editor and senior title wrtier at the Fox studios. Quite some advancement, if you should ask us.

"Mike," as he is familiarly known among the boys, comes of a literary family. His mother, Grace Duffie Boylan spent thirty years in newspaper work, mainly with the Chicago Journal and the Chicago Post. She is the author of seven novels, five of which were best sellers. She now resides in Memphis, Tenn., and is president of the League of American Pen-women.

During his own career, "Mike" has titled some 200 or more pictures since forsaking publicity for a more lucrative profession. He was publicity director at Universal for five years and also served in this same capacity with First National. He is a former newspaperman, as are the majority of successfull Hollywood writers.

A year and a half ago he joined Fox and during this period has titled forty-two pictures, including "What Price Glory." Some of his titling jobs were, "Pajamas," "The Cradle Snatchers," "Three Bad Men" and "Publicity Madness."

"Mike" has a nice little office on the Fox lot which should serve as an inspiration to any poor publicity man trying to coax a living out of selling the public some of our more colorless stars. He worked hard for what he has. Of this there is no doubt. Hollywood doesn't pass out many favors.

First National announces the purchase of three new stories, "The Pavilion Queen," by Ida M. Evans; "Sailor Love" and "Mon Homme."

* * *

Ernst Lubitsch has been selected by Paramount to direct Emil Jannings' next picture.

M. P. World Staff Photo.

TOM MIX—Has just finished his latest Western, "Wildcat Law," directed by Eugene Forde.

ASHINING Rolls Royce trickled through the gate into the Fox studio and Tom Mix hopped out to be "shot for *Moving Picture World.*

The ace of western stars was in a jovial mood, due to the fact that Mrs. Mix and his five-year-old daughter, Thomasina, had just returned from a five month trip abroad.

According to Tom, the little girl talks French, now, with the eloquence of a Boulevardier.

Mix has just finished his latest starring western, "Wildcat Law," in which Natalie Joyce plays the feminine lead.

From an obscure cowboy on the range to one of the screen's most affluent stars, is the gamut Mix has run during his lifetime. He was born in El Paso, Texas, and spent the greater part of his life, before entering pictures, on the range. He has served as Deputy Marshal, Marshal, Texas Ranger and soldiered for Uncle Sam twice when the U. S. was engaged in quarrels. He was in the Spanish-American War and in the Boxer uprising in China.

Gaining a reputation as a trick rider and horseman par excellence, Mix came to Hollywood and got a job with Colonel Selig. He later signed a contract with Fox, which has been in effect ever since, although at present there are persistent rumors to the effect that he is to sever relations with this company.

He is reputed to be the highest paid motion picture star in the business. One thing is certain, and that is that he is one of the most popular players on the screen.

Wolheim Signs With Barrymore

LOUIS WOLHEIM, whose remarkable performance in "Two Arabian Knights" has established him as one of the outstanding players on the screen, has been assigned one of the important roles in "The Tempest," at United Artists. This is John Barrymore's latest starring picture. The story deals with the rebellious Cossacks after the Russian revolution. Slav Tourjansky is the director.

It was Barrymore who induced Wolheim to take up a stage, and finally a screen, career.

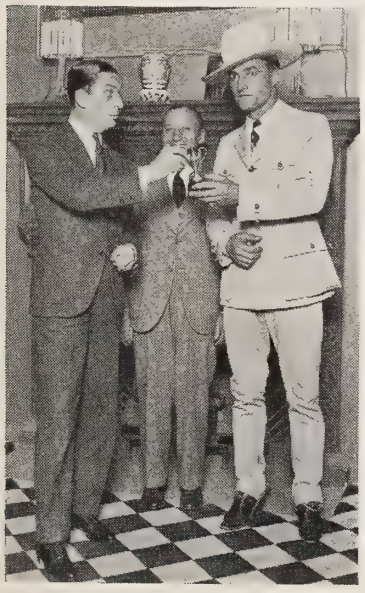
Mary Nolan Transfers Contract to Universal

Mary Nolan, who was brought to Hollywood by John Considine, Jr., to appear in United Artists productions, has secured permission from U. A. to transfer her five-year contract to Universal Pictures.

Her first picture for Universal will be "The Foreign Legion," the screen version of the novel, "The Red Mirage." Norman Kerry will appear opposite Miss Nolan in this picture.

Tiffany's Staff

King Baggot and Al Robach, directors, have been signed by M. H. Hoffman to megaphone several future Tiffany productions. Tiffany's directorial lineup also includes Louis Gasnier, Marcel Desano, Phil Rosen and George Archanibaud.



While his wife was away, Tom Mix "batched" it at the Hollywood Bachelor's Club. Here's Eddie Brandstatter, head of a local night club, and Ned Sparks, doing the Western hero a little turn upon the resumption of his duties as a benedict.

Hollywood Preview

"Dress Parade" (Pathe)

CECIL B. DE MILLE has a picture in "Dress Parade" that should score heavily as a money-maker.

The picture stars the popular William Boyd, of "Volga Boatman" fame, who again proves himself one of the screen's best bets.

"Dress Parade" was previewed at a Beverly Hills theatre last week before an enthusiastic audience that accepted it as one of the most entertaining pictures produced here recently.

Next to Boyd's excellent performance two other characterizations stand out in bold relief, the work of Louis Natheaux and Hugh Allen.

Natheaux, by his characterization of the wise-cracking manager of the small town hero (Boyd, before entering West Point), proves just what he could do if given a real opportunity on the screen. He has been under contract to De Mille for quite some time and is a capable actor and a real trouper.

Although he has played a number of leading roles during the past year, Allen really does some of his finest work in the Boyd picture. As the polished young West Pointer and rival of Boyd for the hand of the commandant's daughter, he is excellent, and looks the part. He could hardly have been improved upon and this picture should help him immensely in his bid for picture success.

Bessie Love plays the West Point commandant's daughter, and is sweet and altogether desirable. She does not, however, have a great deal to do.

Maurice Ryan, a comedian with a future, pops up now and then as Boyd's roommate at West Point, but is on the screen altogether too short a time. He adds materially to the picture and we would like to have seen more of him.

The story has to do with an all-around athlete and the small town hero, whose inflated ego receives a shocking bump when he finds himself enrolled at the Military Academy. Here he is no longer the big noise but just a Mr. Dumbjohn, eventually molded into an officer and a gentleman.

Boyd's transformation from the wise guy to the character of Cadet Victor Donovan of the closing footage is well handled and convincing. In this contrasting change of character Boyd shows himself an actor of no little merit.

"Dress Parade" will please audiences wherever it is shown. The West Point background adds materially to the picture. The "shots" are all actual and were taken at the Military Academy where the company spent several weeks on location.

Donald Crisp directed "Dress Parade" and did a good job of it. Douglas Doty did the screen play.

Fine Arts Soon To Close Doors

SPARSE activities at the Fine Arts studio may be responsible for this pioneer production center shortly closing its doors.

At Fine Arts, originally the D. W. Griffith stronghold, it was admitted that during the last few months not more than one or two companies have been accommodated at a time, while it has facilities for more than five working units.

The Tec Art studios have lately become more and more the center for independent producers and producing units. A further change in the independent production map is looked for when Metropolitan, under the announced policy of Phil Ryan, local Pathe chief, opens its doors to the independents.

Hughie Mack

The screen loses one of its pioneer comedians with the passing of Hughie Mack last week. He died of heart disease following a severe attack of gout which had confined him to his bed for a few days previous to his death.

Mack, whose real name was Hugh McGowan, was born in Brooklyn, N. Y., November 26, 1884. Soon after finishing school he entered upon a stage career

and played with a number of the stellar lights of a few years ago.

At the suggestion of Albert E. Smith he switched from the stage to the screen and spent seven years with Vitagraph. With John Bunny and Flora Finch he was rated as one of the best comedians in pictures at that time.

Weighing 356 pounds, Mack was noted in the film colony as the screen's portly comedian. He leaves a widow, Mrs. Rosemary McGowan, two sons and two daughters.

New Theatre Opens in Los Angeles

The new Tower Theater, Los Angeles, had its formal opening last week with the usual flares and first night atmosphere.

The picture that inaugurated the Tower was "The Gingham Girl," an F B O production, directed by David Kirkland, in which Lois Wilson and George K. Arthur have the featured roles.

The new house, despite its splendor, only seats 1000. It is situated at Eighth and Broadway, in the downtown section, and represents the culmination of a dream on the part of R. L. Gumbiner, its owner.

Every possible convenience for the patron seems to have been taken care of.. S. Charles Lee is the architect. The Palace of Versailles served as inspiration for many features of the theater.

The Vitaphone is to be one of the permanent features of the new Tower.

Carlyle Blackwell To Return to Screen

Carlyle Blackwell is back in Hollywood for a short stay.

He returned last week after an absence of many years and will return to the screen, if for no other reason than to prove that he can stage a "comeback."

Blackwell is a producer "on his own" in England, and has also been appearing in some of his own pictures. He will bring his wife west with him upon his return.

"Miracle" Not Included In First National List

Reports from New York that the purchase of the screen rights to "The Miracle," by First National, met with legal sanction, inspired rumors here that Burbank executives would speed this story into active production.

At the studio, however, no verification of these reports could be obtained, it being stated that "The Miracle" was not even on the schedule of future productions.

Columbia Pictures in Hollywood Theatres

Independent pictures occupied the screens of two first run Los Angeles houses this week.

They were "The Blood Ship," at the Metropolitan, and "Alias the Lone Wolf" at Loew's State. Both are Columbia pictures.

Irving Thalberg, Metro-Goldwyn-Mayer's ace among supervising directors, with his bride, Norma Shearer, the M-G-M star. Irving has his arms about his parents, and Norma is standing beside her mother. The photograph snapped just prior to the recent wedding in Hollywood.

Mabel—Her Dog

"Raggedy Rose," winner of the recent whippet races in California, is owned by Mabel Normand, who named the dog after her first Pathe comedy.

Miss Eilers Ill

Sally Eilers, screen actress, is seriously ill with influenza. She was taken ill while at work on a comedy for Mack Sennett.

Leads With Walsh

Gladys Hulette and Claire Adams support George Walsh in his new Pathe feature, "Combat,"

On To New York

Donald Reed and Frank Lackteen have completed their roles in Pathe's "Mark of the Frog" and are en route from New York to California.

Now It Comes Out

George Kelting, now gaining fame via the radio as the Master of the Harmonica, is really "Kellen," of Patheserial popularity.

Troup on Location

Don Coleman, now making "The Bronc' Stomper," for Pathe, is on location at Groveland, Cal.

100% PRODUCTION ASSURANCE FROM TIFFANY—M. H. Hoffman, vice president of the company, flanked on his left by George Archainbaud who is directing "Night Life" a Viennese story with Alice Day, John Harron, and Eddie Gribbon and Sidney Algiers on his right, production manager assisting Director Archainbaud

Adamae Vaughn to Remarry Hindman

Adamae Vaughn, screen actress and Wampas Baby Star, who divorced Albert R. Hindman, local contractor, will remarry within a few weeks and her husband will again be Hindman. Announcement to this effect was made by Miss Vaughn last week.

The couple was first married in May, 1926, and separated a few months later. She received her interlocutory degree in September of the same year. Her re-marriage will not interfere with her picture work, she says.

Lady Stick-To-It Wins After A Long Struggle

Probably the most persistent extra and bit player that Hollywood has ever had or ever will have, is Augustina Lopez. Although her first bit in pictures is said to date back to the time when D. W. Griffith was starting his career in pictures, yet Miss Lopez, according to our information, has never been given screen credit.

The fact that persistency pays even in Hollywood, is once more placed on the books with Paramount's announcement that Miss Lopez's name will appear on the screen in "The Gay Defender," Richard Dix's latest for Paramount.

That screen credit, after all of these years, is in itself an achievement, is nothing compared to the age of this actress, who is registered at 87 years.

New Title

"The Chaser" has been decided upon as the title of Harry Langdon's latest feature comedy for First National release, according to an announcement.

The title discarded was "The Nineteenth Hole." Gladys McConnell plays the feminine lead.

Miss Vaughn Cast

Alberta Vaughn, famous for the "Telephone Girl" comedies, has been assigned the principal feminine comedy role in Ramon Novarro's new Metro-Goldwyn-Mayer vehicle. She plays a lady in waiting in a European court in which Novarro is king.

Collins Scores

Monty Collins, a newcomer at the Educational Studios, is being featured in Educational-Cameo Comedies this season. His first picture, "He Tried To Please," scored a hit, according to pre-view critics.

Isle of Forgotten Women

DOROTHY SEBASTIAN as "Marua," the native girl, who, under the law of Paradise Island, becomes the property of Conway Tearle, after the latter has knocked out Gibson Gowland.

THE star of "The Isle of Forgotten Women," the Columbia production, with his leading lady, Dorothy Sebastian. It is a story of mad love and fever folly on a wild island.

MR. TEARLE succumbs to the island fever, and in his delirium believes Marau is his sweetheart (back home), the lovely girl to whom he is engaged.

MR. GOWLAND, in the role of an island trader, crazed with jealousy, tries to kill Mr. Tearle with a poisoned spear.

MISS SEBASTIAN, in the role of the alluring native girl, practices her wiles on Mr. Tearle, without apparent success.

MR. TEARLE defends the girl. His role is that of a confessed embezzler, who flees the U. S., to shield his father. His sweetheart (Alice Calhoun) sets matters right.

MISS CALHOUN arrives to find her lover ready to return to America. The little native girl has slain her tormentor (Mr. Gowland), and is herself fatally injured.

Editorial

What Will the Harvest Be?

CAMP Meetin' has adjourned.

But it's doubtful if even the eloquent exhortation of B'rer Commissioner Myers was successful in instilling the ol' time religion in the hardened bosoms of the Federal Trade Conference delegates.

He tried, Heaven knows. My personal opinion is that he went back to Washington disappointed—not to say disgusted.

There was no real effort made to solve the most important problem confronting the industry in all its branches. The same old block booking bugaboo. Words were spoken. But not much was said—constructively. Producer and distributor came to the conference totally unprepared to offer any suggestion for the betterment of a condition which has been condemned by the Commission after exhaustive study.

IT seems probable it was cut-and-dried that the matter be threshed out in the Courts. Which means a delay of a year. Maybe two. Maybe more. Substitutes for the present method of booking weren't wanted. That must be the only reason they were not forthcoming. It is, of course, utterly inconceivable that the combined brain power of the industry, concentrated upon a problem, could fail to solve it.

Eminently fair, it seemed nevertheless, that the Commissioner was sympathetic to the exhibitor interests. After all ,the Government, presumably, represents the people. And somehow the exhibitor end of the industry is nearer the public pulse than any other.

When the report is made it will be favorable to the exhibitors. But what's going to count is the decision of the Courts. It's up to the exhibitors to protect themselves in the clinches.

THE exhibitor body surprised everyone with its business-like attitude, its clarity of thought, and its unity of purpose. It gained a new eminince and respect for itself in the mind of the industry.

That more was not accomplished is not its fault. "Pete" Woodhull's generalship secured half a loaf. Which is better than no bread.

The promise of a new exhibition contract marked the high-water of accomplishment. For the rest, a clause slipped through here. There, an inch was grudgingly given.

This is no time for the exhibitor body to rest upon its somewhat withered laurels. The battle has just begun. There's no doubt of that. Eternal vigilance has long been the price of freedom. Let every showman remember that there just couldn't be a World War. That Prohibition was impossible. The result of the harvest is largely up to the exhibitors. The seed is planted—but it's a long stretch from planting time to reaping.

They Don't Like 'Em—Not Much!

NO, they don't like Pathe product. Not much!

Only sufficiently to book Pathe-DeMille feature pictures into every Broadway film theatre in the "roaring forties!"

During the week of October 29, every individual who clamors for motion picture entertainment between Fortieth and Fiftieth streets, must perforce see a Pathe production.

That's all there is. There isn't any more!

At the "Roxy," which shows a pardonable partiality for Fox Films, Pathe's "The Main Event" will make the elastic house record tremble.

At the "Paramount," where "Jesse L. Lasky presents" more often than not, Pathe's "The Forbidden Woman" will have a long queue of box-office Johnnies awaiting her.

First National yields its place in the sun at the "Strand" to Pathe's "Dress Parade," and Joe Plunkett will grin as he stands in the lobby and counts the crowds of customers.

UNCLE CARL LAEMMLE'S "Colony" theatre plays Pathe's "The Angel of Broadway." And it's sure to prove some box-office angel—or it wouldn't be given precedence over Universal product.

Pathe's "The Wise Wife" proves the wisdom of the booker for the "Cameo." With the world to pick from, the "Cameo" choses to play a Pathe.

The big "Hippodrome" gives Pathe a ride with "The Girl in the Pullman"—a non-stop express straight from the pay window to the bank.

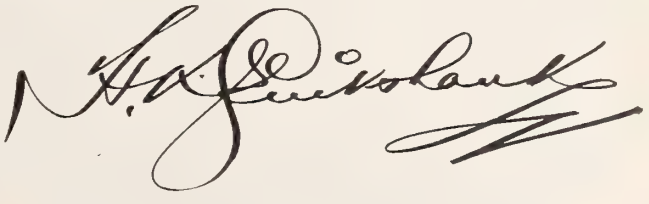
Down where the dress suit belt begins, the "Broadway" plans to clean up enough with Pathe's "A Harp in Hock" to pay off the mortgage on the farm.

And as the Kohinoor in the Pathe crown of accomplishment, that mighty, magnificent miracle of achievement, "The King of Kings" will continue to thrill and awe multitudes as it has through seven stupendous months.

WHAT a record! Eight features in seven days on ten blocks! And that isn't all. Just to make it unanimous, or something, there will be Pathe News, Pathe comedies, Pathe Fables, Pathe Topics of the Day, on the programs with the Pathe features.

Can you beat it? Why, you can't even tie it! If the nation's showmen don't see the light—they'd better consult oculists.

The public doesn't like Pathe pictures. Not much!



This Week and Next

Chief Cease and Desist Order Last Week Was Chairman Mayer's Quit Your Kidding

Next Trade Conference, if Properly Run Will Play Up Stars for a Cash Profit

Exploitation Brought Chang Up $268.40 Over Anticipated Takings on Two-day Run

Hearst's Advocacy of Federal Censorship Will Bring Newspaper Censorship Closer

THE chief "cease and desist" order at the Trade Conference last week seemed to be Mayer's "Quit your kidding" as the delegates wandered away from brass tacks.

•

CANON CHASE now wants the radio broadcasting of prize fights to be brought under the ban. It would be a delightful thing for the industry if he would pick on radio for a change.

•

WONDER if we can't get Pete Harrison interested in prize fights, too. Sometimes they have substitute stars —which would be nuts for Pete.

•

CAN you imagine it: "The substitution of Roughhouse Red for Gory Gus in the main bout annuls your contract. Buy a ticket, if you can get it at the right price, but insist on a 33 per cent. discount."

•

TALKING about the fight; the story goes that after the Chicago convention a fight fan sent Tex Rickard the stub of his ringside seat pasted to an advertisement for "Twelve Miles Out" with "Two of a kind" written across its face.

•

MAJOR BOWES seems to have gotten the idea for his stage orchestra platform at the Capitol from a recent two reel comedy in which an automobile had an extra set of wheels to permit it to slide into a parking space.

•

THE Capitol goes it better, for the platform can go up and down, front or back and sideways. It has two sets of wheels and an elevator and can do anything but a trans-Atlantic hop.

•

THIS Trade Conference was handled all wrong from the showman's point of view. They should have called all the stars to the discussion and have held it in Madison Square Garden.

•

WITH Doug and Mary and all the rest, they could have charged a two dollar top and have taken in enough to help pay off the Liberty Loan.

•

EVEN Will Hays is not much of a draw for the public, nor can Pete Woodhull jam the box office full of bills when he is on the program instead of running it. They're both fine in their own jobs, but they lack the sex appeal.

•

HERE'S a little lesson in exploitation. A certain mid-west house had "Chang" booked. The manager figured he should take about $140 on the two days in his small town. Before the picture came he hired a really clever lobby man and exploiteer. He did $408.30.

IF Henry Ford ever does get into the picture business, let Harry Reichenback look to his laurels. The campaign on the new Ford car is ahead of our best.

•

WHEN you can get a news syndicate to sell and the newspaper to use column after column of front page stuff, the pictures have to take a back seat. Hand it to Henry.

•

HEARST is out for Federal Censorship. It is all right for motion pictures, but he might not care so much to have his publications read for correction. Yet. the local picture cenorships have done much to promote book censorship; notably in Boston, and the newspapers are next in line.

•

DENVER theatres have opened a charge accounts with regular patrons. Wonder if the small boys can drop in now and "Charge it to Pa."

•

"EAST SIDE, WEST SIDE" is not propaganda for Governor Al Smith. He has the song rights, but not the picture privilege.

•

HAROLD LLOYD dropped in for a P. P. C. Monday and the stenographers did not get down to work again for three hours. Give Harold a dinky moustache and he could play leads.

•

THEY are telling of a film critic who is so hard-boiled that he hates to say "That's good" even in a poker game.

•

THE tired business man does not always head for the girl shows. One Southern banker, who came up for the World Series didn't see a single musical comedy. All he wanted in the way of other entertainment was a look at the Roxy and "Chang."

•

IT was easy enough to find Roxy, but "Chang" was off the first run houses around New York and we had to call the Paramount exchange to locate it for him.

•

AT that he was lucky. It's the first time we ever called an exchange on a picture and found it in town. Generally is is playing from ten to fifty miles out.

•

WHEN the first extras announcing the safety of Ruth Elder were published last Thursday, a newsboy went rushing up Fifth avenue with the edition. "It's ten cents, boss," he announced to a purchaser, "but ain't it worth it?"

•

IT was Woodrow Wilson who affirmed the right to "collective bargaining." But who gave the okey to collective bombing?

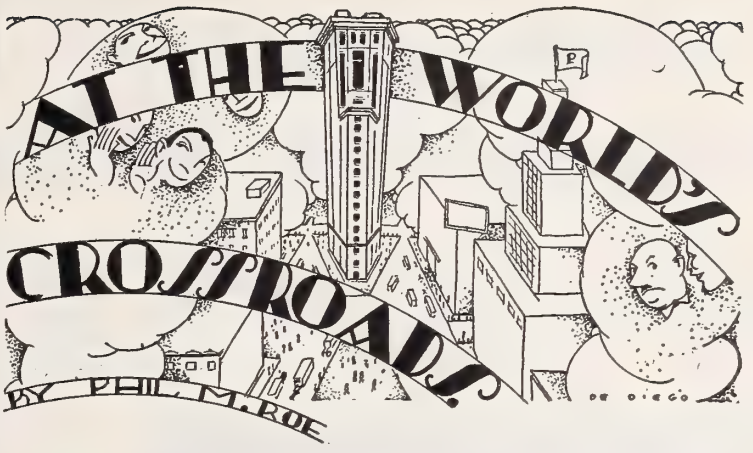
•

PROBABLY the Minneapolis outrages are the work of individual members, but the Unions get the blame just the same.

•

ONE of the really humorous situations in censorship is the spectacle of the Ontario censor board, created by the government, refusing a permit to a maternity picture also created by the government. That's not what you might call gratitude.

Epes W. Sargent.



MAJOR BOWES broke his own Capitol house record the first week of the new "acts" policy. The take was $95,000. Which is twenty grand more than "the theatre with a soul" ever grossed before.

This seems to have cut in on the "Roxy" patronage. The "Cathedral" took a nose dive to $106,000. But that isn't so bad. The Paramount playing presentation and a Meighan film checked up $69,000, which isn't so hot for the "Temple."

"The Jazz Singer" is a strong spot, holding heavy business during its second week. With Vitaphone and showmanship, Warners have a good bet in this one. "Seventh Heaven" continues to show heftiness in its third run on Broadway. Fox has three wows, at least, this year.

"Les Miserables," another one of those suprises Universal pulls, is holding steady in its ninth week. The other "U" film, "Surrender," had a nice week at the "Colony" where Doc Reisenfeld is establishing a following. "Wings" continues the S. R. O. In its tenth week at a two buck top.

"King of Kings" holding its appeal after twenty-six weeks of what will be close to a record run. "American Beauty" did fairly well. Billie Dove seems to be pulling better. "Magic Flame" doing nicely, thank you, but not the mop-up the Banky-Colman combine is supposed to be.

"Fireman Save my Child," which isn't all it might be, pulled $32,000 at the Rivoli. Thus far the Fox talking device is the drag for "Sunrise," which is supposed to be a great film, and probably is to some audiences.

The most interesting is the Capitol smash with presentation and names. They seem to like it. The theatre always had a strong pull for a steady clientele. The additional business probably comes from suburbanites who like the show for a change from their neighborhood houses. Meantime the steadies hold true. A lot of folk stick to the Capitol like they do to religion.

*

IT'S great to give a pal a hand. And everyone in the picture racket is giving one little redhead a great big hand. Hope Hampton, who puts the color in technicolor pictures, has scored a mighty, personal, triumph in the musical field.

The "poor little rich girl" knocked 'em out of their chairs in the lead role of "My Princess." She is the sensation of the hour, with the critics falling over one another to dig up four bit superlatives with which to describe her.

That the show will close with a loss of $300,000 doesn't mean anything (except possibly the loss of $300,000). Hope is definitely set, and has her choice of vehicles.

Funny why a lavish production and a sensational star flop. One reason was that there wasn't a good laugh in the works. Maybe the other reasons don't matter.

*

BRUCE GALLUP, the w.k. president and secretary of a lot of things is rejuvenating the dear old AMPA. The dodos better stop this boy before he makes the AMPA a power in the industry instead of a nice refined Thursday luncheon club which you can take or leave—and generally leave.

*

WHADDAYA know about Bob Welsh? From now on "Uncle Carl's" song is "Me and My Shadow," for Robert E. has been appointed Mr. Laemmle's personal representative. He couldn't have chosen a better one. There isn't a job in the racket too big for "Curly."

And listen carefully, for that "shout it from the housetops" showmanship which will come from Universal! What, don't you know? Nathaniel Gouveneur Rothstein, Nat, himself, in the flesh, is filling Bob's chair as director of advertising and publicity.

Showmen this wide world over know what that means! It means more dough right in their pockets for all the gang who follow Nat's lead.

*

THE answer to "Oh, Death, where is thy sting?" is found in the current issue of a theatrical paper. The stung say it will be the last of its sort. This one was the blow-off.

*

PATHE stock shoots up a lot of points. Somebody's smart. With its present personnel of crackerjack showmen, there should be a melon to cut.

*

DON'T let 'em fool you on "Jesse James." The title and Thomson are enough for any showman to work with. If you can't shoot this baby over, better go back to the hardware business. Mind you, its not a natural. But it's straight shootin', hard ridin' action, with a love story and mother stuff thrown in and lots of production value sticking out.

*

THERE isn't a sequence which by any stretch of an unwarped imagination may be considered as obnoxious, offensive, objectionable in any way. Play it as a bang-up western meller—and play it across the board.

Lay it on the line for this one, and the bread you cast upon the showmanship waters will come back angel-cake. Smart exhibitors love to pick up this sort of bet.

*

PAULA GOULD at FBO got a tough break. Her mother will have to undergo an operation to save her eyesight. Let's all pull for the dear lady and give the little girl a big hand.

*

IT took *Moving Picture World* to give Dick Rowland a crop of red hair. In the last issue they just switched captions on the cut of First National's vice-president, general and production manager and that of Joe Kennedy, FBO Titian blonde. When it's too late for Herpicide, try the *World*.

*

IT'S time to send in your $100 for membership to the Motion Picture Club of New York. The boys are all set to go. The slogan is, "Be a Charter Member." And it is qualified by the advice that this will be something to boast about in the years to come. And for those who murmur, "I should live so long," there will be a saving in cash within a month. Because they are going to boost the "in" money.

*

"GLEN" ALLVINE is shouting "California Here I Come—Again." He's quitting the Colony to say "No" to Winnie Sheehan out at Fox Hills.

*

JACK bought Estelle a fifteen karet rock. One karet for every second of that long, long count!

*

EDWARD LEOPOLDT, who has been selling Otis Lithographs for the last quarter century, was drinking a little breakfast at Bob Ford's tent bar one afternoon, when Ford, who shot Jesse James, finally got his. A double-barrelled shot-gun did the business. And Leopoldt needed that drink when the shootin' was over. The scene was at Creede, Colorado. Two weeks later it was wiped off the map by fire.

*

AL JOLSON was on exhibition when they gave a special matinee of "The Jazz Singer" the other day. The lobby of the theatre was crowded with people waiting to get a look-see at Broadway's "Mammy Boy."

*

PASTE this one in the iron hat: If Gilda Gray's United Artists picture, "The Devil Dancer" goes into the "Roxy," as is planned, another record will go the way of all flesh.

*

HAROLD LLOYD went West Wednesday instead of last Sunday. He spent the other few days in saying adios to a lot of old friends and a big bunch of new ones. Lloyd is a good sport. He got some terrible breaks here. Weather and—what not. But he has only boosts for New York and New Yorkers.

*

THIRTEEN years ago Warner Brothers advertised in *Moving Picture World*, a "complete service for exhibitors" including "a twenty-one Weekly Program plus big features plus powerful specials." Which goes to prove there isn't much new under the sun-arcs.

*

SIGNOR POLI, who began his career as a cake-eater, pardon, cake seller, back in *La Bella Italia*, has sold his theatre interests for a rumored $30,000,000. Thar's gold in them thar hills, apparently. The trick is to get it out.

*

JOHNNY HINES carried a crew of captious critics to Rye—the town, not the breakfast food—the other evening to preview "Home Made," which oddly enough, is a C. C. Burr production starring Johnny Hines. There was much excitement, but could learn nothing. Except, of course, that this is the best Hines vehicle which First National has released to date.

*

PERIPETETIC Pete Woodhull leaves these parts early next month to take a swing around to a half-dozen exhibitor conventions. Pete will address all the Ladies' Clubs he meets up with on his travels. He is wise enough to know that America's women spend America's money. When Pete comes home again it is a safe bet that he will leave behind him a trail of feminine converts to motion picture entertainment.

*

THERE has been much speculation as to why and how Pathe got control of all Broadway in showing eight Pathe features during the week of October 29. In strictest confidence, the answer is —Phil Reisman, Pathe's general sales manager.

Kennedy Checks Up FBO Pictures, 75% Ready, and Finds Them Good

JOSEPH P. KENNEDY, President of FBO, having completed his Fall check-up of the company's 1927-28 program, finds that 75 per cent of the product has been completed and the greater part of the remaining pictures either in filming or up in production to the point of directors calling "Camera." Of the fifty-eight features scheduled, thirty-three have been completed; four are in the studios in work and the balance being made ready. Of the seventy-four short subjects, thirty have been completed to date, and forty-four remain to be made. The features are divided as follows: Thirty-two Greater Attractions; a series of 6 westerns starring Tom Tyler; a series of seven westerns starring Bob Steele; a series of seven starring Buzz Barton, 13-year-old Western star, and a series of six starring Ranger, the dog.

The following features have been completed:

"The Great Mail Robbery," directed by George B. Seitz, featuring Jeanne Morgan, and Theodore von Eltz. This film played to capacity audiences at the New York Hippodrome. Release date August 15. A Greater Attraction.

"The Coward," based on the story by Arthur Stringer and directed by Alfred Raboch, with Warner Baxter and Sharon Lynn. Released August 21, 1927. A Greater Attraction.

"Not For Publication," a Ralph Ince production, with Ralph Ince and Jola Mendez in leading roles. Release date August 31, 1927. A Greater Attraction.

"The Racing Romeo" with "Red" Grange and Jobyna Ralston. A Sam Wood production. Directed by Sam Wood. Tentative release date Sept. 1, 1927. A Greater Attraction.

"Clancy's Kosher Wedding," with George Sidney, directed by Arvid Gilstrom. Broadway run at the Hippodrome. Release date Sept. 17, 1927. A Greater Attraction.

"In A Moment of Temptation," based on the novel by Laura Jean Libbey, and directed by Philip Carle, with Charlotte Stevens, Grant Withers, Cornelius Keefe, Marie Walcamp and Kit Guard. Release date Sept. 18, 1927. A Greater Attraction.

Those Released, Big Hits

"The Gingham Girl," with Lois Wilson and George K. Arthur, based on the famous musical comedy success. Directed by David Kirkland. Played to capacity for entire week at the Capitol Theatre, New York. Release date Oct. 2, 1927. A Greater Attraction.

"Jake the Plumber," with Jess Devorska and Sharon Lynn, and directed by Edward Luddy. Release date Oct. 16, 1927. A Greater Attraction.

"Shanghaied," a Ralph Ince production, directed by Ralph Ince, with Ince and Patsy Ruth Miller in leading roles. Release date Oct. 19, 1927. A Greater Attraction.

"Judgment of the Hills," a Leo Meehan production, with Frankie Darro and Virginia Valli, based on story by Larry Evans and directed by Leo Meehan, Broadway run at the Hippodrome, New York. Release date Nov. 6, 1927. A Greater Attraction.

"Hook and Ladder No. 9," based on the story by John Moroso, and directed by Harmon Weight, with Cornelius Keefe, Edward Hearne and Dione Ellis. Release date Nov. 13, 1927. A Greater Attraction.

"The Harvester," a Leo Meehan production, based on the famous novel by Gene Stratton-Porter, with Orville Caldwell and Natalie Kingston. Goes into the Hippodrome for a week's run. Release date Nov. 23, 1927. A Greater Attraction.

"South Sea Love," a Ralph Ince production, with Patsy Ruth Miller and Shumway. Directed by Ince. Release date Dec. 10, 1927. A Greater Attraction.

"Aflame in the Sky," directed by J. P. McGowan with Jack Luden and Sharon Lynn. Release date Dec. 18, 1927. A Greater Attraction.

(Continued from page 507)

Laemmle Scans Universal Shorts, Demanding Nothing But the Best

ALL SHORT SUBJECT records for volume and diversity of product will be broken this fall by Universal Pictures Corporation with its line-up of one and two-reel subjects for the final months of 1927, it has just been made public. A survey of Universal releases, made by Carl Laemmle upon his arrival in New York from Europe, discloses that Universal is putting out an unprecedented array of short subject material. In all, seven series of two-reel comedies, two of them of super class, two series of one-reel comedies, one series of cartoon comedies, four series of two-reel featurettes, a full schedule of serial releases and the International Newsreel are included in the line-up.

Laemmle's survey, made with great care and attention, because Laemmle always has been a staunch believer in short subject importance, resulted in considerable shifting of Universal's short reel line-up. "I want nothing but 100 per cent product on our release schedule. If anything fails to measure up, put it aside. We'll remake it if necessary," was his dictum which set the program experts at the Universal home office on a busy period of schedule arranging. The resulting line-up of releases, as announced herewith, is said to be gilt-edged and embodying the last word in comedy and featurette production from Universal City and the Stern Brothers plant.

Doesn't Let George Do It

Laemmle personally has looked at more than 100 reels of new Universal short subjects since his arrival in New York more than a week ago. He expressed hiself as highly satisfied with the comedies and other short product turned out by the studios during his sojourn in Europe.

"This is the best run of short products we ever had," he commented. "That means something, too. We have been making short product ever since the days when all pictures were in one or two reels. Universal is the veteran among short subject producers and I am happy to say that we have built up a corps of short subject experts that cannot be equalled, in my estimation.

"It stands to reason that these writers, adapters, directors, supervisors and other technicians, who have been at the short subject game year after year, season after season, know their stuff. When better short product is made, it is these men who make it. They are veterans. They are experienced. They are progressive.

"I can see ample evidence of their progress. The group of shorts I have been previewing during the last week shows a great improvement over last year's product. Every month shows improvement. The work going on at Universal now undoubtedly will result in better comedies than the ones which already have arrived in the East. It is only by this constant improvement that we are able to keep our lead in the short subject field.

"The successful making of short subjects is one of the most difficult jobs in the moving picture business. Anyone can make a short subject. They can make it short and they can make it a subject. But to make what the market wants, to make enough of a variety so that it will give the proper balance to any feature picture you might be running—that is a different thing.

"Universal knows more about making short subjects than any company in the business. I will stand unqualifiedly on that statement. We have made many mistakes in the past, but we learned by every mistake. We learned by these mistakes. We learned what the market wants. And, what is of major importance, our mistakes are behind us in the past. We are experimenting no longer. Our comedy and

(Continued on page 507)

Hammons Sitting Atop the World With Educational's November List

E. W. HAMMONS, President of Educational Film Exchanges, Inc., is sitting snug atop the world, and couldn't feel any happier than he feels regarding the product his company is offering theatre owners next month. Now that we are able to catch

our breath, after the booming of the big guns at last week's conferences anent the ethics of what and how to book, here's the correct dope:

Educational's program for November shows a remarkable array of comedies, with the usual varied assortment of novelty and news reel subjects. During the month six two-reel and two one-reel comedies will be released by Educational Film Exchanges, Inc. In addition, for the novelty portion of a Short Subject program, there also will be two Felix the Cat animated cartoon comedies and two other one-reel releases, in addition to the Kinograms News Reel.

The first week in this period will see Lupino Lane repeating his recent successes, Jerry Drew, formerly known as Clem Beauchamp, making good in his first starring role, and a new comedian scoring in a Cameo Comedy. Lupino Lane is back with "Some Scout," a laugh hit in which he is seen as a comical western frontiersman attempting to thwart a bunch of red-skins and save the pretty girl of the plains. Estelle Bradley will be seen as the girl in question. This comedy was directed by Mark Sandrich and most of the scenes were taken in the mountains east of Los Angeles.

In "Brunettes Prefer Gentlemen," the new Mermaid Comedy, Drew is cast in his usual characterization—that of the gentleman around town who is always a bit joyous and not very responsible. In this fun film, he is pictured as the friend of an eloping couple who is supposed to furnish the marriage certificate. How Drew manages to do this without entirely wrecking a ship on which the two expect to spend their honeymoon provides most of the merriment. Anita Garvin plays opposite Drew. The direction is by Charles Lamont.

Johnny Arthur has another comedy hit in the new Tuxedo, "Scared Silly," to be released November 13th. In an attempt to escape being quarantined, Arthur is seen as the man who decides to stay in a neighbor's home while he is away. Out of this situation, Charles Lamont has provided a rapid-fire laugh film, with Babe London, Robert Graves, Eva Thatcher and Robert Burns aiding Arthur.

Dorothy Devore, Splendid

Dorothy Devore is said to have her funniest comedy to date in "The Little Rube." As the title indicates, Miss Devore appears as a country lass, a characterization which she has made famous in two-reel comedies. The little comedienne is given plenty of opportunities to prove her ability as the outstanding girl star in two-reel comedies. Al Thompson, Glen Cavender and Babe London head the supporting cast. Norman Taurog, senior director at the Educational Studios, directed the production, which is scheduled for the third week.

"Big Boy" is reported to have another laugh treat in the second comedy in his series of eight starring productions. It has been titled "Shamrock Alley." He is seen as a child of the tenements, this particular tenement being the private battleground of the Callahans and the Ginsbergs. "Big Boy," being the son of an Irish father, naturally is involved in the argument. Hy Mayer and Eva Thatcher play the principal supporting roles. Charles Lamont again directs the youngster. "Shamrock Alley" will be released November 27th.

The second Mermail Comedy "Red Hot Bullets," will mark the initial appearance of Eddie Quillan in these fast-action fun films which Jack White, director-in-chief at the Educational Studios, has made famous. Eddie is known as the youngest young man playing featured parts in two-reel comedies. He is pictured as a youth going into the army ranks, and then getting all the fun he can out of the war in the trenches and battlefields of France. George

(Continued on page 507)

Kennedy

(Continued from page 504)

"Little Mickey Grogan," starring Frankie Darro, with Jobyna Ralston and directed by Leo Meehan. Release date Jan. 30, 1928. A Greater Attraction.

"Dead Man's Curve," with Douglas Fairbanks, jr., directed by Richard Rosson. Release date Jan. 15, 1928. A Greater Attraction.

"Loves of Ricardo," with George Beban. Release date June 17, 1928. A Greater Attraction.

"Moon of Israel," directed by Michael Curtiz, with Maria Corda. A story of the enslavement of the Jews in Egypt and their rescue by way of the Red Sea, a Sascha production which played to capacity for an entire week at the Roxy Theatre. Release date June 25, 1927.

Eleven of the specials have been completed to date, making a total of 29 full length features completed, as set forth in Paragraph No. 1. These include:

Three Tylers completed. "The Flying U Ranch," with Tyler and Nora Lane. Directed by Robert DeLacy, from a story by B. M. Bower. Release date Sept. 4, 1927.

"The Cherokee Kid," with Tyler and Sharon Lynn. Directed by Robert DeLacy. Release date Oct. 30, 1927.

"The Desert Pirate," with Tyler and Luane Thompson. Directed by James Dugan. Release date Dec. 25, 1927.

Three Bob Steeles completed. "The Mojave Kid," based on the story by Oliver Drake and directed by Robert North Bradbury with Steele and Lillian Gilmore. Release date Sept. 25, 1927.

"The Bandit's Son," with Steele and Ann Sheridan. Directed by Wallace Fox. Release date Nov. 20, 1927.

"Driftin' Sands," with Steele and directed by Wallace Fox. Release date Jan. 1, 1928.

Three Buzz Bartons completed. "The Boy Rider," based on story by Frank Howard Clark, directed by Louis King with Buzz Barton and Lorraine Eason. Release date Oct. 23, 1927.

"The Slingshot Kid," with Buzz Barton and directed by Louis King. Release date Dec. 4, 1927.

"Wizard of the Saddle," with Buzz Barton and directed by Frank Howard Clark. Release date Jan. 22, 1928.

Two Rangers completed. "Breed of Courage," based on story by John Twish and directed by Howard Mitchell with Sam Nelson and Jeanne Morgan in support of Ranger, the dog. Release date August 7, 1927.

"Ranger of the North," starring Ranger, the dog, with Hugh Trevor and Lina Basquette in support. Based on story by Ewart Adamson and directed by Jerome Storm. Release date Oct. 9, 1927.

Four FBO films were completed this week:

"Coney Island," a Ralph Ince production, with Lois Wilson, Lucila Mendez, Rudolph Cameron and Ralph Ince in leading roles. Directed by Ralph Ince. Story by Joseph Jefferson O'Neill. Release date Jan. 13, 1928. A Greater Attraction.

"Red Riders of Canada," which Robert DeLacy directed with Patsy Ruth Miller. Release date April 15, 1928. A Greater Attraction.

"Freckles," based on the famous story by Gene Stratton-Porter, and directed by Leo Meehan. Release date March 21, 1928. A Greater Attraction.

"Her Summer Hero." Release date Feb. 12, 1928. A Greater Attraction.

Those in the making include:

"The Little Buckaroo," starring Buzz Barton. Directed by Louis King. Release date March 11, 1928.

"The Renegade," starring Bob Steele. Release date Feb. 19, 1928.

"When the Law Rides," starring Tom Tyler. Release date Feb. 26, 1927.

"The Swift Shadow," starring Ranger, the dog. Release date Dec. 11, 1927.

"A Legionnaire in Paris," with Kit Guard and Al Cooke. Release date Dec. 27, 1927. A Greater Attraction.

Twenty features are still to be made. They include:

"Wallflowers," based on the famous novel by Temple Bailey. Release date Feb. 16, 1928. A Greater Attraction.

"Chicago After Midnight," will be directed by Ralph Ince. Release date March 4, 1928. A Greater Attraction.

"The Little Yellow House." By Beatrice Burton. Ran as a serial in McCall's Magazine. Release date April 24, 1928. A Greater Attraction.

"Skinner's Big Idea." Based on story by Henry Irving Dodge. Release date May 11, 1928. A Greater Attraction.

"The Devil's Trade Mark." Release date May 28, 1928. A Greater Attraction.

"Beyond London's Lights." Release date March 18, 1928. A Greater Attraction.

"Alex the Great." Based on story by H. C. Witwer. Release date May 13, 1928. A Greater Attraction.

"Sally of the Scandals." Release date July 15, 1928. A Greater Attraction.

"Phantom of the Range," starring Tom Tyler. Release date April 22, 1928.

"Texas Tornado," starring Tom Tyler. Release date June 24, 1928.

"Breed of the Sunset," starring Bob Steele. Release date April 1, 1928.

"Man in the Range," starring Bob Steele. Release date May 20, 1928.

Untitled, Bob Steele. Release date July 8, 1928.

"The Pinto Kid," starring Buzz Barton. Release date April 29, 1928.

"The Fighting Redhead," starring Buzz Barton. Release date July 1, 1928.

"The Bantam Cowboy," starring Buzz Barton. Release date Aug. 12, 1928.

Three untitled pictures starring Ranger, the dog, released Feb. 5, April 8, and June 10, 1928 respectively.

Hammons

(Continued from page 506)

Davis is co-starred with Quillan. Stephen Roberts directed.

Monty Collins is the star of the two Cameo Comedies of the month. Although a newcomer in Educational ranks, his work in these two productions plainly indicates that he will be heard from constantly in the future. He scores a real knockout comedy hit in both pictures.

In the first, "He Tried To lease," set for November 6th he plays the role of a newly married young man who attempts to assist his wife in the kitchen when the cook quits. Harry Sweet, a new director, has completed the job by directing one of the most laughable Cameos in months. Lucille Hutton and Jack Lloyd are in the supporting cast.

"Rest Day," the second Cameo, (Nov. 20) shows Collins as a husband attempting to obtain rest on Sunday while his wife is in the country. The same deft directorial touches and laughs found in the other Cameo feature this picture. An unusually large cast including the Cameo girls appears in support of the comedian. Jules White directed with his usual skill.

The two Felix the Cat cartoon comedies, "Uncle Tom's Crabbin'" (Nov. 13) and "Whys and Other Whys" (Nov. 27) are filled with the original ideas, novel twists, perfect animation and entertainment values that have marked previous releases. This fascinating series of comedies has won increasing praise on every hand as a result of the continued high standard maintained and originality put into each production.

"Models in Mud," the Lyman H. Howe's Hodge Podge for the month, to be released November 13th, offers a diversity of subject matter presented in unique form and customary good taste. As in all Lyman H. Howe subjects, the photography and clever animation adds materially to the quality of the subject.

"Many Wings"—"Beside The Still Water," the new Robert C. Bruce Outdoor Sketch, for November 20th, shows the birds in their native haunts along the ocean and a quiet day beside the still waters of a soft flowing brook. The wonderful outdoor photography by this master of scenic beauty again is outstanding.

Kinograms will be issued twice weekly, offering the latest outstanding news events of the world in the shortest possible time.

Laemmle

(Continued from page 505)

featurette makers are skilled and trained artisans, and believe me, experience counts.

"Nearly half of Universal's millions and millions of dollars of business is in short subjects. The gross business done by Universal in short subjects alone is a huge undertaking in itself. To handle it is a tremendous job, requiring every known facility a studio can offer, plus experience of a highly specialized nature. Universal has all of these necessary ingredients and is therefor able to produce box office short subjects at a minimum cost to the exhibitor.

"I am an enthusiast on the subject of shorts. I have seen them growing more and more important. Exhibitors today are giving serious consideration to them. There is not so much hit and miss buying, not so much experimenting, not so much careless selection. In this fast stepping age, the maker of short subjects has to produce the goods.

"We pride ourselves here at Universal over the variety as well as the excellence and amount of our short product. We always have made more short reel subjects than any other concern and we are still doing it. This enables us to offer the exhibitor a greater variety than any other producer. Such a variety assures the theatre man the proper type of short subject for any program and for any audience."

After the first of the year, in addition to the current short subject series, which will be continued throughout the winter season, Universal will announce additional comedies and featurettes.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

New York

Moving Picture World Bureau, Albany, N. Y., Oct. 20.

PRESENTATIONS may come back to the Mark Strand Theatre in Albany, according to an announcement made this week by Uly S. Hill, managing director of the Stanley houses in Albany and Troy. Presentation acts were used for a part of last winter at the Mark Strand and drew very heavily, although these acts are said to have cost pretty sums. According to Mr. Hill, patrons of the house are now asking him to again book presentation acts. At the present time, the Strand is showing a long string of big super-features and has at least temporarily cut out the Vitaphone.

Cupid has been playing havoc along Albanys' Film Row of late. Mrs. Edith Haager, booker at the Educational exchange, was married last Sunday to Charles Berry of Albany, but will continue her duties at the exchange. Mary Curley, of the First National exchange, has resigned and returned to Saugerties for a couple of weeks, and will be married the latter part of the month. Miss Renee Craven resigned last week as manager of the Bond exchange in Albany, and will be married the last of October.

Wappinger Falls

G. Sherwood Angel, of Wappinger Falls, who mixes horse racing with his theatre business, must have panned out very well during the past summer, for when he was along Albany's Film Row last week, he announced that he would shortly leave for Florida where he will spend several weeks. Joe Salzig will handle his house during his absence.

Items of interest along Albany's Film Row during the past week include the fact that A. J. Pincus, who recently resigned from the Pathe forces, has connected up with the FBO exchange as a salesman. Dick Hayes, booker at Paramount, is back from a week's vacation in Ottawa, Mrs. Clayton Eastman having returned to the exchange for the time being to assist. H. M. Webster, general manager, and Marc Buckland, president of the Bond Photoplay Company, of Buffalo, were in town during the week.

Wolcott

The Palace Theatre in Wolcott, formerly owned and operated by M. J. Gustadt, was purchased last week by Harold C. Whitford, of Wolcott, and Byron H. Garrett, of Syracuse. Mr. Gustadt will operate a new house being erected in Baldswinsville. The new outfit handling the Wolcott Theatre will be known as the Palace Theatre Corporation.

C. H. Buckley, who owns and operates the Leland and the Clinton Square Theatres in Albany, announced this week that September was the biggest month in the history of the Leland Theatre. Mr. and Mrs. Sayles, the latter being manager of the Leland, left on Friday on a motor trip to Montreal.

The Kallett boys, who are expanding these days at a rapid rate, and who have theatres in Oneida, Canastota and Utica, have now taken over the James Theatre in Utica, which has been run by Sam Slotnick. The Kallets started in business only a few years ago with a single house, but have succeeded in building up one of the most formidable chains in central New York.

There is a woman who quite frequently visits Albany's Film exchanges, and who is making a very good living in booking pictures for a chain of houses. This woman is Mrs. Ferguson, who books for the theatres in Ancram, Dover Plains, Copake and Hillsdale. Incidentally, Mrs. Ferguson is said to be one of the shrewdest bookers that visit Albany.

Greenwich

Dennis Regan, who runs the Star in Greenwich, or perhaps it should be said that he runs the theatre in conjunction with Mrs. Regan, for she has long been his able assistant, paid a visit to Albany's Film Row last week. As a general thing, Mrs. Regan comes along and has her say as to what pictures shall be booked and what prices paid. But last week Mrs. Regan was absent, and upon inquiry it developed that she was at home recovering from the whooping cough.

Pictures Displace Burlesque

Cleveland, O., Oct. 20.—The Band Box Theatre, Cleveland, Ohio, for many years the rendezvous of burlesque fans, has passed out of the picture as far as this form of entertainment is concerned. House was closed recently for alterations, but when it reopens early in the fall it will be known as "The Little Theatre of the Movies." It has been taken over by the recently-formed film guild, of which A. W. Newman is promoter and managing director. Nothing but ultra-artistic pictures will be presented, the house catering particularly to the intelligentsia, so it is said.

A chain of theatres along Roxy lines is considered by many to be a tremendous contribution to civilization—and Detroit and St. Louis are to be in this chain, with replica theatres the largest in the world, outside of the Roxy in New York. Besides, reviving the Hindoo architecture which has long been the mystery and wonder of the historians, the Detroit architects of the Fox Theatres in these two cities have sounded a note in theatre designing that will reverberate around the world.

Nebraska

Moving Picture World Bureau, Omaha, Neb., Oct. 20.

THE new Orpheum Theatre at Omaha has been playing to capacity houses ever since it opened, October 9. A waiting line buying tickets may be seen extending out into Sixteenth street most any afternoon. A feature photoplay precedes and follows the vaudeville performances. Any seat in the house may be had on Sundays for 50 cents until 4 in the afternoon, after which the prices are 50 and 75 cents. On weekdays the matinee prices are 40 and 75 cents, and the evening prices 50 and 75 cents.

The Strand Theatre at Pierce, Nebraska, is undergoing a lot of changes. Eric Wesselman, manager, is putting in a basement, a hot air furnace and a new picture machine.

Iowa

The Gem Theatre at West Side, Ia., has just remodeled and enlarged. G. O. Steinhauer is manager.

E. L. Currier has bought the Rialto Theatre at Nelson, Neb., and has made a lot of improvements.

Carroll, Ia., is to have a new theatre about January 1, when E. N. Neu will open the doors of a business building he is now remodeling for theatre purposes. It is to have a capacity of 800 seats.

Canada

Moving Picture World Bureau, Ottawa, Canada, Oct. 20.

P. J. NOLAN, well-known theatre proprietor of Ottawa, Ontario, has announced his candidature for the office of Mayor for 1928, this being the second time that he has run for that office. Mr. Nolan is the proprietor of the Rex and Columbia Theatres.

Saturday morning shows are being given special attention at the Regent and Imperial Theatres, Ottawa, Ontario, under the direction of Manager Ray Tubman, who says that the morning matinees are not hurting the attendance at the regular Saturday afternoon performances.

Orangeville, Ontario, now has a handsome new moving picture theatre with a seating capacity of 475, this being the Uptown Theatre, owned by J. Merlina. The opening feature was "Don Juan," admission prices being 15 and 25 cents. C. R. McKeown, K. C., chairman of the Ontario Railway and Municipal Board, was the speaker at the opening function.

Winnipeg

After a visit to Toronto, George Bannister, owner of the Columbia Theatre, Main street, Winnipeg, Manitoba, announced that he would build a new theatre on Logan avenue, west of Main street, to cost $125,000.

Raymond Kershaw, veteran Winnipeg theatre man, who previously built two film houses in the Manitoba capital, one being the well-known Osborne Theatre, is now completing the construction of the Tivoli Theatre at Maryland and Westminster avenues, Winnipeg, of which he will be the proprietor. The Tivoli will be heated by three oil furnaces and will have a large organ. There will also be a five piece orchestra.

There are already 36 theatres in Winnipeg with a total seating capacity of 32,000. One of the older houses, the National, on Fort street, of which N. Triller was the proprietor, has been closed, however.

Quebec

Irving Sourkes, manager of the Auditorium Theatre, which was recently opened in Quebec, Quebec, under the auspices of Keith-Albee interests, has announced the appointment of Madame Gauthier de Varennes of Montreal, well known in music circles, as the organist of the new house. V. Rees Hanson is the conductor of the orchestra. J. Arthur Paquet is the president of the Auditorium Company.

Mr. Sourkes was for many years prominent in film exchange circles in eastern Canada.

Jules Bernstein, manager of Loew's Theatre, Toronto, Ontario, as long as anybody can remember, has gone to New York City where he has been given an important post in the Loew organization. The Toronto house, which is a double-theatre structure with a winter garden on top of regular theatre, was opened by Manager Bernstein 15 years ago.

Kane Transfers

On the 8th inst., Ellis J. Arkush and his associates acquired the ownership and management of the New San Mateo Theatre, formerly under direction of the Blumenfeld Theatre Circuit. The Regent Theatre, San Mateo, has been closed by Mr. Arkush and Tom Kane, its manager, transferred to the management of the New San Mateo. Kane was the manager of the Regent for the past two years.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

KILL YOUR THANKSGIVING DULLNESS WITH A LOCAL TALENT PRODUCTION

GENERALLY the Thanksgiving eve ning business is good for the picture theatres, but the matinees are apt to be off since the dinner is generally served around one or two o'clock and the feasters sit long at table. The Thanksgiving matinee is generally the worst of all the holiday matinees, for even Christmas is apt to bring out a better afternoon crowd. If you have a big football game or similar event in which general interest is felt, it may not be worth while to fight for the business you cannot possibly get, but if there should be a fighting chance, why not go after the business?

If you have never tried local talent, skirmish around and try and get some dancing teacher to help you stage a kiddie carnival, either for both matinee and night or preferably the matinee only. If you can enlist the local children, the parents will feel in duty bound to attend, and you can shift the dinner hour in enough households to get a reasonably good attendance, particularly if the children are to be seen only at the matinee.

If your night business is also poor, then swing it for two shows, but if the night will take care of itself, you can make a better seat turnover, since your attendance will be limited to little more than one full house, unless you work the children twice, which is seldom practicable.

If you use only the matinee, you can make the tender years of the young artists the excuse for not repeating the show at night, and make them fill what otherwise would be empty seats.

But don't try to work the stunt unless you can give a reasonably good show. Make certain that you can get enough really clever youngsters to satisfy your audience. Three or four good ones will pull along an equal number of lighter acts, and with a couple of ensemble numbers will give you about all the show you can handle.

If possible work your show on the revue style, individual numbers and very brief sketches, if the latter are used at all. Hold all your numbers short and let it be understood that no encores will be permitted, or the show may run away from you.

If you can find a professional teacher, you probably will be able to use the star pupils as soloists, but if there is no professional teacher you can always find some woman who delights in getting up church shows, and who should have a line on the good ones.

Let her frame her own program, and give your own attention to the publicity and the dressing of the show. Don't go to the expense of costumes for your first show. This should not be necessary. On the other hand, it probably will be worth while to arrange some special stage dressing. If you have no special drops, you can work many nice effects with cheesecloth, simply draped and properly lighted. If you have no spots you can brighten the stage with colored bulbs, and you may even achieve flood effects with bulbs in new tin pans, if the fire regulations are not too strict. At a pinch colored bulbs hung in front of silvered paper will help more than you may realize.

Don't let the children get the idea that they are helping you. Sell them the thought that you are giving them the chance to show what they can do as a favor to them. That will help a lot toward keeping down temperament. After the show you can give each performer a pass good for each Saturday matinee between then and Christmas. It will look like a lot more than money. Don't just slip them the ordinary pass. Have a special ticket printed up.

You can frame the stunt very inexpensively, and if it goes over you have paved the way for a larger carnival in the spring. It's worth trying.

Walking the Cat

A real prologue stunt was worked at the St. Francis Theatre, San Francisco, on The Cat and the Canary. With the orchestra playing chills and fever, a man dressed as a cat stalked across the stage carrying a canary in a cage. He was spotted with one green light, the house being in complete darkness.

As he reached the opposite side of the stage, a small quantity of flashlight powder was electrically exploded in front of the screen, and the first subtitle was flashed, the main title and the studio directory being omitted. The effect was to get the audience in the right frame of mind.

If you cannot hire a cat costume, dress your man in a black cloak and let him carry both cat and canary as he slinks across the stage.

Shadowgraph Banner Was Lobby Knockout

Mrs. Killough, who runs the Erie theatre, Hugo, Okla., had a banner that got a lot of attention for "The Cat and the Canary," but it can be worked on other pictures.

She stretched a white curtain in her lobby and backed this with a green flood lamp. Just back of the curtain she hung a large canary cage with a live bird and below this was a pair of cardboard cats, motored to reach up and claw at the cage. The title, cut from light cardboard, was tacked to the screen, each letter being separate.

The result was an animated banner with the cats and bird giving plenty of action, and it was not only more novel than the usual painted sign, but it was easier to construct.

The only drawback is that it requires a semi-dark lobby, to which end it is suggested that an empty store window be procured, if possible.

This will serve particularly well where there is no house artist, since only the outline need be drawn and this can be done very easily with the square enlargement method, using any copy. The copy is marked into as many squares as there are on the model used, and this serves to guide the outlining.

Urged With Ukes

Ray C. Brown, of the Strand theatre, Akron, Ohio, got an impressive window on "Hula" through a display of ukeleles and Hawaiian guitars, with two three-sheet cutouts of Miss Bow in hula costume and a window car, not to mention a regular art gallery of stills.

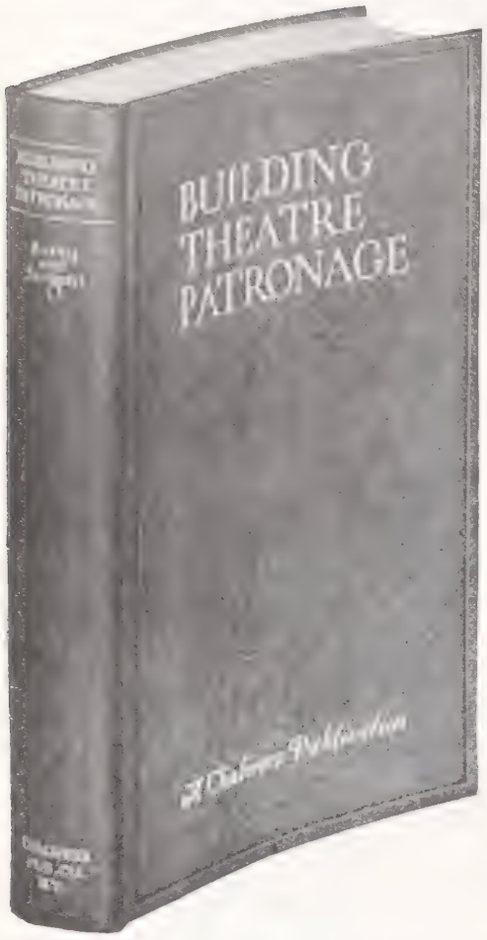
The window car carried a picture of the Star orchestra using the instruments similar to those on display.

Works South

Sidney Dannenberg used the sofa cushion street clown on Soft Cushions for the Galax Theatre, Birmingham, Ala., and found that it works just as well down South.

HOW SIDNEY B. LUST PUTS OVER HIS OWN WAR PICTURE
The Washington manager is touring his own production, "Through Hell and Back Again with the Allies," with a fine display of war material and some spirited paintings. He has been making a cleanup with the picture.

First Used Prize Planned to Dress His Lobby



A School In a Cover

Building Theatre Patronage is not just a book on exploitation. It's a book on building business from all angles. It is a complete course on theatre management in the smallest possible compass. Not theory, but practise. Five dollars at your supply house. Twenty cents more if mailed direct. Pays for itself the first week.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Waring's Pennsylvanians were the big stage attraction for the week that had Richard Barthelmess in "The Drop Kick" as the feature photoplay.

It was a return engagement for this musical organization and an entirely new repertoire was presented. In addition to this stage number there was the overture by the house orchestra, and an organ recital on the new Kimball by George Crook, chief organist of the theatre. The remaining incident was the Mark Strand Topical Review.

The picture, "The Drop Kick" was 1 hour and 11 minutes long. The musical numbers required 57 minutes, which, with the 6 minutes for the Review, brought the entire performances up to 2 hours and 14 minutes, an unusually long show for this theatre.

The lead-off number was "Tschaikowskiana," a group of the best known and most popular compositions of Peter Tschaikowsky, played by the orchestra. A special introductory title announcing the overture and an enumeration of the compositions making up the overture was flashed upon the screen just before the orchestra commenced. Lights: lemon ceiling spots, blue borders and blue side strips. Two lemon floods from dome on orchestra; bridges violet floods on draw curtains and sides. (11 minutes).

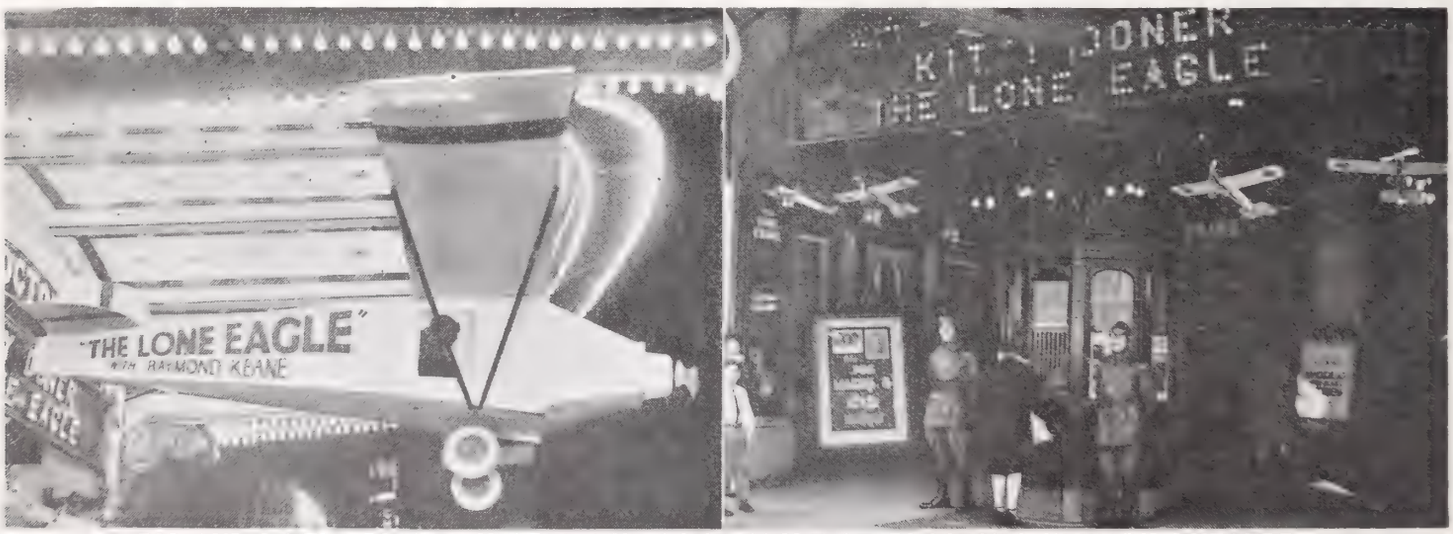
The installation of the new giant Kimball organ completed but last week, the first organ presentation was offered by George Crook. "Just Like a Butterfly Caught in the Rain," "Charmaine," "Song of India" and "Faust" were the numbers played. For the "Song of India" Sascha Kindler, concert master, stepped forward from his place in the orchestra, and it was played as a duet. An amber spot from the dome covered the organist, while the bridges spotted the violinist. (14 minutes)

After the Topical Review came the appearance of Warings Pennsylvanians. A silver cyc served as a background, with blue satin legs and blue scollop borders. The band was seated on an 18 inch platform; two Steinway pianos on either side of the stage, with blue silver star piano scarfs. The band was dressed in collegiate sweaters and white flannel trousers. Four lemon box lamps on floor behind cyc; 4 lemon floods from dome; 4 amber, 4 flesh pink spots, 3 circuits of lemon in aluminite borders and lemon foots were the lights discovered. The band opened with "Hallelujah" and followed with "Just Another Day," "Saluta," an Italian comedy song, "Way Back When" and "Positively." As an encore the orchestra, imitating a college glee club, sang "Under the Moon." For a second encore, Fred Waring, the director, stepped down from the production stage into the large orchestra stage to direct both his orchestra and the theatre orchestra in conjunction in Hosmer's "Southern Rhapsody." This closed the incident. (32 minutes)

Naming the Can

Putting over The Collegians W. W. Hauk worked an odd scheme at the Kenosha theatre, Kenosha, Wis. He painted up an old Ford with the usual wisecracks, and offered the car to the boy or girl who offered the most appropriate name for the hasbeen.

It was used as a perambulator for the opening of the second series, and gained added interest through the contest.



BIG AND LITTLE PLANES HELPED THE LONE EAGLE AT PROCTOR'S NEWARK THEATRE

Manager H. R. Emde spread himself on the big plane with a small motor to drive the propeller and a vacuum cleaner to supply the drone. The plane had a 32 foot wing spread and yet weighed only 75 pounds. People were attracted by the drone a block away and stopped to speculate. Two men in flying uniforms were kept in the lobby to give atmosphere. The four small planes were awarded in an essay contest for children. They were kept in motion.

Here's the First Home Made Chariot for Ben Hur

A VERY EFFECTIVE FRONT ON GLORY FROM AUGUSTA, GA. Frank J. Miller, of the Imperial, used a 24-sheet on the roof, a shadow box below and bunting all over the place. The bursting shells in the shadow box battle scene were lighted by flashers through red medium.

Sold College Faculty Into Selling The Nut

A special screening of The Poor Nut gave unusual publicity to that picture at the Rialto theatre, Omaha, Neb.

H. M. Korach invited the faculty of Creighton College to see the preview and they were so well pleased with the picture that two thousand heralds were taken for distribution at the college. The year was just opening and a herald was pinned to each registration card.

Notices on the bulletin board announced the picture as a college story, and this was repeated elsewhere about the campus.

The house was decorated with a mass of pennants in which Creighton predominated, but the pennants of other colleges were added to give variety of coloring and three large pennants were painted with the title for the transom banners.

The "letter men" were invited to be honor guests toward the end of the run, and this built up the business anew.

Another Revival

Some years ago there was a run on displays of weapons and burglar tools for crime plays, but it seems to have been forgotten lately.

Charles R. Hammerslough, of the Broadway Theatre, Newburgh, N. Y., dug it out for Underworld. A fine display of guns, jimmies and similar objects played to an audience all day long and packed Underworld each evening. As usual, they were borrowed from the Police Department.

A local insurance agent kicked in with an advertisement for burglary insurance, paying for his own space in the newspaper.

Metro Portrait Mat Is Real Exhibitor Help

Metro has recently issued a mat which gives inch cuts of all of its stars, the trade mark and other exploitation material. As they carry only the stars name, they can be used on any picture.

A Bird

Getting up a cooperative page on "The Cat and the Canary," the Star theatre, Sandusky, Ohio, offered a canary as the prize in a contest which consisted in identifying Universal players in the co-op spaces, plus a letter on which star was best liked, and why. The canary was donated by a pet shop. It fitted in nicely.

GREAT NEWS

STARS! STARS! STARS!

for the Public of Cumberland

AGAIN THE LIBERTY SCORES!

in the face of the mightiest competition the theatrical business has ever known, we are proud to announce that we have been able to secure for our friends and patrons

AGAIN FOR THE COMING SEASON

EXCLUSIVELY AT THE LIBERTY

the mighty, world-renowned, greatest of all

Metro-Goldwyn-Mayer Pictures

THE LIBERTY is first to present at popular prices The Pet of the Century THE BIG PARADE and the Epoch of the screen Ben-Hur

JOHN GILBERT LILLIAN GISH SYD CHAPLIN TIM McCOY MARION DAVIES LON CHANEY NORMA SHEARER JACKIE COOGAN DOG STAR RAMON NOVARRO GRETA GARBO WILLIAM HAINES COSMOPOLITAN PRODUCTIONS COOGY—PRINGLE

THE LIBERTY will offer these Great Special Productions THE CROWD The Garden of Allah In Old Kentucky Ben-Hur Brown of Harvard Masterworks From Famous Authors Body and Soul

LIBERTY THEATRE THOS. H. BURKE MANAGER

"THE BIG PARADE" *will start an extended run at popular prices Monday, October 3rd.*

WORKED INTO A PAGE

The cut shows how Thomas H. Burke, of the Liberty theatre, Cumberland, Md., worked the series into a general announcement occupying nearly an entire page. This is rather a formal arrangement, but they can be worked into any combination and later used to dress the advertisements of individual attractions.

The cuts are 50 screen and should not be used on hard finished paper, but they will give good results in the newspaper even with indifferent presswork.

HERE'S THE FIRST HOME-MADE CHARIOT FOR BEN HUR
Milton Kress evolved this from the front wheels of a wagon and a little compoboard. This was popular some years ago for Theodora and will well stand a revival for Hur. It was used for the Grand Theatre, Columbus, Ga.

Makes Electric Signs With Mirrors and a Spot

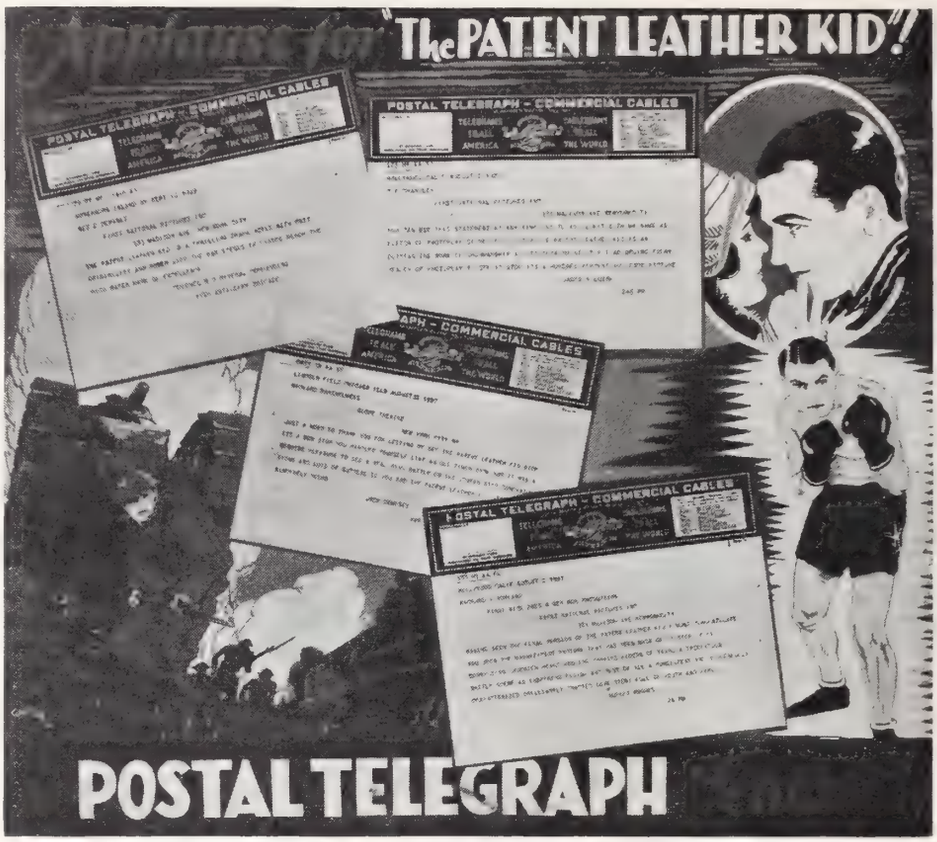
Made Wholesale Calls For The Big Parade

J. P. Harrison wanted to tell the whole countryside that The Big Parade was coming to the Hippodrome theatre, Waco, Texas, but he figured it would take a whole flock of girls. He saved time and money and made friends by giving every telephone operator in the county a pair of seats for the picture in return for calling all their subscribers. This made the girls real saleswomen instead of mere parrots and the "I'm going" closed more than one sale. It cost far less, even counting the passes as money, than hiring a special squad.

Another good stunt was suggested by a circus in town. It was still hot in Texas, and Harrison put a free icewater barrel in front of the theatre with a display for the picture. In spite of the fact that it violated a city ordinance, it was held that the barrel was a public utility in view of the number of strangers in town, and it was permitted to remain for five days. As the circus was a week ahead of the Parade, the visitors could come back for the picture.

Harrison's own big parade was a turnout of thirty auto trucks headed by a band of 25 pieces and bannered with the fact that the cars were the same as those used in the picture.

He even drew up special ads with the outline of a head crowned with a tin hat. In place of the features he inserted copy on the picture, with the house signature on the helmet itself. It proved very effective in getting attention.



A READY MADE EXPLOITATION FOR PATENT LEATHER KID

This card has been sent to all Postal offices to be given window display when the picture plays that section. Each Postal office has a frame to fit these cards, generally used for its own advertisements.

Bands and Flares

Red Flares and a band atop the marquise were the big noises on the campaign for "The Big Parade," at the Hippodrome theatre, Youngstown, Ohio. The band played until it was time to sell tickets and came back in time to get the second crowd.

E. W. Miller lavishly decorated his arcade entrance and instead of painting the sidewalk, he painted two linoleum strips and cemented these to the pavement.

A New Version

According to Swim, Girl, Swim, Bebe makes the Channel jump in a motorboat, but J. P. Harrison changed the idea for his lobby on the picture.

At the Hippodrome theatre, Waco, Texas, Bebe made the journey on a fish, bobbing up and down on the painted waves with the aid of a small motor. It helped business more than

Took the Tanks

Out in Elwood, Ind., the members of the local militia tank crew were tickled to death to have an excuse to get out on the street, so they helped the Alhambra theatre put over "The Big Parade."

The school bus was bannered as well as three delivery trucks and twelve nearby towns were billed as well as Elwood. It helped to roll up a lot of business.

TWO SHOTS OF THE BIG PARADE DISPLAY FROM THE MAJESTIC THEATRE, AUSTIN, TEXAS

Note that end sign. T. Wilson Erwin pulled a new one on this. Instead of electric lights small vanity mirrors, costing forty cents a dozen, were glued to the letters and spotted from the top of the exposition sign. The effect is as good as small lamps and the cost much less. The mirrors can be used repeatedly. Erwin deserves a medal for this one.

Smaller Letters Can Often Better the Display

Scotch Plaid Signature Makes Effective Ground

For Annie Laurie, Lowe's theatre, Newark, has produced a very effective signature in a Scotch plaid ground against which has been set the house name, playing times and a character picture of the star, with the playing date set into an indent. The plaid idea continued in the border.

BROAD and NEW STS.
LOEW'S
Continuous 11:30 A. M. to 11 P. M.
WEEK COMMENCING MONDAY, SEPT. 19th
Lillian GISH in "Annie Laurie"
With an All-Star Cast, including—
Norman Kerry
Creighton Hale and
Hobart Bosworth
A Thrilling Tale of Bonnie Scotland during the Glencoe Massacre, when strong, brutish men fought for power and the love of women.
A Metro-Goldwyn-Mayer Picture
—ON THE STAGE—
HARRY GIRARD & CO.
MYRA LEE,
Chaz Chase
Smith & Hart
Packard and Dodge
Lester and Irving Trio
Afternoons (Mon. to Fri., Inc.), 30c; Eves., Sat., Sun. and Hols., 50c
NOW PLAYING: LON CHANEY in "Mockery" and 5 BIG ACTS—5

THE LAURIE SPACE

The layout is simple, but excellent, with the star and title in one section, the details and selling talk in another with the stage show below and a single press book cut set handicap of all capital lines is avoided, legible faces are selected, and there is enough white space to prevent crowding.

This is about a four twelves, but using the same relative proportions, but smaller faces, as good a result could be had from a two sixes where economy must be considered. This may seem to be a simple layout, but it seems to have been carefully planned, and doubtless was. Putting the matter to the left immediately below the title, shoving the cut to the left, would have made this space a terrible botch. There would be too much to read all at once, and the cuts would have killed each other. There is just as much "composition" to this space as there is to a well done drawing. There is a balance to the mass that pleases the eye, even though the reader may be unconscious of this result. He may not realize that it is good, but the important fact is that he is not made to realize that it is bad. He may appreciate the excellence without sensing it.

It pays to make your space as attractive as possible, and if you will juggle the factors around before you paste down, you will find that often you can make a decided improvement on the appearance without a change of material.

Perhaps the most important rule is not to pile up too much type in one section, nor to mass the cuts. It is not absolutely essential that you know the laws governing display. Often an inherent sense of orderliness will stand you in better stead than a knowledge of the rules of composition. Here a knowledge of the rules seems evident, as in the placement of the title, which gets a better display above and to the right of the centre than would come from an accurately centered title. This is always true except where the title runs entirely across the space, and then the "above" still holds. The title should be above the centre line of the space.

This Newark house does not always achieve so nice a display, but it does hold an excellent average.

Silhouette Style Cut Is Effective for a Change

Here is an effective display with a cut that cannot by any possibility go wrong so long as there is ink in the press fountains. It is from the Warner Orpheum theatre, Chicago, for The First Auto, and it speaks for itself.

EFFECTIVE SILHOUETTE

If you use too black a cut it is apt to mud up, but you can't get blacker than a silhouette, and it cannot mud. It has, at present, the added value of being unusual, and as such it gets attention in its own right. Regularly used, it would lose novelty, but still would retain effectiveness.

This space makes a strong flash in 60x2. That's a large space for Chicago but only two fours in a small town.

Smaller Letters Would Increase This Display

The usually intelligent display of Loew's Orpheum theatre, Boston, jumps a gap in this announcement of Painting the Town, for here the printer has been permitted to play up the featured artists too heavily. As a result neither the players nor the play get the full announcement.

Cutting down the names by six point and then letter spacing them would have yielded the same display and yet would have permitted the use of a little white space to play up the title, which also would have gained through the reduction of the competition.

We think the Orpheum knows this, but the printer didn't. Two eighteens and a twenty-four have not the same value of two twelves and an eighteen, plus white space, and two twelves and a twenty-four will raise the latter to a thirty-six point value.

This may sound foolish, but if you will try it some time you will find that it works out that way. The letters will be smaller, but they will stand out better.

LOEW'S ORPHEUM
Washington St. at Summer—Tremont and Hamilton Pl. Continuous From 9 A. M.
BEGINNING MONDAY, AUG. 15th
Universal Pictures Present
PATSY RUTH MILLER
GLENN TRYON in
'PAINTING THE TOWN'
Acclaimed One of the Year's Funniest Farces
Loew's Vaudeville, Headed By
BARBETTE
The Sensational European Novelty
And Other Big Acts
HECTOR'S and ROHDE'S Orchestra
CHONIERE At The Organ
Opening to 12:30 25c
12:30 to 5:30 35c
5:30 to Closing 50c
Except Saturdays, Sundays and Holidays
Today—Doors Open at 2:30. Lew Cody —Renee Adoree "On Ze Boulevard"— Jack Crawford's Victor Orchestra— Other Big Acts.
Next Thursday—First Issue of the M-G-M NEWS—The World's Spotlight

TOO MANY BIG LETTERS

One point that almost every manager overlooks is the display value to be gained from letter spacing. Letter spaces run three to the em. In other words a letter space for a six point face is two points wide, while an eighteen point would be six points wide. Usually they are used to hold the words apart, but if they are placed between each letter, and an em quad used between the words, then the letters not only become more distinct but they actually look larger. It is the same effect, horizontally that you obtain by opening lines with leads. In the larger sizes of type it might be advisable to use thinner spaces, perhaps a six point to a thirty-six point face instead of the twelve points, but opening up will help very materially. It is more useful as another font of type, and yet it is almost never used in newspaper advertising display. Talk it over with your printer and see if you can't make it help you. It will come in useful now and then, as when you wish to stretch a short title.

Hats for Camille

Because it was new in Newburgh, N. Y., the hat stunt was picked by Charles R. Hammerslough, of the Broadway, to put over Camille, and it did just as well as a brand new stunt.

A hat store contributed three prizes: hats priced at $7.50, $5 and $3.50. Hatless cuts of Miss Talmadge were distributed and the contestants had to supply their own idea of a hat. The stunt is even more interesting when the winner is given a hat duplicating the design, and gains its fullest effect when the winner has to wear the hat to a specified performance to let the folks see what it looks like.

But just hat prizes helped Mr. Hammerslough run the totals up.

Through the Box-Office Window

Reviewers' Views On Feature Films

"Jesse James"

Pictorial Defense of Famous Missourian Is a Carefully Produced Western Romance

POSSIBLY fired by the well-advertised fact that Jesse James had a horse, Fred Thomson makes his initial bow under the Paramount banner in an elaborate production of what purports to be an effort to set history aright on the most famous bandit of the border days. Change the program names and a few of the sub-titles and the result would be an excellent Western romantic drama, for the picture gives emphasis to the more tender side of the bandit and beyond three nicely handled exhibitions of his professional skill, the lawless phase of his character is carefully subordinated to his passionate love for his mother and his deep affection for the girl of his heart.

The three episodes show a train robbery, a stage coach hold-up and a bank raid—daring and dashing, but without minute detail that might give offense to censor boards. Most of the vivid action comes from the Quantrell raids in the early part of the story and the dashing escapes witnessed in the latter sequences.

Jesse, a member of a guerilla band, meets Zerelda Mimms, a Northern girl, marooned on her uncle's Southern plantation. It is a case of love at first sight. Later in the day he penetrates the Northern lines as a spy, but is saved from capture by Zerelda, plus his own daring. After the war he returns to find his mother's right hand had been blown off by a bomb, rather hazily ascribed to Slade, the guardian of Zerelda. He seeks Slade to retaliate in kind and is arrested. His daring escape puts him outside the pale of the law, and precipitates the career of banditry that appeals more to his love of daring than his desire for gain.

Betrayed by his cousin, Bob Ford; who also desired Zerelda, he once more escapes, taking her with him, and in spite of his prophecy of violent death, she tells him that her love is greater than her aversion for his calling. The story ends with the betrothal instead of carrying it on to the end foreshadowed in the vision.

As Jesse, Fred Thomson does some superb riding and innumerable acrobatic stunts, but he gives small suggestion of the man he impersonates. He is merely an exceptional horseman trying his best to act like a dashing swashbuckler, and not making a very good job of it. But the action atones for the acting and there are many fine sequences, notably in the earlier scenes. Nora Lane is a convincing Zerelda, and Mrs. Mary Carr plays the mother with sincerity and appeal.

"Jesse James" is not an important contribution to the historical cinema, but it is a capital action drama, and will be appreciated as such.

Adolph Zukor and Jesse L. Lasky present
"Jesse James"
Directed by Lloyd Ingraham
A Paramount Picture

Jesse James.....**Fred Thomson**
Zerelda Mimms.....**Nora Lane**
Frederick Slade.....**Montagu Love**
Mrs. James.....**Mary Carr**
Frank James.....**James Pierce**
Bob Ford.....**Harry Woods**
Parson Bill.....**William Courtright**

Length—8,656 Feet

Jesse James, returning from Quantrell's campaign, finds his mother maimed through the villainy of Slade, guardian of the girl he loves. Arrested for attempting to enforce the Mosaic law, he escapes and turns bandit, but wins the girl in spite of his proscription.

"The Jazz Singer"

The Best Show on Broadway—A Triumph For Warners, Vitaphone, Jolson, Crosland

Warner Brothers present
Al Jolson in
"The Jazz Singer"
Based on the play by Samson Raphaelson
Directed by Alan Crosland
CAST:

Jakie Rabinowitz (Jack Robin)....**Al Jolson**
Mary Dale.....**May McAvoy**
Cantor Rabinowitz.....**Warner Oland**
Mama Rabinowitz.....**Eugenie Besserer**
Moisha Yudelson.....**Otto Lederer**
Jakie (aged 13).....**Bobbie Gordon**
Harry Lee.....**Richard Tucker**
Cantor Josef Rosenblatt.....**Himself**

Length—8,117 Feet

Jakie Rabinowitz runs away from an orthodox Jewish home because of parental punishment for his youthful activities as a jazz singer. He wins theatrical fame as a crooner of mammy songs, but his Cantor father refuses to acknowledge him as a son. On the night of his Broadway premiere, he forsakes the theatre to sing in the synagogue in place of his father, who is ill. He is forgiven, and later resumes his fame in the theatre and wins the girl of his choice.

ENTERTAINMENT all the way through, the sort of box-office combination of tears and smiles that always will be sure-fire, "The Jazz Singer" is nothing short of a magnificent triumph for Warner Brothers, for the Vitaphone, for Al Jolson and for Director Alan Crosland.

It should do tremendous business on Broadway, and with the marvellous Vitaphone accompaniment may be counted upon to pay the freight on many a "dud" in all the theatres of the nation.

In every sequence it is effective and affecting. Hard-boiled indeed, will be the audience that refrains from spontaneous bursts of applause during the singing of "Dirty Hands, Dirty Face," "Tootsie, Goodbye," "Blue Skies," "Mother," and "Mammy." Unresponsive, indeed will be the throng that fails to feel quivers reaching straight to the heart when the ineffably sweet, pure notes of Cantor Rosenblatt intone the cadences of the impressive "Yahrzeit," and when the glorified, inspired jazz singer renders the sacred "Kol Nidre."

Apart frm the pulling power of the star's name and the other big personalities in the cast, the story itself has been faithfully brought to celluloid, and even without the supreme assistance of Vitaphone, the tale has the virility to deliver a box-office wallop on any screen.

Jolson is a surprise and a revelation on the

screen. In the silent sequences he registers various emotional nuances with the truth and skill of a seasoned cinema trouper. He is, of course, breath-taking when he sings, and one of the most delightful bits in the photoplay is an episode of gentle repartee between Broadway's "Mammy Boy" and Eugenie Besserer. Al looks like a great parlay bet for exhibitors.

The comedy situations are beautifully unforced, Crosland has had small recourse to "gags," and the result is a spontaneity of humor rare in recent efforts.

The acting of the rest of the cast consists of those small perfections that unite to form a superb entity. Each player may flatter himself that his contribution is as a facet in a brilliant diamond.

Jazz Singer Jolson and the Vitaphone are bidders for the heavyweight box-office championship.

"American Beauty"

Billie Dove Adds Decoration to Weak Story Moderately Satisfying as a Program Picture

First National presents
Billie Dove in
"American Beauty"
Story by Carey Wilson
Directed by Richard Wallace

CAST:

Millicent Howard.....**Billie Dove**
Jerry Booth.....**Lloyd Hughes**
Claverhouse.....**Walter McGrail**
Madame O'Reilly.....**Edythe Chapman**
Mrs. Gillespie.....**Margaret Livingston**
Clare O'Reilly.....**Alice White**

Length—6,333 Feet

Millicent Howard is a working girl, poor, beautiful and not so dumb. She wishes for riches and sets about getting them through a wealthy matrimonial alliance. Her ambitions in this regard lead her into difficulties, and cause her to open her heart to the call of real love and youthful romance in time to wed the mining engineer hero.

THE ACTING OF Margaret Livingston and the pulchritude of Margaret and Billie Dove are the most worthwhile things in this production. The smooth direction of Richard Wallace hardly makes amends for the deficiencies of the story. But beauty and a certain lavishness of setting raises the picture to the class of a fairly acceptable program attraction.

The players work hard to put the breath of life in the mannikin-like characters they impersonate, but the incredible action of the story renders this a task too burdensome even for their Herculean efforts.

There is nothing startlingly original in a situation where the check girl in a fashionable resort pretends to be one of the guests rather than among the "hired help." Nor is the thought of a combination with the telephone operator for the purpose of deceiving wealthy "Johns" brilliantly new. And when the heroine dashes into a railroad station in a rather amazing state of dishabille, the poetic license accorded the screen is stretched pretty thin.

However, Miss Dove is undeniably beautiful. Moreover, she has a following and a fair amount of talent. Aided by a competent cast, which boasts the presence of two newcomers worth watching, Alice White and Lucien Prival, the photoplay should command average business.

"East Side, West Side"

George O'Brien Battles His Way From East Side to West With Brawn and Becka

BACKING the vital quality of Riesenberg's novel, and containing rather too much hokum to create more than a modicum of realism, this is nonetheless a production well above the average.

It would have been better, perhaps, had the director not attempted to adhere so strictly to the story, and had not tried to cram it so full of the colorful incident abounding in the book. In doing so he has to some extent destroyed smooth continuity, and has slurred episodes containing great dramatic possibilities.

There are numerous fistic frays, both in the ring and out of it. There are two shipwrecks and a subway cave-in for thrill, which seems to be laying it on a bit heavy for anything but straight melodrama, as we understand it.

Each of these is well done, however, and despite the use of miniatures, the director has cut back to close-ups in the ship's collision with the iceberg in a manner that lends conviction to a hokum episode.

There is some comedy relief which is sure fire as a laugh getter, John Dooley and an unnamed "pug" sharing honors with J. Farrell Macdonald in this regard.

The acting is "spotty," with Virginia Valli winning first honors in a characterization which has caught the spirit of Becka Lipvitch as Riesenberg created her—with, of course, certain expurgations to sop the censors.

O'Brien is very good at times, and not so good at others. Holmes Herbert again demonstrates that he is a classy performer, and the remainder of the cast fills in satisfactorily.

Backed by the publicity of the "best seller" and the attractive title, "East Side, West Side" is worthy a place on any program.

William Fox presents
George O'Brien in
"East Side, West Side"
From the Novel by Felix Riesenberg
An Allan Dwan Production
THE CAST:

John Breen.....**George O'Brien**
Becka.....**Virginia Valli**
Pug Malone.....**J. Farrell Macdonald**
Josephine.....**June Collyer**
Rantoul.....**John Miltern**
Gilbert Van Horn.....**Holmes Herbert**

Length—8,154 Feet

John Breen is rescued from East Side toughs by the Lipvitches and develops into a pugilist, thus meeting Gilbert Van Horn, blueblooded millionaire, who is his real father. Becka Lipvitch renounces his love when advised by Pug Malone that marriage with her would ruin his future. John becomes engaged to Josephine, Van Horn's ward, and turns from pugilism to engineering. Returning from Europe, Van Horn is drowned. Josephine and Rantoul are rescued and wed. Breen rescues Becka from Flash, a dope peddler and night club manager, and begins life anew.

"Tell It To Sweeney"

Chester Conklin and George Bancroft Seen In a Merry Comedy of Railroad Life

Adolph Zukor and Jesse L. Lasky Present
Chester Conklin and George Bancroft in
"Tell It to Sweeney"
A Gregory LaCava Production
A Paramount Picture

CAST:

Luke Beamish.....**Chester Conklin**
Cannonball Casey.....**George Bancroft**
Jack Sweeney.....**Jack Luden**
Doris Beamish.....**Doris Hill**
Supt. Dugan.....**Franklin Bond**
Old Man Sweeney.....**William H. Tooker**

Length—6,006 Feet

Jack Sweeney and "Cannonball" Casey both love Doris Beamish, daughter of Luke, the engineer-fireman of a decrepit train on a branch line. When she elopes with Jack, his father, who is superintendent of the division, gives chase on the crack flyer and while he does not prevent the marriage, the run gives Casey and Beamish the star runs.

GETTING AWAY from the war-time comedies, "Tell it to Sweeney" is the slapstick story of how "Cannonball" Casey, the good natured but hick engineer loved and lost. There really is a story running through the maze of slapstick, and most of the gags cling to the plot, but the tale is fantastic and utterly disregards plausibility, as when the crack flier on the main line runs innumerable miles without anyone in the cab and with the firebox door wide open, while Casey and Beamish, who have fallen from the cab to the roadbed, make desperate pursuit in the junk locomotive that was Luke's pride before he got a job firing for Casey.

It is all utterly absurd, but there are some thrilling situations in the chase and a lot of comedy gags leading up to the climax. It is by no means a comedy gem, but it should give satisfaction where audiences like irresponsible comedy.

Chester Conklin is capital as the stage manager of a branch line train, who refuses to be retired when the branch is abandoned and takes a job firing for Casey. Bancroft makes an excellent foil as a good-natured, blundering hick. Doris Hill, as the girl, is sufficiently attractive to motive the dual loves of Casey and Sweeney. Most of the work falls to the two comedians, and they handle it admirably. The sub-titles are a handicap in that most of them fail to add humor or point.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Columbia

BACHELOR'S BABY. (Columbia Pictures.) Star, Harry Myers. A light comedy drama that is good. Acting of Myers is good. Small town and rural class town of 895. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

F B O

ARIZONA NIGHTS. Star, Fred Thomson. An old-time Western thriller with Indians and everything. This is an exceptionally good feature and the kids went wild over it. Adults, too, were pleased at seeing the besieged homesteaders pick off the redskins in the circle of death. One of this type, now and then, goes well with patrons. Give 'em thrills, producers, give 'em thrills. Tone, okay. Sunday, yes, here. Special, no. Very strong appeal. All class town of 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LIGHTNING LARIATS. Star cast. Good outdoor program picture. Tone, good. Sunday, yes. Not a special. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAGIC GARDEN. Star cast. Seven reels in not very good condition out of Cincinnati. Broke once and they didn't like it. This sure is a fine show. Book it and boost it. Tone, good. Sunday and special, yes. Good appeal. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Airdrome (250 seats). Dillsboro, Indiana.

A REGULAR SCOUT. Star, Fred Thomson. Six reels. This sure is a good show, but Silver carries away all the honors. Tone and appeal, good. Sunday, yes. Special, no. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Airdrome (250 seats). Dillsboro, Indiana.

RIDIN' THE WIND. Star, Fred Thomson. This is a good average Thomson and pleased all. Ran the Fat Men in "Heavy Parade," and boys, this is another two reel comedy scream. These three heavies are there when it comes to getting laughs. Tone, very good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Farming class town of 400. Admission 10-30. A. F. Schriever, Grand Theatre (200 seats), Lebanon, South Dakota.

ROSE OF THE TENEMENTS. Star, Shirley Mason. Very good program picture. Sold as a special from F. B. O. Play it. Good appeal. Tone, fair. Sunday, yes. Special, no. Appeal, eighty-three per cent General class town of 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

TARZAN AND THE GOLDEN LION. Featured cast. Heard many good comments on this picture, and somehow or other drew them in. It's all kind of a fairy tale, but they all enjoyed it immensely. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. H. L. Beudon, Grand Theatre, Port Alleganv Pennsylvania.

TERROR BAR. Star, Bob Custer. A real Western subject and Custer popular with our clientele. Pleased and drew a little business. General class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

THUNDERING COURAGE. Star, Bob Custer. Weak. Somewhat disconnected story that moved along rapidly at a snail's pace. Custer should be kept in the "up and at 'em" style of Westerns, as he can deliver the goods and is an excellent rider. This number starts out on the ranch and winds up near a railroad siding. Climax fairly good, but not "overly" thrilling. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LET'S bring her back strong, folks. Straight From the Shoulder has fallen away because—well, you know some of the reasons. If you have been one of Our Gang and for any reason have stopped sending reports, try to get into the swing again. If you can't—let me know why. Straight From the Shoulder. That's the way we've always kept contact. Let's get going again, stronger than ever.

VAN.

First National

DUCHESS OF BUFFALO. Star, Constance Talmadge. Good program picture. Tone and appeal, good. Sunday, yes. Not a special. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

IRENE. Star, Colleen Moore. Good picture and good acting. Plenty of comedy. Tone and appeal, good. Sunday and special, yes. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

JUST ANOTHER BLONDE. 6 reels. Star, Dorothy Mackaill. A most ordinary program picture. Nothing in the story. Paid too much. We find it very hard to convince the public about First National pictures. Capitol Theatre, Karachi, India.

LAND BEYOND THE LAW. Star, Ken Maynard. A Western that brought forth complimentary comments from many who claim that they do not like Westerns. Ken Maynard is a star that is making a lot of old-timers look like children on a merry-go-round. Here's hoping that First National will keep him in Westerns and turn him loose with his riding tricks in each production. Play this, fellows, and please 'em all. Tone, fine. Sunday, okay. Special, no. Appeal one hundred per cent. All classes. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LOST AT THE FRONT. Stars, George Sidney, Charles Murray. Good comedy, pleased one hundred per cent. Don't be afraid to recommend it to your patrons. Tone fair, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

NAUGHTY BUT NICE. Star, Colleen Moore. About the best Colleen has ever made. We just broke even on account of rain and bad roads. Pleased all who came out to see this. Seven reels. Tone O.K. Good appeal. Sunday, special yes. Draw small town and rural, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SEA TIGER. Star, Milton Sills. This might suit some people, but would like to know who? Lost us money and plenty of it. Tone, very poor. Sunday and special, no. No appeal. Small town class town of 896. Admission 10-25. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SEA TIGER. Star, Milton Sills. Not Sills' best, by a long shot. This was fairly entertaining, however, and went over without any kicks. Good acting all the way through and the fist fight was very realistic. The picture was cheapened by a little lowbrow stuff where the vamp tries to gain the affection of Milton. All classes town of 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SEE YOU IN JAIL. Star, Jack Mulhall. Some liked it and a few said they didn't. As a whole a very good comedy drama. Played Sunday and Monday to a very good business. Play it, you won't be sorry. Tone, okay. Sunday, yes. Special, no. Small town and rural class town of 895. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

Fox

CIRCUS ACE. Star, Tom Mix. Good picture. Some reason or other poor box office returns. No fault of the picture. Tone, good. Sunday, yes. Special no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FAMILY UPSTAIRS. Star cast. Ordinary picture at feature prices to the poor exhibitor; will know better later. Lay off, brethren. Rotten business with it. Not suitable for Sunday or special. Appeal, fifty per cent. General class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

RICH BUT HONEST. Star cast. Very poor picture. Has no drawing power, as most Fox pictures I played have had. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

Metro-Goldwyn

BATTLING BUTLER. Star, Buster Keaton. Good picture. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CALLAHANS AND THE MURPHYS. Star, Marie Dressler. Very good comedy. Tone and appeal, good. Sunday and special, yes. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FIRE BRIGADE. Star, Charles Ray. An extremely fine picture. Coloring is the best I ever saw. Pleased our entire patronage and comments most favorable. Tone, good. Sunday, yes. Special, yes. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

FIRE BRIGADE. Star, Charles Ray. A wonderful production with one reel of colored part. Ten reels. S. R. Cook, Althea Theatre, Dunseith, North Dakota.

HEAVEN ON EARTH. Star, Conrad Nagel. A very good picture. Pleased our patrons, and was well acted. Renee Adoree and Conrad Nagel both took their parts well. Tone, fair. Sunday, yes. Special, no. Appeal, eighty per cent. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

HEAVEN ON EARTH. Star cast. As good as we have played. It's simply fine, but had poor ending. Can't understand why they don't finish the pictures. They leave too much for folks to guess at. Expect people to imagine the rest. For that matter they can stay at home. Tone good. Almost a special. Appeal, one hundred per cent. Oil

field town of 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

LITTLE JOURNEY, A. Star, William Haines. This did well for a bad night. Good picture and was well received. Patrons told us they enjoyed it. Yes for Sunday. Prints good. Grand Theatre, Grand River, Iowa.

MR. WU. Star, Lon Chaney. Here is a picture the majority of the people disliked, but it is a picture that is different and out of the ordinary. I believe it is above the average. S. R. Cook, Althea Theatre, Dunseith, North Dakota.

ROOKIES. Star, Karl Dane and George K. Arthur. A very good comedy. It will satisfy all. Advertise big and you will cash in. Tone and appeal, good. Sunday and special, yes. Mixed class town of 1,800. Admission 25 cents. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

SLIDE, KELLY, SLIDE! Star, William Haines. A very good baseball picture that will please all. Haines and Coghlan very good. S. R. Cook, Althea Theatre, Dunseith, North Dakota.

TAXI DANCER. Star, Joan Crawford. Good program picture. Fair box office appeal. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Paramount

IT. Star, Clara Bow. Hot Dog! Maybe you think this didn't whiz. Was wondering what the dear public would think of it. Well, they made a lotta noise. Could of put it over for a second night if it could of been held over. Not to be a special this almost outdid another much talked about picture we played some time ago. The patrons want more of her pictures. Prints fine. Big appeal. Near special here and good for Sunday. C. G. Brothers, Grand Theatre, Grand River, Iowa.

Pathe

FOR WIVES ONLY. Star, Marie Prevost. Ordinary comedy with nothing of interest in it. Just a picture. No tone. Sunday, yes. Not a special. Appeal, twenty-five per cent. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

United Artists

NIGHT OF LOVE. Star, Ronald Colman. Very good feature. Good story and acting. Tone and appeal, good. Sunday and special, yes. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WINNING OF BARBARA WORTH. Stars, Ronald Colman and Vilma Banky. A really big box office attraction. We had people to see this that never were in the theatre before. It takes a real show to do this nowadays. Tone, okay. Sunday and special, yes. Big appeal. Small town class town of 895. Admission 10-25. Mrs. S. J. Brown & Sons, Phoenix Theatre (200 seats), Neola, Iowa.

Universal

BUTTERFLIES IN THE RAIN. Star, Laura LaPlante. Good program picture. Star does not go over with our patrons and as a result business was very tame. Print good. Tone, good. Sunday, yes. Special, no. Poor appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HELD BY THE LAW. Star, Johnny Walker. Very good program picture. Ralph Lewis is always a good bet with me. Print good. Tone and appeal, good. Sunday, yes. Special, no. Poor appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HIDDEN LOOT. Star, Jack Hoxie. Good Western is all that can be said. Tone, good. Sunday and special, no. Appeal, seventy-five per cent. Oil field class. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

Statement of Ownership

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Moving Picture World, published weekly at New York, N. Y., for October 1, 1927.

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared A. J. Chalmers, who, having been duly sworn according to law, deposes and says that he is the Vice-President of the Chalmers Publishing Company, publishers of Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the Publisher, Editor, Managing Editor, and Business Managers are:

Publisher, Chalmers Publishing Company, 516 Fifth avenue, New York City; Editorial Director, F. G. Ortega, 516 Fifth avenue, New York City; Managing Editor, Epes W. Sargent, 516 Fifth avenue, New York City; Business Manager, E. L. Hall, 516 Fifth avenue, New York City.

2. That the owner is: (If handled by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent. or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Chalmers Publishing Company, 516 Fifth avenue, New York City; J. P. Chalmers, 516 Fifth avenue, New York City; J. F. Chalmers, 516 Fifth avenue, New York City; E. J. Chalmers, 516 Fifth avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraps next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions upon which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and that this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

A. J. CHALMERS.
Vice-President, Chalmers Publishing Co.

Sworn to and subscribed before me this 28th day of September, 1927.

MARGY E. FREEMAN,
Notary Public.

New York County Clerk's No. 291. Reg. No. 9326. (My commission expires March 30, 1929.)

OLD SOAK. Star, Jean Hersholt. Wouldn't call this very much to brag about. It's all right after we started, but didn't like the bottle to begin with. Think the title kept some of them away. Nothing in the story to really offend, but while it pleased some, it did not others. Some wondered what the $20,000 bought? We give up. Print good. Appeal fair. Not suitable for Sunday and not a special. C. G. Brothers, Grand Theatre, Grand River, Iowa.

Warner Bros

BITTER APPLES. Featured cast. Good program picture. Only fair box office appeal. Tone, good. Sunday, yes. Not a special. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BRUTE. Star, Monte Blue. Good program picture. Only fair box office appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THE WEDDING SONG. (State Right.) Star, Lois Wilson. Good program picture. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Miscellaneous

FALL OF THE ALAMO. (Sunset Production). Star, Cullen Landis. Very good for small house. The fighting inside the Alamo sure is a winner. No pulled punches and very terrific. Run it by all means if you have a small house. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

GOLDEN STALLION. (State Right). Star, "Lefty" Flynn. The first two chapters of this serial look good. It may keep up interest as they don't tell you the whole story in these two chapters. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

Short Subjects

GIRLS. Star cast. A great Fox comedy. One of their few good ones. There are more laughs in two reels than in some feature length comedies. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

A KICK IN THE DARK. (FBO). The end of the Wisecracker series. We like Witwer stuff so well that the Beauty Parlor series is already following. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

KOKO PLAYS POOL. (Paramount Comedy.) A good animated cartoon. Pleased most of them. Grand Theatre, Grand River, Iowa.

MY MISTAKE. (Universal). Two reels. Good. King is usually fine in his parts. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RETURN OF RIDDLE RIDER, THE. Star, William Desmond. One of the best serials out. Desmond very well liked here. Sunday, yes. Town of 3500. Guy Bayer, Globe Theatre (275 seats), Buena Vista, Virginia.

SUGAR DADDIES. (M-G). Two reels. A funny comedy with funny actors. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TO PAY OR NOT TO PAY. (FBO). Two reels. One of the Beauty Parlor series with two dumb beauties—Booke and Guard—causing the laughs. Book these while the beaty parlors are the rage of the day. They drew good here. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh. Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,238
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569

Dollars That Help 7,619 Exhibitors

LAST year 6,492—now over 7,619 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.

	Kind of Picture	Review	Feet
Blood Ship (Bosworth)	Virile Sea melo.	July 23..	6,843
Alias the Lone Wolf (Lytell)	Crook drama	Oct. 1..	6,843

Waldorf

Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,583
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,701
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,491
Great Sensation (W. Fairbanks)	Melodrama	4,471
Handsome Brute (W. Fairbanks)	Police drama	1,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			1,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

			1927
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Tail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Attn Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Tim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl
Bruce Scenics	Two issues	July 23..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Capers of a Camera	Hodge-Podge	July 30..	1 rl
Sure Cure	Mermaid comedy	July 30..	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30..	1 rl
High Spots (St. John)	Comedy	Aug. 6..	2 rls.
His Better Half	Lloyd Hamilton com.	Aug. 6..	2 rls.
Monty of the Mounted	Lupino Lane com.	Aug. 6..	2 rls.
Hold Fast (Bowes)	Cameo comedy	Aug. 13..	2 rls.
Art for Heart's Sake	Sullivan cartoon	Aug. 13..	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20..	1 rl.
Bubbles of Georgraphy	Hodge-Podge	Aug. 20..	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20..	2 rls.
Non-Stop Fright	Sullivan cartoon	Aug. 27..	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27..	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27..	2 rls.
Holly-Nuts	Curiosities	Aug. 27..	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27..	2 rls.
Jack From All Trades	Sullivan cartoon	Sept. 10..	1 rl.
Outdoor Sketches	Bruce scenic	Sept. 10..	1 rl.
Wise Guise	Felix the Cat	Sept. 24..	1 rl.
She's a Boy	Big Boy	Sept. 24..	2 rls.
Off Again (Jack Lloyd)	Cameo comedy	Sept. 24..	1 rl.
Stunt Man (Larry Semon)	Comedy	Sept. 24..	2 rls.
Back Home	Magazine novelty	Oct. 1..	1 rl
Kilties (Dorothy Devore)	Comedy	Oct. 1..	2 rls
Seeing Stars (G. Davis)	Mermaid comedy	Oct. 1..	2 rls
Some Scout	Lupino Lane comedy	Oct. 8..	2 rls
Eats for Two (Phil Dunham)	Slapstick comedy	Oct. 8..	2 rls
Flim Flams	Felix Cat	Oct. 8..	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790
Broadway Madness (De La Motte)	Drama	Oct. 8..	6,945
The Nest (Pauline Frederick)	Mother love dr.	Oct. 15..	7,293

F B O

Features		1926	
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476
Great Mail Robbery	Marine-mail melo.	July 2..	6,504
Moon of Israel (star cast)	Spectacular Biblical	July 9..	6,680
Not For Publication	Political drama	July 23..	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30..	6,257
Mojave Kid (Bob Steele)	Action western	Aug. 6..	4,912
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20..	5,998
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20..	5,700
Clancy's Kosher Wedding (G. Sidney)	Farce comedy	Sept. 10..	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10..	5,093
Boy Rider (Buzz Barton)	Western	Oct. 8..	4,858

Short Subjects

Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16..	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16..	2 rls
Campus Romeos	Fat Men	July 23..	2 rls
A Permanent Rave	"Beauty Parlor"	Aug. 6..	2 rls.
How High is Up?	Fat Men	Aug. 6..	2 rls.
Fleshy Devils	Fat men comedy	Oct. 1..	2 rls
Boys Will be Girls	Beauty Parlor	Oct. 1..	2 rls
Mickey's Pals	Mickey McGuire series	Oct. 8..	2 rls

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20..	6 rls.
Ragtime (Bowers-De la Motte-Ellis)	"Jazz" com.-dr.	Sept. 3..	6,700
Ladies at Ease (Garon-Short)	Comedy drama	Oct. 15..	6,293

FIRST NATIONAL

		1926	
Men of Steel (Sills)	Melodrama	July 24	9,147
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug 28	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept 4	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept 11..	7,700
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,000

	Kind of Picture	Review	Feet
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25..	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2..	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9..	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16..	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23..	6,400
White Pants Willie (Hines)	Gag comedy	Aug. 6..	6,350
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13..	6,585
Patent Leather Kid (Barthelmess)	World War special	Aug. 20..	11,412
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3..	7,179
Poor Nut (Jack Mulhall)	College comedy	Sept. 10..	6,897
Smile, Brother, Smile (Mackaill)	Beauty parlor com.	Sept. 17..	6,548
Lonesome Ladies (Nilsson-Stone)	Comedy drama	Sept. 24..	5,718
Life of Riley (Sidney-Murray)	Gag comedy	Oct. 1..	6,720
Three's a Crowd (Langdon)	Human int. comedy	Oct. 8..	5,668
Rose of the Golden West (Astor)	California romance	Oct. 8..	6,477
Red Raiders (Ken Maynard)	Swift western	Oct. 15..	7,050

FOX FILM CORP.

Features		1926	
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,491
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,97[illegible]
Midnight Kiss	Comedy drama	Aug. 7..	5,02[illegible]
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20..	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11..	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11..	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18..	4,810
The Secret Studio (Borden)	Comedy drama	June 25..	5,870
Singed (B. Sweet-W. Baxter)	Drama	July 16..	5,790
Paid to Love (O'Brien-Valli)	Romance	Aug. 6..	6,898
Tumbling River (Tom Mix)	Fast western	Aug. 27..	4,670
Joy Girl (Olive Borden)	Florida drama	Sept. 24..	5,877
Sunrise (O'Brien-Gaynor)	Drama	Oct. 1.	*10 rls
Gay Retreat (McNamara-$Cohen)	War comedy	Oct. 8..	5,524
Loves of Carmen (Del Rio)	Drama	Oct. 1..	8,538
Two Girls Wanted (Gaynor)	Comedy drama	Oct. 15..	6,293

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12.	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls
A Man About Town	O. Henry series	July 16..	2 rls
Snow Rambles	Variety	July 16..	1 rl
A Hot Potato	Van Bibber	July 23..	2 rls
Cupid and the Clock	O. Henry series	July 23..	2 rls
Mum's the Word (Phipps)	Comedy	Aug. 20..	2 rls.
Twenty Legs Under the Sea	Comedy	Sept. 24..	2 rls.
Salmon Run	Variety	Sept. 24..	1 rl.
Under Colorado Skies	World we live in	Oct. 8..	1 rl
Kangaroo's Kimona	Animal comedy	Oct. 8..	2 rls

GOTHAM PRODUCTIONS

Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
		1927	
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000
Satin Woman (Mrs. W. Reid)	Drama	Aug. 13..	7 rls.
Girl From Rio (Carmel Myers)	Dashing Romance	Sept. 24..	6,170

LE ROY FILMS

When Old New York Was Younger	Novelty specialette	July 16..	1 rl

METRO-GOLDWYN-MAYER

Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford Brian)	College comedy-dr	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,067
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Unnamed (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,508
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan 8..	5,680
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750

	Kind of Picture	Review	Feet
		1927	
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16..	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30..	7,899
Adam and Evil (Cody-Pringle)	Farce	Aug. 13..	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27..	6,312
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13..	....
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10..	8,500
Mockery (Chaney)	Russian drama	Sept. 10..	5,967
Student Prince (Novarro)	Stage favorite	Sept. 24..	9,541

PARAMOUNT

		1926	
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,780
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (K. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,093
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,871
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,879
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,439
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25..	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2..	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9..	4,926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16..	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23..	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23..	5,869
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30..	6,247
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6..	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6..	5,617
Barbed Wire (Pola Negri)	War drama	Aug. 13..	6,951
Wings	Aviation special	Aug 20..	....
Soft Cushions (Douglas MacLean)	"Arabian Nights" com.	Aug. 27..	7,000
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3..	7,643
Service for Ladies (Menjou)	Farce	Sept. 3..	6,170
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10..	5,862
Swim, Girl, Swim (Daniels)	Athletics comedy	Sept. 17..	6,124
One Woman to Another (Vidor)	Light farce	Sept. 24..	4,022
Woman on Trial (Pola Negri)	Drama	Oct. 1..	5,960
A Gentleman of Paris (Menjou)	Comedy	Oct. 8..	6,017
Short subjects			
Rail Road	Krazy Kat	Oct. 1..	1 rl
Toddles	Novelty	Oct. 8..	1 rl

Users Help Make This Chart More Useful

PATHE

Features	Kind of Picture	Review 1927	Feet
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	1 rl
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	1 rl
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon...	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls
Pathe Review 22-23	Magazine	June 4..	1 rl
Digging for Gold	Terry cartoon	June 4..	1 rl
Hunting for Germans	Will Rogers' trip	June 4..	1 rl
Pride of Pikeville (Turpin)	Sennett comedy	June 4..	2 rls
Flying Feet	Sportlight	June 4..	1 rl
Chills and Fever	Sportlight	June 4..	1 rl
Curled in the Excitement	Sennett comedy	June 11..	2 rls
Hard Cider	Terry cartoon	June 11..	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18..	....
Died in the Wool	Terry cartoon	June 18..	1 rl
Fluttering Hearts (Chase)	Comedy	June 18..	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18..	2 rls
Pathe Review 24	Magazine	June 18..	1 rl
Big Reward	Terry cartoon	July 2..	1 rl
Riding High	Terry cartoon	July 2..	1 rl
Pathe Review 27	Magazine	July 2..	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2..	2 rls
One-Man Dog	Terry cartoon	July 2..	1 rl
Love Nest	Terry cartoon	July 23..	1 rl
Frontier of Sport	Sportlight	July 23..	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23..	2 rls
Pathe Review 28	Magazine	July 23..	1 rl
Pathe Reviews 29-30	Magazine	July 30..	1 rl
Subway Sally	Terry cartoon	July 30..	1 rl
With Will Rigers in London	Rogers series	July 30..	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30..	1 rl
The Bully	Terry cartoon	July 30..	1 rl
And Life As It Isn't	Terry cartoon	Aug. 6..	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6..	1 rl.
College Kiddo	Sennet comedy	Aug. 6..	2 rls.
Roaming the Emerald Isle	Will Rogers series	Aug. 13..	1 rl.
Smith's Candy Shop	Smith family	Aug. 13..	2 rls.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13..	2 rls.
Pathe Review 33	Magazine	Aug. 13..	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20..	....
Scents and Dog Sense	Sportlight	Aug. 20..	1 rl.
Red Hot Sands	Terry cartoon	Aug. 20..	1 rl.
With Love and Hisses	Hal Roach comedy	Aug. 27..	2 rls.
Hook, Line and Sinker	Terry cartoon	Aug. 27..	1 rl.
Pathe Reviews 34, 35	Magazine	Aug. 27..	1 rl.
A Hole in One	Terry cartoon	Sept. 10..	1 rl.
On the Hook	Sportlight	Sept. 10..	1 rl.
Smith's Pony	Smith Family	Sept. 10..	2 rls.
Pathe Review 38	Magazine	Sept. 10..	1 rl.
Sailors Beware	Hal Roach comedy	Sept. 24..	2 rls.
Human Fly	Terry cartoon	Sept. 24..	1 rl.
Pathe Review 39	Magazine	Sept. 24..	1 rl.
River of Doubt	Terry cartoon	Oct. 1..	1 rl
A Gold Digger of Weepah	Sennett comedy	Oct. 1..	2 rls
In Again, Out Again	Terry cartoon	Oct. 1..	1 rl
Should a Mason Tell	Henry and Polly	Oct. 8..	2 rls
Pathe Review 40	Magazine	Oct. 8..	1 rl

Features	Kind of Picture	Review 1927	Feet
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4..	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4..	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11..	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11..	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25..	4,740
Little Firebrand (E. Thornton)	Comedy	July 2..	4,635
Two-Gun of Tumbleweed	Western	July 23..	5,670
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6..	5,844
Skeedaddle Gold (Wally Wales)	Western	Aug. 6..	4,562
Phantom Buster (B. Roosevelt)	Western	Aug. 20..	4,497
White Pebbles (Wally Wales)	Western	Aug. 20..	4,483
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27..	4,864
Hidden Aces (Hitchison)	Melodrama	Sept. 3..	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3..	6,788
Border Blackbirds (Maloney)	Punch western	Sept. 10..	5,726
Fighting Eagle (Rod LaRocque)	Adventure-action	Sept. 17..	8.002
A Perfect Gentleman (Monty Banks)	Gag-farce comedy	Sept. 24..	5,626
Soda Water Cowboy (Wally Wales)	Action western	Oct. 1..	4,546
Ride 'Em High (B. Roosevelt)	Action western	Oct. 8..	4,542
Obligin' Buckaroo (Buffalo Bill, Jr.)	Action western	Oct. 8..	4,575
Combat (George Walsh)	Island drama	Oct. 15..	5,100

PREFERRED PICTURES

Romance of a Million Dollars	Melodrama	1926 Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,200
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,700
Exclusive Rights (L. Rich)	Politics-melodrama	1927 Jan. 22..	6,067

PRODUCERS DISTRIBUTING CORP.

Coming of Amos (Rod LaRoque)	Comedy-drama	1925 Sept. 19..	5,107
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,041
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,764
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,984
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	1926 Jan. 2..	7,473
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,438
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,911
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,664
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,903
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8.	6,255
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,666
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22.	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,907
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,630
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
Jim, The Conqueror (Boyd-Faire)	Suspense western	1927 Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,197
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,303
King of Kings	Biblical drama	Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9..	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21..	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4..	7,107
Vanity (Leatrice Joy)	Melodrama	June 18..	5,923

RAYART

Midnight Limited (star cast)	Railroad melodrama	1925 Dec. 27	5,253
Call of the Klondike (Glass-Dwan)	Melodrama	1926 Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4.	5,300
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20..	5,502
Cruise of the Helion (Star cast)	Sea action drama	Sept. 24..	6,089

RED SEAL

Marvels of Motion	Issue L	1926 Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sept. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
1926			
Men of the Night (Rawlinson)	Melodrama	July 24.	5,723
Wreckage (May Allison)	Drama	July 24	5,723
1927			
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563
Stranded (Shirley Mason)	Studio melodrama	Sept. 10..	5,414

TIFFANY PRODUCTIONS, INC.

Fools of Fashion (Busch)	Comedy drama	Oct. 9..	6,482
College Days (Marceline Day)	College com-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11..	6,100
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24..	6,024
Broken Gate	Emotional drama	Jan. 15..	5,300
Enchanted Island	Romantic drama	June 25..	4,887
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9..	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16..	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30..	5,182
Tired Business Man	Comedy		....
Lightning	Zane Gray drama		....
Wild Geese	Human drama		....
Girl from Gay Paree (Star Cast)	Farce comedy	Sept. 24..	5,233

UFA FILMS

Tartuffe, the Hypocrite (Jannings)	German prodn.	Sept. 3..	6,053

UNITED ARTISTS

1927			
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	**Civil War comedy**	**Feb. 12..**	**7,500**
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13..	7,456
College (Buster Keaton)	Gag comedy	Sept. 17..	5,916
Magic Flame (Colman-Banky)	Drama	Sept. 24..	8,308

UNIVERSAL

Features			
1926			
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,258
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy dr.	Nov. 6..	5,600
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
1927			
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252
Painting the Town (Tryon)	Farce comedy	June 25..	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25..	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23..	5,416
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6..	5,751
Silk Stockings (La Plante)	Married life com.	Aug. 20..	5,947
Les Miserables (star cast)	Hugo's novel	Aug. 27..	7,713
Les Miserables	Long version		11 rls.
A Man's Past (Veidt-Bedford)	Tense drama	Sept. 17..	5,916
Out All Night (Reginald Denny)	Farce	Oct. 1..	6,170

Short Subjects			
1927			
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar 12.	1 rl
Backward George (Saylir)	Let George Do It.	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	...
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Pinerock	Western comedy	Apr. 2	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16.	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It.	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rl
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It.	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	June 11..	2 rls
Snookum's Asleep	Newlyweds	June 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11..	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18..	2 rls
What An Excuse	Excuse Makers	June 18..	2 rls
Barrymore Tommy (Gilman)	Short western	June 18..	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2..	1 rl
On Furlough (Sid Saylor)	Let George Do It.	July 2..	2 rls
Plumed Rider (Gilman)	Western	July 2..	2 rls
Roaring Gulch (E. Cobb)	Western	July 2..	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16..	1 rl
Buster's Handicap	Buster Brown	July 16..	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16..	1 rl
Jane's Relations	What Happenedt o Jane.	July 16..	2 rls
Snookums Cleans Up	Newlyweds	July 16..	2 rls
Pawns and Queens	Short western	July 23..	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30..	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30..	1 rl
Horse Trader (Gilman)	Western	July 30..	2 rls
Trail of the Tiger (Daugherty)	Circus serial	Aug. 6..	....
Oswald Cartoons	Winkler cartoon	Aug. 13..	1 rl.
Keeping in Trim	Keeping Up with Jonses	Aug. 20..	2 rls.
Please Don't	Excuse Makers	Aug. 20..	2 rls.
Scrappin' Fool (Bob Curwood)	Short western	Aug. 20..	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27..	1 rl.
All Wet	Gumps series	Aug. 27..	2 rls.
Buster Come On	Buster Brown	Aug. 27..	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10..	2 rls.
Fighting Texan (F. Gilman)	Short western	Sept. 10..	2 rls.
Newlyweds' Troubles	Newlyweds series	Sept. 10..	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10..	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10..	1 rl.
All for Uncle	Mike and Ike	Sept. 24..	2 rls.
Dazling Co-Ed	Collegians	Sept. 24..	2 rls.
When Greek Meets Greek	Gump comedy	Sept. 24..	2 rls.
South of Northern Lights (Perrin)	Mounted Police	Oct. 1..	2 rls
Hot Stuff (Ben Hall)	Comedy	Oct. 1..	1 rl
Red Warning (Newton House)	Short western	Oct. 1..	2 rls
Picking on George	Let George Do It	Oct. 8..	2 rls
And How	Andy Gump	Oct. 8..	2 rls
Law Rider (Gilman)	Short western	Oct. 8..	2 rls

WARNER BROS.

1926			
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,263
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,161
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,844
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,885
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov 20	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
1927			
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29.	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,231
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,820
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11..	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18..	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25..	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9..	6,767
What Happened to Father (W. Oland)	Character farce-com.	July 9..	5,567
Black Diamond Express (Blue)	Railroad melodrama	July 23..	5,803
Heart of Maryland (D. Costello)	Civil War melo	July 30..	5,968
Jaws of Steel (Rin-Tin-Tin)	Western melodrama	Oct. 1..	5,569
One Round Hogan (Blue-Jim Jeffries)	Prize fight drama	Oct. 8..	6,357
A Sailor's Sweetheart (Fazenda-Cook)	Sea farce-comedy	Oct. 15..	5,685

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B. B. B.

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B. B. B.

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B. B. B.

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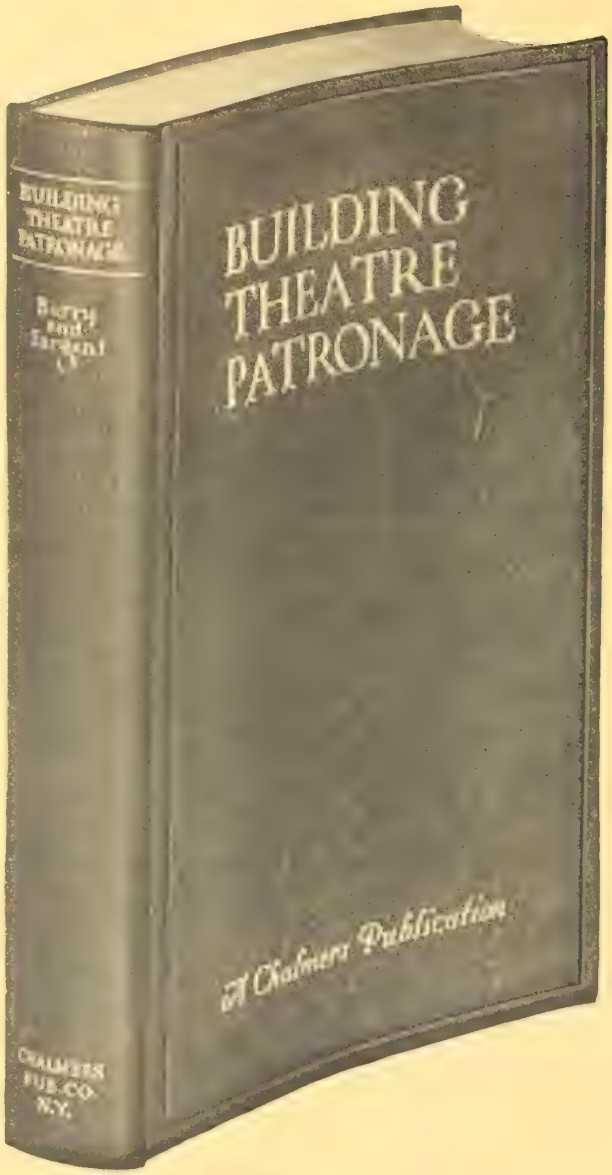

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Say It With TICKETS

Make them talk "Welcome" and "Come again"

By A. E. Conway
President, National Ticket Company

TICKETS are a check-up on your theatre intake. They can be made more than that. They can be made a good will asset to your theatre. Their service contact with the patron may last only the time it takes to walk from ticket window to doorman; but in that time the ticket can do more than many realize toward giving that patron a sense of the fineness of the theatre, the quality of the entertainment. Most of all, the ticket contributes its share toward creating the impression on the patron's mind that he is getting his money's worth.

Naturally every exhibitor wants to get the most for his money when he buys tickets. These bits of stock seem rather unimpoortant to the average exhibitor. Considering them as a means to identify the patron as having paid for an admission—and little more than that—many exhibitors think they are getting the most for the money if they acquire an extra number of tickets at a certain price.

WITHIN reasonable limits this is a commendable state of mind. But the competitive price may reflect in the quality of the stock or the printing, or the consecutive numbering.

Since every one of these points has a dollars-and-cents importance to you as an exhibitor, let us go more fully into their characteristics and influences.

First of all, the quality of the ticket, its appearance, its "feel" in the patron's hand, has a psychological influence on the impression that patron will form of your entertainment.

It cannot be gainsaid that in particular with the feminine patron, there is a large mental reaction to the sense of touch, as may be observed by anyone who cares to watch a woman rubbing various dress materials through her fingers, testing their quality by the sense of touch. Two samples of goods may appear outwardly very similar, but the average woman can invariably choose the quality sample by sense of touch. This same attribute she brings to your box office.

Make the Ladies Boost

Since the careful exhibitor cultivates the feminine patron for her own patronage and for the influence she exerts on family or friends, it should be an axiom to direct every effort in even the smallest detail of the theatre's appointments to her satisfaction.

That is where quality in ticket stock plays an important part. If the woman patron accepts from your cashier a shoddy, cheap-feeling piece of stock, whether she even glances at it or not, she gets an impression of "cheapness." The exhibitor fighting for more patronage, building his future on the return purchaser, can ill afford to create even in the smallest degree, a sense of cheapness attaching to his theatre.

While not every man possesses the same degree of sensitiveness to impressions, it cannot be denied that there is a large percentage of men who are quite prone to react to mental impressions as quickly as do women.

Naturally, the better the quality of stock used for the base in tickets, the better the printing job will come out. You may feel that it scarcely matters since the average patron does not often look at his ticket. But it is a phychological fact that the human subconscious mind receives and retains impressions that escape the conscious thought realm.

TO go so deeply into psychology is not unwarranted. The entire business of building theatre patronage is rooted in human psychology. It is far less the actual quantity of entertainment provided that acts for return patronage than the impression of suitableness, the sense of satisfied contentment which the patron carries away which most counts when that patron makes up his mind about coming again.

Therefore even the smallest detail of your theatre should work toward the complete effect of satisfying quality.

Get Your Money's Worth

In choosing tickets, then, it is perhaps far more wise to consider that you are getting a closer approximation to "your money's worth" in selecting quality of stock and printing that will work toward giving the patron the identical feeling—that he is getting his money's worth.

From the standpoint of checking up on the receipts, preventing even a temptation toward dishonesty among those who have to do with the sale and collecting of tickets, your whole purpose in choice of tickets is toward accuracy of tabulation and a theft-free system.

It is natural that the firms printing tickets will compete for your business. If you demand constant lowering of price it can be met, but at a sacrifice of the real qualities that a ticket should possess in order to give your first contact with the patron a real "welcome" and "come again" flavor.

When the ticket is considered as an essential to your accurate theatre business system and, besides, a real business builder that can establish the *entente cordiale* right at the ticket window, its mission will be more fully attained and your theatre will be the gainer.

LIGHT Up the way

Make Light Touches, give your

TO the average theatre manager or owner, light means simply the general illumination with which his theatre is provided. But there is another aspect of light—an important one in a place like the theatre that depends so much n beauty and charm for its attractive power. This involves the use of "light touches."

We find going up in all portions of the country magnificent theatres. The best of materials and workmanship goes into making the interiors beautiful and comfortable—rich, thick carpets, cushioned seats, elaborate mural paintings, expensive draperies, and so on. But in nine out of ten cases we find that the man who is directly responsible for the furnished appearance of the interior has over-looked this important factor of "light touches."

"Light touches" conveys the idea of getting little spots of color and brilliance by means of light—beauty spots of light throughout the theatre. Sometimes it may be the particular color of light that creates the charm, sometimes the object that it illuminates, but most often it is a happy combination of both.

The use of light as a decorative element has one advantage over any other type of decoration that is of special importance in the dim interiors of moving picture theatres. This is that light is complete in itself—it needs nothing else to make it visible. Draperies, pictures, other objects of arts, must each have light supplied from outside. Of course, in the lobbys, foyers and rest rooms, there is a higher level of general illumination than in the main auditoriums, but even there the level is much lower than the eye is accustomed to, and so light touches are quite important.

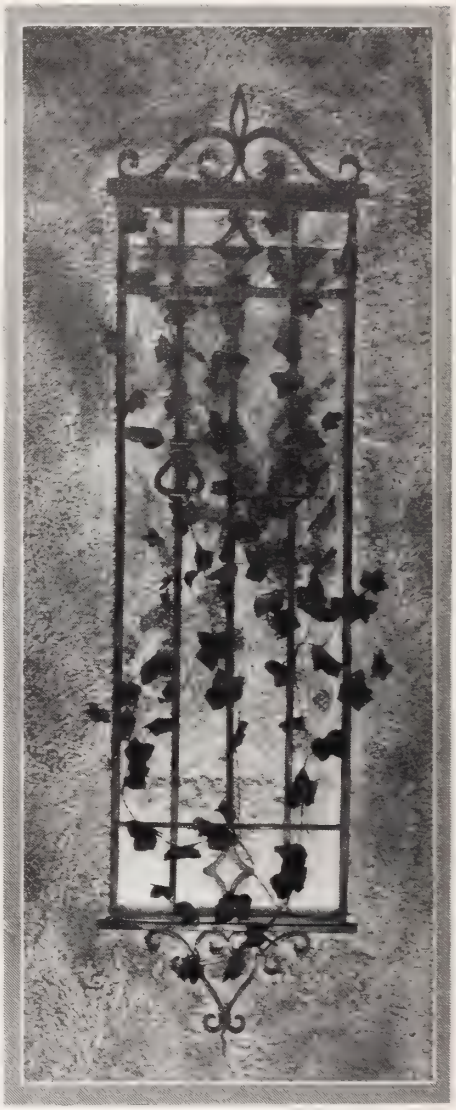
To tell specificially what light touch should be used in all cases would be impossible. A theatre is an individual creation —each is different from the next. We may find chains of grocery stores or candy shops where every store resembles the others; but we never find this true with theatres. We can, however, indicate one or two touches that are used and so indicate the way to the progressive man so that he may obtain the full artistic value of these novel effects.

Three French perfume burners that add charm and permit light treatment: at right, a light ornament on wall, with flower bowl and table to add to its appeal.

In the main auditorium we are restricted because we cannot interfere with the projection. But we still have the side walls, the wall separating the auditorium from the promenade or foyer behind, and the walls to the left and right of the stage which curve out to meet the side walls.

A simple light touch is one of the general type illustrated in Fig. 1. Here we have two grecian wall urns. These urns are set in niches on each side of the large wallhanging. They are, of course, wired for electricity. During the few minutes of intermissions, the wall hanging perhaps will claim the lion's share of attention. But during the much longer periods of the show, people moving up and down the aisles and even those in the seats will see the little semicircles of light issuing from the mouths of the urns. And the light may be readily varied simply by changing the lamps—green one week, rose the next, amber the following. It may be also made to agree with the general lighting in color—many managers use the cooler colors of green and blue in summer, and the warmer colors of red and yellow in the winter. Instead of having niches we may have half-urns simply project from the wall and light them also from inside. The theatre with the ceiling cove illustrated in the previous title shows this.

A make-believe window when permitted by the architectural plan gives depth, and beauty—concealed lights do the trick.



An entirely different appearance may be obtained by making the niche a miniature stage-using an urn, vase of flowers or small statue. In this case light could be thrown either from top, sides, or bottom, depending on the effect desired from. One theatre uses a vase, possibly 6 feet high and uses just enough light to outline its edges.

Since all theatres narrow toward the front, the curving wall may be easily decorated. If there are columns, colored light

to Added PROFITS

theatre that cozy inviting look

In the promenade behind the main auditorium of the Embassy Theatre in Orange, N. J.

behind them will give a charming silhouette effect. Perhaps grill work or lattice work will permit a few lamps to be placed behind, an unusual effect at a nominal cost for installation.

At each entrance to the auditorium there is a good chance to use floor lamps or decorative wall brackets. These would be best with only glass and metal work, and containing one or two blue lamps. Then the blue adds color and life, yet is not bright or glaring.

The foyer and rest rooms always seek to present a luxurious atmosphere. Therefore the furnishings are of the best. Table lamps and floor lamps are recognized as being necessary adjuncts. But there are other applications of light that are not as standardized as these. Fig. II. shows one of these. Here the manager always keeps a fresh bouquet of flowers on the table—and like dancers on the stage—he spotlights them. The combination is indeed compelling and the minute anyone passes the ticket collector his eyes are instantly attracted to it.

Instead of ordinary table lamps we have a very fertile field in the decorative units illustrated in Figures 3, 4, and 5. Fig. 3 shows three charming French perfume burners. They are all of wrought iron and glass and each is wired so that an incandescent lamp may be placed within. The first is only a few inches high, of blue, yellow and black glass and just large enough to surround the lamp. The second is a lotus flower, deep orange in color, and about two feet high. The third is also deep orange and mounted on a small pedestal. Naturally any color glass might have been used in these burners. The perfume is placed in slight depressions at the top and the heat of the lamp vaporizes it.

Placed in the ladies rest room, we would have light, color and fragrance so delightfully blended as to charm any woman's heart. Placed in the foyer we might not find it practical to use perfume but the light and color are more than sufficient reason for using them.

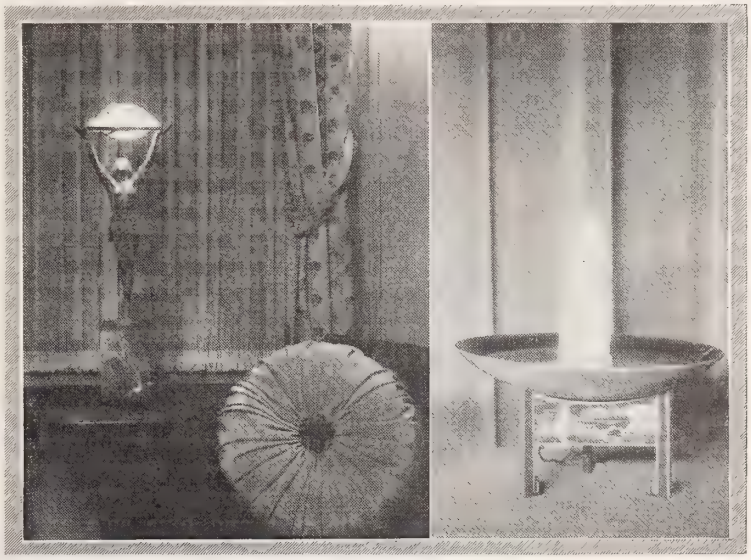
While some larger theatres use beautifully illuminated fountains and fish ponds of some size, yet we seldom see a small illuminated one as charming as that in Fig. IV. The bowl is perhaps fifteen inches in diameter and of pale blue glass. Hidden under the glass is a small low wattage lamp. The porcelain figure of a youth seems about to dive into the water in which there are two or three small goldfish swimming. The light shining through the water, causes the fish to glint and sparkle; the statuette is revealed in white against a dark background.

FIG. V. is another attractive light touch. It consists of a bronze figure 18 inches high, mounted on a marble base. Above her head, the statuette holds a conventional basket of fruit. The basket, of two pieces of deep yellow glass mottled with glack green, and brown, conceals a small incandescent lamp. Upward a soft, yellowish light is suffused through the room, downward a strong light shines directly on the upturned face of the figure. Truly a beautiful little figure whose charm is accentuated by light so much that all who have seen it have admired.

And so we could go on illustrating with various types of delightful objects, various color schemes of light, various suggestions for placing light touches. Only a little artistic taste is required to make them alive with beauty and charm. Most are so flexible that color and position may be changed at will —and object placed in a dark corner and then in a brightly lighted room may appear entirely different yet in both cases be beautiful. Light is indeed a valuable medium in the hands of the decorator. In skillful hands, far more pleasing results may be obtained with it than with fabrics, glass, metal or marble alone.

And the best part of it for the theatre—it helps business.

Lighting Section, Edison Lamp Works.
RICHARD G. SLAUER.



"The Dancer" is a marvel of light handled effectively, as is the goldfish bowl that can be treated with light and color, shown at right.

O. T. Taylor's

Stage and PIT

THANKSGIVING merits special attention—it comes at a time of the year when the theatre season is in full swing—it offers unusual opportunities for seasonable novelty effects and artistic staging. For a stage band setting large cut-out turkeys could be used along the same lines as previously suggested for Hallowe'en Cats. Or the band could be costumed as College Boys and football novelty or comedy stunt introduced.

To create atmosphere and lend a seasonable touch, use Maple leaves and other autumn foliage, pumpkins, corn shocks and sheaves of grain. The settings illustrated are adaptable to a number of ideas and the routine may be a happy blend of yesterday and today, of the real and the fantastic.

THE SETTINGS. In figure 1 is shown a setting consisting of a stone wall with stile, trees and an old barn. The trees, BB, can be in form of a cut leg drop on netting or cut from wall board and braced with battens. The stone wall, A, a frame covered with blue plaster board and the profile cut from wall board. The stile is practical and is made of old weather-beaten planks, or small logs split in halves and quarters. C is a painted drop. The entire setting is done in autumn colors, reds, orange, yellows, browns and purples predominating. The moon is a round opening cut in the drop and tracing cloth inserted. Or, if the drop is new material, paint the moon in transparent orange (dye) and hang moon box on back of the spot.

In dance routine of goblins, scare-crow, wood sprites, etc., the dancers work in front of the wall, some entering from the back, over the stile, others from right and left front. This setting also make a suitable background for singers. Have a couple enter by way of platform, singing, the boy assisting the girl over the stile. Or they may be sitting on the stile, the girl on the upper step, during the rendition of the song. Figure 3 shows a different background in the same setting as figure 1. In fig. 3 a plain blue sky drop, E is the backing and the scene, D, is one or more rows of paper and light frame work with the upper edge, profile, cut from wallboard.

The church windows are cut out and illuminated. This setting is especially suited to an old fashioned presentation such as quartet of pilgrims or Quakers singing "Kreuser's "Hymn of Thanksgiving." The two ideas may be combined and offered as a two part presentation of past and present. Hang the drop C, directly in front of the scene, D, and a blue scrim back of the wall A. Open with organist playing introduction to "Hymn of Thanksgiving."

Stage in back of scrim is dark; stage in front in magenta and amber side floods as the drapes part. As singers are heard, lights dim out in front and blue and amber are brought up behind the scrim, revealing singers. At conclusion of song lights dim out, drop C down, scrim flies and blue side and border up gradually to scene in Figure 1. Pink, amber or magenta spots on singers or dancers. A novelty touch is given the scenes by using falling leaves or prop snow. Projected snow effect may also be used to splendid advantage on the pilgrim scene.

Organ Made Real Feature

With the installation of the new organ, Brooklyn Mark Strand patrons are now to be treated to organ presentations and novelties that build bigger business.

The organ will be presided over by George Crook, chief organist, and Walter Litt. These musicians have been at the theatre for several years and both are past masters in the art of playing the organ for specialties and for photoplays.

The first organ presentation is in the nature of a medley of popular airs, giving the musician a chance to display the various qualities of the instrument. First there was thrown upon the screen an introductory trailer, after which the organist opened up with "Just Like a Butterfly Caught in the Rain." From this he went into the waltz song, "Charmaine," the theme of the musical score of "What Price Glory." Changing again, he picked up "Song of India" and was joined by the first violin of the Famed Mark Strand Orchestra and then closed with a smashing selection from "Faust," in which he was assisted by the entire orchestra. The organist was spotted by an amber from the dome.

About That Fashion Show

Fred E. Johnson, Manager for the C. & M. Amusement Co., Cambridge, Ohio, writes that fashion shows hit them, so here are several more thoughts since last week.

The cover might be opened and closed by a page in costume of such, or black up and costume as Turkish slave. In either case a boy or girl of small stature is to be preferred. The magazine cover is made of blue plaster board and the edges taped with muslin, which is pasted on, to prevent tearing. Glue and tack the cover securely to the hanger. Kalsomine white and decorate with suitable design. Don't overlook the chance to tie up with magazine stands and drug stores.

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F. H. Richardson's Better Every Week You Learn

Bluebook School

Due to pressure on space it is impossible to run either questions or continued answers in this issue: next week we can get them going again.

We Had Some Visitors

SUNDAY, October 2, the following men called at the summer residence of the editor at Point O' Woods Beach, South Lyme, Conn., and we had a very interesting chat. Frank Hero, Projectionist, Princess Theatre; E. S. Gavitt, Projectionist Poli's Palace Theatre; A. Bazinet, Projectionist Lennox Theatre, and Harry LeGeyt, Projectionist Colonial Theatre, all Hartford, Conn.

Mr. LeGeyt is Secretary of Local Union 486 of Hartford. I enjoyed the visit. The Hartford men are cordially invited to call in a body some Sunday next summer, if it can be done. I think, however, the shows are all open on Sunday in Connecticut's capitol city and if so, then as many of you as can come when you can. You'll find the latch string hanging on the outside of the door.

New Hertner Transverter

The Hertner Electric Company announced a brand new type of Transverter at the meeting of the Society of Motion Picture Engineers. I have a complete description of it, which will be set before you presently. Looks like a corking good piece of equipment, but that is a foregone conclusion if it is designed and made by the Hertner folks.

More on Punch Marks

FOLLOWING the publication of "Way to End Punch Marks" in October 1 issue I was surprised to receive from one of the largest corporations in the business an inquiry as to how this might be done.

This department told that tale years ago. It is rather foolishly simple and perfectly obvious, or so it seems to me. The whole punch mark evil can be stopped immediately, merely by establishing a really competent record of such marks, so that the exchange knows what theatres are responsible.

If, for example, when a print comes in, it is examined, all punch marks amputated and a record made of that fact, and the print then is sent to the Alcazar Theatre whence it returns with punch marks, the exchange knows perfectly well, provided the inspector examines the films for punch marks when it returns, that the Alcazar Theatre projectionist or machine operator or attendant is punching holes in the film.

With that knowledge definitely in hand, don't tell me the Alcazar man can't be stopped in the matter of film punching. However, the really best plan goes much further than that. It would stop punching and most other unnecessary film damage. I have not space to set it forth in detail now, though, unless it really is wanted. In the past its publication apparently did little good. Exchanges just plain would not put the money into it. They seemed to want a plan which would apply itself, cost nothing and be one hundred per cent. efficient. I know of no such plan, but for a moderate cost I am very certain great improvement can be made. My plan runs somewhat along the lines followed by Famous Players when it employed Earl Dennison, and no one has ever questioned its value, as Dennison worked it out.

Bluebook Helps Small Town Men

HERE is an excerpt from a letter from West Virginia—not from Frank Dudiak, though. The writer for some reason requests that his name and location be withheld if I use the same. He says: "Dear Brother Richardson: All is well and the goose honks high down in the sticks. Projection continues to improve, thanks to your wonderful Handbook of Projection.

"To be sure we do not have it perfect, and small town projection may never be considered so by men in the big town theatres where they have a lot less to do than do we down here. But just the same we learn a bit every day, and every little bit helps.

"Recently I visited a theatre in a nearby town and saw something which had me puzzled. Advertising slides shown had the lettering, etc., sharp, but the colored border seemed blurred. Seemed the same as travel ghost in motion pictures. Border all around seemed to blurr into the picture three or four inches. I happen to know that the slide was all right. The projectionist either did not know or did not care what caused it. Seems as though it should interest him and stir up the grey matter trying to get such a thing off the screen."

I don't know what it might have been. If, as you say, the slide itself was all right, about the only thing which occurs to me as a possible cause is the use of some sort of diffusing material for a border. I don't really believe that would cause an effect, however. Can any of you offer a suggestion?

Queries on Projection Schools

IT is indeed a poor week when at least a dozen men don't write asking me to recommend some "school of motion picture projection." I have repeatedly said in this department, and I now say again that I know of no school for motion picture projection which I consider as being worthy of recommendation. I know of no projection school which supplies anything more than a smattering of technical knowledge, backed up by what amounts to no practical work at all.

I have said many times and again say that the only right way to learn motion picture projection is to serve an apprenticeship of at least reasonable duration, meanwhile studying the Bluebook of Projection and such other matter as may seem helpful. If you want to know what the New York City projectionist examining board thinks of the "Schools of Projection," go down to the Municipal Building and ask the Chief Examiner!

PROJECTION

That "Better Projection Pays"

Wants European Bluebook

THOMAS T. BILLINGS, Liverpool, England, compliments our books as follows:

"I have purchased each of your handbook editions, beginning with the third, and compliment you upon their marvelous accuracy and completeness. I would imagine they must be used almost universally in America. I wish it were possible that you might come over here and compile a second volume, dealing with our European equipment. I believe it might pay you to do so."

I appreciate friend Billings compliments highly. It has been my constant endeavor to make the books as accurate and complete as was humanly possible. Taking all editions as a whole, many, many thousands of them have been sold, and we have yet to receive, so far as I know, a single complaint that the book is not well worth its price, while many have written its praise in extravagant terms.

As to a second volume for Europe—well, I doubt it. If all Europe spoke one language, then certainly it could be done, but I don't believe with so many languages it would be possible for such a volume to even pay its cost. You see, while it is possible to get up a book very cheaply by "borrowing" from catalogues copiously, and by liberally "padding" the same with unnecessary pictures, etc., it takes a terrific amount of real work, a long while and costs a lot of real money to get out a really competent, valuable work on projection.

The first volume is well adapted for use in any English speaking country as it now is; a second volume such as you propose—well, I'm afraid not. If I was sure I could do it and do it right and break even financially, I would go to it, but the "breaking even" would be highly problematical. I don't think it could be done!

Evans Likes Bluebook School

R. J. EVANS, Projectionist Stanley-Davis-Clarks' Columbia Theatre, Brookville, Pa., says: "Dear Frank: Please add me to the list of readers and friends of our department in the Moving Picture World. My vocabulary is too limited to express the good I receive from the Bluebook School. If ever I can get things under control in my projection room I want to try my hand at answering some of the questions.

One Exchange Alive at Least

"A lot of the boys seem to be getting bad prints (prints in bad mechanical condition I think you mean. Ed.) and I am no exception. However, at least one exchange in Pittsburgh seems to be alive, and that is the First National. Their prints are received in excellent condition, waxed, moistened and apparently carefully inspected and repaired. (Hurray for Pittsburgh First National. Ed.) They send change-over cue sheets which are 'right'; also they give the proper projection speed.

"Yesterday I had a print from them which contained something that to me was new. It was a notice printed on a subtitle at the opening of the first reel, advising the projectionist of the speed the print had been edited to run in projection, and requesting that that speed be used in order to produce the best results.

"This is, in my opinion, a step forward in the matter of co-operation between the exchange and the projectionist in 'better projection.' It should, I think, be commended. If all exchanges would do what the Pittsburgh First National is doing it would be a fine old world after all. In signing off I wish you success galore."

The Stanley-Davis-Clark Corporation of Pittsburgh is to be complimented in having in its organization a projectionist who is able to observe and analyze things as does brother Evans. They will do exceedingly well to watch such men, encourage them and advance them when occasion offers.

I have no doubt but that they have many other equally good projectionists, but after reading Evan's letter I'll bank on him at any rate.

Some Doing Their Duty

It is encouraging to know that some exchanges are doing their plain DUTY in co-operating with the projectionist as is the First National of Pittsburgh. In my opinion projectionists will only be doing the right and logical thing to throw all the business they can to exchanges which properly inspect and repair film, supply "right" cue sheets, etc. Nor have exchanges which do not do the right thing any kick coming if they do. Don't fail to advise your manager as to which exchange supplies film in good mechanical condition, and explain to him, if it be necessary, that you can put on a decidedly better show with such films.

My compliments to brother Evans and to all projectionists in the Pittsburgh district. May I ask why you are not oftener heard from by this department? It is YOUR department. It has worked for you for many years. Don't you think it really deserves your co-operation? True it has "roasted" you once in a while, but after all, boys, down deep in your heart of hearts don't you think maybe it was coming to you?

You don't see many "roasts" now, do you? Well that's because while you still may not be perfect (neither am I), still, taken as a whole, you have improved enormously during the past few years, so that I can now find plenty to praise, and I really did not and don't like to roast.

Where to Get Notching Pliers

Several have supplied the address of the manufacturer of the film notching plyers, mentioned on page 288, Vol. 1 of the Bluebook of Projection. I am much obliged to you all. The address will be supplied to any one desiring same, provided they send a self addressed, stamped envelope.

This new 5th Edition of Richardson's famous Handbook of Projection (The Blue Book of Projection) in two volumes is the most valuable and at the same time the least expensive aid to better projection you can buy anywhere. Complete, $6. (Add twenty cents postage). Either volume alone, $4 and postage. Ask your supply dealer or write to us direct.

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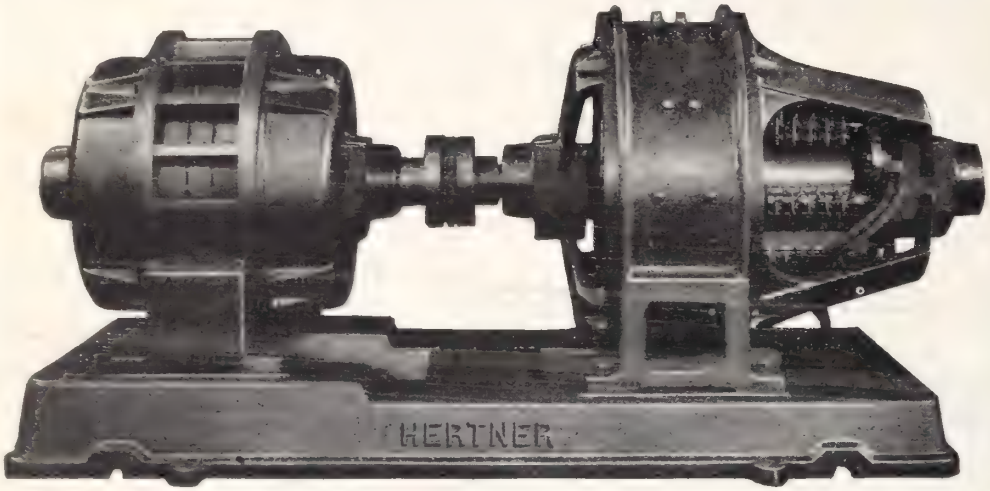

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VOLUME 88
NUMBER 9

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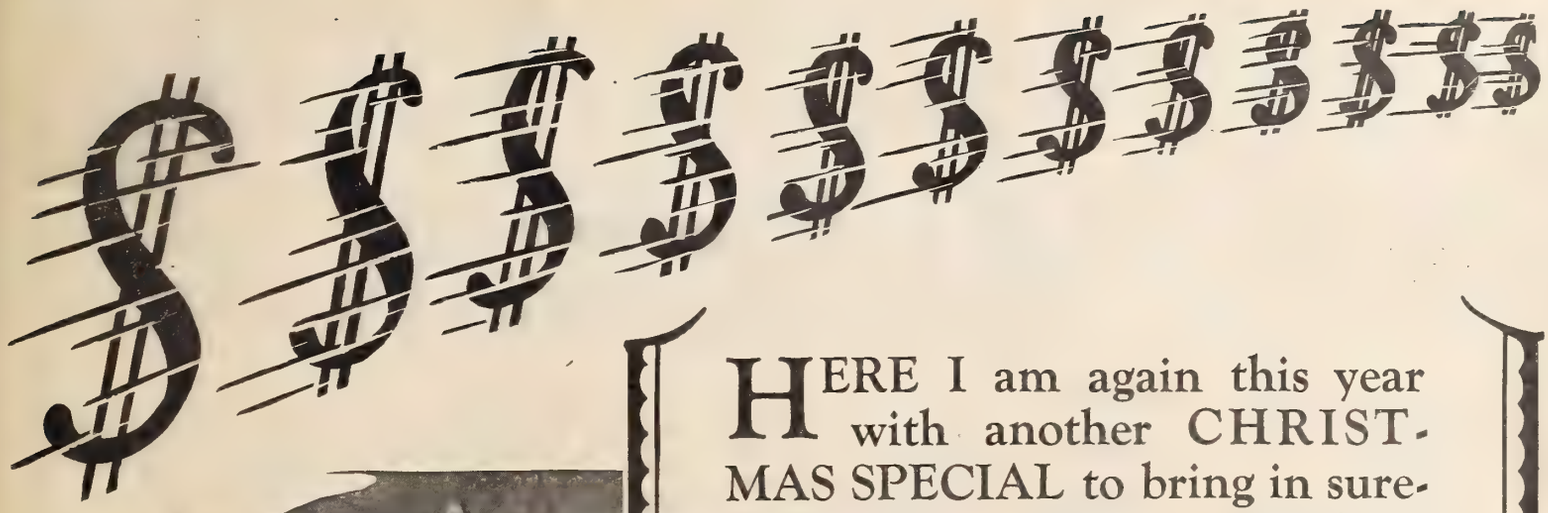

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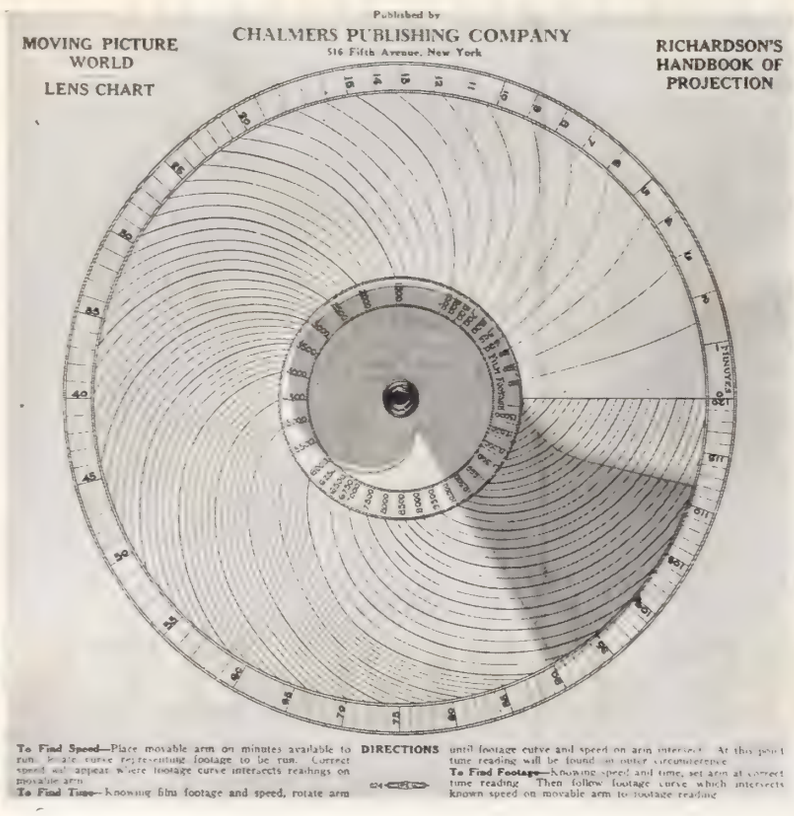
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MOVING PICTURE WORLD
LENS CHART
RICHARDSON'S HANDBOOK OF PROJECTION
DIRECTIONS
To Find Speed—Place movable arm on minutes available to run. Locate curve representing footage to be run. Correct speed will appear where footage curve intersects readings on movable arm
To Find Time—Knowing film footage and speed, rotate arm until footage curve and speed on arm intersect. At this point time reading will be found on outer circumference
To Find Footage—Knowing speed and time, set arm at correct time reading. Then follow footage curve which intersects known speed on movable arm to footage reading

This Chart Answers These Questions For You Instantly

1. Correct speed to run projector to complete a given length of film in a given time?

2. Number of feet of film which can be run in a given time at a given speed?

3. Time required to run a given length of film at a given speed?

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Vol. 88 | New York, October 29, 1927 | No. 9

NEW POLI CIRCUIT OWNERS FACE BIG PROBLEM

BOOTLEG FIGHT FILMS FLOOD N. Y. C.

U.S.Court Decision Puts Crimp in Goodart Co.

The decision of the United States Court that a person is not open to prosecution for the sale or exhibition of a fight film unless he has received it from a common carrier in another state than that in which it was photographed, has brought about a wealth of bootleg Tunney-Dempsey fight films in New York.

Apparently the common carrier angle of the law has been gotten around by persons going to Illinois, buying a print and bringing it to New York in a suitcase for duping. It is so easy to obtain the films that it is said rentals have dropped from $2,000 to $400.

The origin of the flood of fight films is a mystery. The Goodart Corp., which had exclusive rights to film the fight, says it has not sold any of its product in New York. It threatens injunction proceedings.

That the films are dupes seems obvious from their appearance. In most instances they are less clear than those sold by Goodart.

Rieffel Named Manager

Orville R. Rieffel has been made manager of the Paramount Milwaukee exchange by John Hammell, division sales manager, whose territory embraces Chicago, Pittsburgh, Cleveland, Indianapolis, etc. Rieffel was a salesman at the exchange in Albany.

M-G-M Banned in Spain

All M-G-M pictures have been banned by Spain because of objectionable material in a film. American product has been excluded from various countries before until the differences between the governments and the producers have been adjusted.

Klan for Censors

Censorship of motion pictures will be worked for by the Ku Klux Klan at the next session of the Mississippi Legislature. The organization has told Grand Dragon Wankan to go ahead with plans for a campaign. It is feared that Alabama is sure to follow Mississippi's lead, and that other Southern states may later consider censorship measures.

Rumors Surround Report Whyte Is Leaving Pathe

The story that Arthur G. Whyte has resigned from Pathe to become New York film buyer for the Schine Circuit of Northern New York theatres numbering about 100 is denied by Myer Schine through Max Milder, buyer for the chain. The latest report is that Whyte, if he really is resigning, will succeed Dan Michalove as head of Universal Chain Theatres.

Neither Whyte nor Michalove

(Continued on page 545)

Keith-Albee Witholds Its Vaudeville Support and Threatens to Build Theatre in New England

THAT the Stanley Co. of America is not financially interested in the $35,000,000 deal whereby the Poli Circuit of New England theatres was purchased by a Boston syndicate represented by Max Schoolman of the Metropolitan Theatre there and Aaron I. Strauss, former director of the Olympia chain of vaudeville houses, but that these men were acting on their own as a buy and sell proposition, now seems apparent. This conclusion is drawn from the statement from E. F. Albee, head of the Keith-Albee circuit, that the change in ownership of the Poli theatres made the booking question in New England an open proposition, and that Keith-Albee will at once begin building in cities formerly showing only Keith vaudeville in Poli houses.

Another deduction is possible from Mr. Albee's statement. That is that the Albee statement is an indirect threat of competition to force the Boston syndicate to sell out to Keith-Albee.

For many years an agreement has existed between Keith-Albee and Poli whereby Poli had a monopoly on K-A vaudeville in most New England towns. This agreement naturally enhanced the value of the Poli properties, and now that Mr. Albee says it no longer exists, since it was in the nature of an understanding rather than a legal contract, the value of the Poli Circuit is diminished considerably.

Now Keith-Albee says that its obligation is ended both as an employment agency and as far as territorial protection is concerned. K-A alleges further that its agents

(Continued on page 545)

Tunney Cold to Screen

Gene Tunney, heavyweight champion, will not devote any time to motion pictures or the stage until he gets out of the boxing business, he told newspaper men this week. He was quoted as intimating that the pictures of the Dempsey fight had been "fixed" so as to make Dempsey appear to the best possible advantage. This was denied by Goodart.

BANKERS PLAN TO SELL UNITED ARTISTS STOCK

A BANKING syndicate now being formed will shortly offer a block of common stock of United Artists Theatre Circuit, Inc., to the public. The circuit has a contract with the United Artists Corp. which gives it the preferential right to exhibit big United Artists pictures as first-run propositions.

In each of the 12 United Artists picture theatres, the company is associated with a leading exhibitor, such as West Coast Theatres, Paramount, Loew's, Inc., and Sidney Grauman.

The sales talk will point out that for every film of United Artists shown in these houses, one of the best films of the associated company is also shown, assuring an adequate supply of good pictures. All pictures will be exhibited on a percentage of the net profit.

(Continued on page 545)

London Lifts Ban

London.—The ban here on the representation of the figure of Christ, long observed by stage and film theatres, has been lifted by the unanimous vote of the London and Middlesex County Councils to allow the showing of Cecil B. DeMille's "King of Kings." This action was taken after a private showing of the picture, during which women wept and men were visibly affected.

MOVING PICTURE WORLD

The Showman's Business Paper

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VOL. 88 NO. 9

BIG HITS DUE IN DECEMBER

First National's December schedule looks especially attractive. Listed for release then are the new, and as yet untitled, Colleen Moore feature; the 2 big specials, Sam E. Rork's production, "A Texas Steer," starring Will Rogers, and "The Private Life of Helen of Troy," and the new Milton Sills picture, "The Valley of the Giants."

Ned E. Depinet, general sales manager, made the announcement.

The switch of "The Private Life of Helen of Troy" from November provides that the new Johnny Hines picture, "Home Made," will be released November 20. More time is needed to cut and title "Helen of Troy."

LONDON CABLE

Parliament is pushing the passage of the Films Bill to a speedy conclusion. Neoart Productions signs Betty Nuthall as a prospective star. The Admiralty cooperates with the naval film. Ufa's production expenditure for the present year is $5,000,000. Paris proposes building kinemas in railroad depots. Mr. Schenck foreshadows production plans to meet the British quota. "Chang" is continuing at the Plaza. It is equally successful in Berlin. The Italian contingent requirement spurs home production.

GRAND JURY TO PASS ON KALNAY CASE

Teacher-Producer Is Bound Over

St. Louis.—Emerick Kalnay, who maintained offices in the International Life Building, St. Louis, and who claims to be a motion picture producer, was bound over to the Federal grand jury following a preliminary hearing before United States Commissioner Atkins on October 18 on a charge of using the United States mails in a scheme to defraud.

Kalnay, it is charged, inserted advertisements in local newspapers in which he held out the promise of successful careers on the silver sheet provided the aspirants for such honors took lessons from him. He was arrested 3 weeks ago following an investigation by postal inspectors.

Denying the charges made against him by some of his would-be students, Kalnay testified before Commissioner Atkins that he had intended to carry out in full every promise made to applicants for admission to his school.

"I reached St. Louis from Hollywood 4 weeks ago last Saturday," he said. "The first thing I did was to go out to University City to see about leasing the Egyptian building for the production of plays.

"I am a motion picture producer. Just two weeks before I left Hollywood I directed a two-reel comedy. I have also directed pictures costing $45,000 and one costing $50,000 dealing with the drug law, and one for $85,000 about capital punishment.

"Essentially I'm a producer and I have not taught for the past 12 years."

Showmen Lose Sunday Fight

Cincinnati—For 2 years Tuscarawas county, Ohio, theatres have been dark on Sunday. However, George Chrest, who operates 2 of the 3 houses in Dover, Ohio, recently announced that he intended to give Sunday performances. This resulted in a threat from Mayor Groh to station police officers at the house to prevent the opening. Chrest thereupon changed his plans, as did also Ross Spidell, owner of the other house, who contemplated following Chrest's lead. Both exhibitors have promised city officials to adhere to the usual 6-day policy.

Scott Dunlap Back From the Antipodes

Hollywood—Compelled to forego a further contract to produce and direct a series of 6 more feature pictures for the Philips Film Co., Ltd., of Sydney, Australia, because of the serious illness of his aged mother, who accompanied him on the trip from Hollywood, Scott R. Dunlap has returned to the cinema capital.

When the director sailed for the Antipodes approximately 6 months ago, he had contracted to produce but 3 feature pictures. However, the results of his efforts were so satisfying to the financial backers of the Philips organization that every inducement was offered to influence him to remain.

FRENCH NEWS

By Correspondent

METRO-GOLDWYN have no longer any connection with Rex Ingram and his studio at Nice.

* * *

German exhibitors are irate with UFA for the unfair competition afforded UFA through their newspaper interests. The Hugenberg press offers its subscribers free tickets to various UFA cinemas and reduced rate tickets to other halls on the UFA circuit.

* * *

The Magnascope was used at the premier showing of "Napoleon" at the UFA Palace, Berlin, October 10. The French film was well received in its "cut" version.

* * *

Epinay Studios are working at full force. Eclair Studios surroundings are transformed into a negro village for the shooting of the picture, "The Siren of the Tropics," starring the colored danseuse, Josephine Baker.

* * *

The grand new Rialto Cinema, on the corner of Rue Poissonniére, Paris, opens with "The Princess Masha," starring Claudia Victrix, the celebrated actress who is equally famous for her charitable works. Her next vehicle is to be "The West," from the book by H. Kistenmaecker, under the direction of Henri Fescourt.

* * *

The Paris Coliseum is about to be taken over by a cinema concern and rearranged for screen performances.

"Sunrise" Wins Ribbon

The Artists' Guild of New York has awarded the annual blue ribbon for the finest motion picture of the season to Fred W. Murnau's first American-made photo-drama, "Sunrise," which is now in its sixth week at the Times Square Theatre.

LONDON NEWS

By Correspondent

CONTINUED activity is evident in the studios, which are working to full capacity. Full capacity means about 12 films. In spite of the immediate need for more studios and technical staffs, and in spite of the many companies floated for the purpose of providing new studios or extending and equipping old studios in a modern manner, very little real work has been done in this direction, though most elaborate and comprehensive plans have been drawn up on paper.

* * *

Of the 40 odd films made here during the 1927 season, a large percentage have a war setting; and of the 40 or so planned for production during the coming year, at least half have a wartime flavor. Most of the other half are based on best-sellers or popular plays, so that British production so far promises nothing of distinction—nothing to mark out British pictures from the much-decried American pictures.

* * *

As far as the British public is concerned, they are content to be entertained at the cinema as at the theatre, without any other proviso than the assurance of a good show—whatever its origin. The lay press at the moment is full of adverse criticism of the film industry, but when its critics profess to speak through the mouths of the public, their voices are obviously the voices of ventriloquists.

* * *

The War Office and the Admiralty have unbent lately towards the films and given generous assistance in the setting of martial scenes and the re-enactment of war episodes with all the wartime paraphernalia on land and sea. After the Battle of the Falkland Islands picture, a real success, work is now to begin on the beaches of Gallipoli, showing the landings there in 1915 at Cape Helles and Suvla Bay, for the film to be entitled "Tell England."

BERLIN CABLE

Michael Unger of Bruckmann-film has died, aged thirty-seven years. Ray Rockett arrived in Berlin and got a marvelous reception from the press. He will stay here for 3 months. Joseph Schenck on Monday will attend the United premiere of "King Harlequin" when he arrives from London. "Der Hamper," Defina film, will have its premiere on Monday. Rockett had a special interview with your correspondent, telling him he wants Friedrich Zelnik and Director Laiman to come to Hollywood to study the film industry, as Rockett is doing in Berlin.

Wm. Farnum Returns

From the Fox Films West Coast studios this week came a wire signed by Winfield Sheehan, vice-president and general manager, announcing the return to motion pictures of William Farnum. For 5 years Farnum has been on the legitimate stage. Farnum will play the role of the adventurous citizen in Donn Byrne's "Hangman's House," which has been adapted for the screen. Production will be started immediately with John Ford, director of "The Iron Horse."

1st Division Agencies Established Abroad

Jesse J. Goldburg, president of the First Division Distributors, Inc., and producer of the James Ormont Productions, returned from England this week for a week's conference with Jack Lustberg, New York manager of his organization.

While abroad Mr. Goldburg established agencies in London, with offices at 185 Wardout street, appointing A. Fried the representative of First Division Distributors, Inc., for the United Kingdom, and general supervisor of distribution for the United Kingdom and the Continent of Europe.

An agency was established for the Continent with offices at 8 bis Cite Trevise, Paris, and 19 Rue Zerezo, Brussels, appointing J. Vanderheyden as the Continental agent. Arrangements also were made for the production of 3 subjects, forming part of the First Division 1928-1929 program of 18 productions. One special feature is to be produced in Vienna, one in Berlin and the third in London. An American star and an American director will be sent abroad to appear in these productions.

Full Distribution

Sterling Pictures Distributing Corp. has consummated, announces Irving Briskin, head of the foreign department, a deal selling its 38 pictures to Cia Cinematografica Cubana of Cuba. They comprise 12 from 1925-26, 18 from 1926-27 and 8 from 1927-28—Sterling's complete stock-in-trade for its 3 years in the industry. The deai, consummated by Briskin and Felipe Meir, gives Sterling 100 per cent. distribution in Cuba.

Levine Sees "Wings"

Charles A. Levine, the first passenger to fly across the Atlantic, was the guest of honor Tuesday night at the 150th showing of "Wings," the war aviation film at the Criterion Theatre. Mr. Levine was accompanied by Mrs. Levine and a party of friends.

STAHL HEADS TIFFANY PRODUCTION: NEXT BUDGET TO BE $15,000,000

Fox Insures Lives of 861 Employees

William Fox has insured the lives of 861 executives and departmental employees, they to name the beneficiaries. Every department is covered in the new policy, including the foreign sales organization as well as the domestic field. Each employee is covered as long as his connection continues with the organization.

The insurance is without cost of any sort to those who participate.

Three weeks ago, before the insurance plan went into effect, George Allison, manager of the Fox branch exchange in Atlanta, Ga., died. Mr. Fox sent his personal check for $5,000 to the widow with a letter of sympathy.

"Her Wild Oats," Title of Colleen Moore Film

"Her Wild Oats" has been selected as the title of Colleen Moore's new First National picture which has been in work for several weeks. This is the story which Gerald C. Duffy adapted from an original by Howard Irving Young, author of "Not Herbert" which became "The Perfect Sap" when First National made a film version of it.

Marshall Neilan is directing "Her Wild Oats." John McCormick is the producer. Larry Kent is Miss Moore's new leading man. Others in the cast are Fritzi Ridgway, Hallan Cooley, Gwen Lee, Yola D'Avril and Loretta Young.

Company Negotiating For the Fine Arts Studio—Tiffany-Stahl New Name

TIFFANY PRODUCTIONS this week, with the acquisition of John M. Stahl, former M-G-M director, as a production executive, changed its title to Tiffany-Stahl Productions, Inc. Under the new alignment, according to the Tiffany announcement, Mr. Stahl will be in complete charge of production.

Word is also officially released that the Tiffany budget for next year will be in the neighborhood of $15,000,000. In addition to producing its own pictures, Tiffany also has its own exchanges throughout the world. Tiffany is negotiating for the ownership of the Fine Arts Studios.

The latest announcement culminates a series of rapid fire moves which makes Tiffany's progress during the past few months undoubtedly the greatest of any independent company in Hollywood. Establishing a staff of nationally known directors, the list of which has been previously announced in this department, is also on the record for Tiffany.

A further illustration of the respect in which Hollywood holds this company, was witnessed this week when Vice-president M. H. Hoffman was able to borrow Harrison Ford, De Mille ace, for the male lead in "A Woman Against the World," which went into production late this week.

The alignment of John M. Stahl, upon concluding his contract with Metro-Goldwyn-Mayer, with L. A. Young and M. H. Hoffman, makes him vice-president supervising production.

With the advent of Mr. Stahl into the production activities of Tiffany a change of comprehensive proportions in the cost and quality of Tiffany-Stahl pictures is now in the course of compilation with an amount running into millions of dollars to be expended for the budget for next year's schedule of picture production.

Tiffany-Stahl productions, a statement says, will continue "to build up good will founded on their past record of independence and notable productions, committing themselves to a policy of highest box office quality, regardles of cost."

Mr. Stahl has been supervising productions for many years, being responsible for many of the outstanding box-office successes dur his affiliation with Louis B. Mayer, First National and Metro-Goldwyn-Mayer. He has just completed for Metro, "In Old Kentucky," a big special, and has supervised such outstanding pictures as "The Child Thou Gavest Me," "The Song of Life," "The Wanters," "The Dangerous Age," "Why Men Leave Home," "Memory Lane," "Husbands and Lovers," "Fine Clothes" and "The Gay Deceiver."

Cincinnati Strike to Include Projectionists

Cincinnati—Union musicians at the Keith-Albee Palace and Loew's Broad, Columbus, Ohio, who walked out October 9, have not yet been able to effect a settlement with the management of these 2 houses.

Burns O'Sullivan, manager of the Palace, contends that he will not meet the salary increase demanded and will not consider any agreement other than the one in effect for the past 2 years.

As a result of repeated failures to reach an agreement, stagehands and projectionists, members of the Allied Theatre Crafts, are under orders to quit their posts at the 2 theatres within the next few days in sympathy with the musicians, it is said.

Left to right: L. A. Young, president of Tiffany-Stahl Productions; John M. Stahl, vice-president; M. H. Hoffman, vice-president.

Jazz a Hit at Roxy

The jazz policy will be continued at the Roxy Theatre, New York, when Irving Aaronson and his Commanders end their run of 5 weeks. Meyer Davis is expected to install a jazz ensemble as a permanent feature.

PICTURE DAY NOVEMBER 28 IN WEST PA.

M. P. T O. Gets Part of the Receipts

Monday, November 28, 1927, has been designated as National Motion Picture Day, and the M. P. T. O. of W. Pa. and W. Va. are now making arrangements to extensively advertise the fact. Exhibitors are signing pledge cards whereby they agree to turn over 10 per cent of their receipts on that day to the organization.

Following are the members of the General Committee: Nathan Friedberg, general chairman; Wm. R. Wheat, Jr.; Bennet Amdur, I. Browarsky, D. A. Harris, Anthony P. Jim, Samuel Haimovitz, Alexander Moore, Wm. Finkel, P. Abtonoplos and H. Goldberg.

Following are the chairmen from the various counties:

Allegheny county, Nathan Friedberg; Lawrence, Spear Marousis; Mercer, C. E. Gable; Erie, P. Parros; Beaver, Ed Harvey; Washington and Greene, Michael Rosenbloom; Butler, Carl Becker; Westmoreland, Michael Manos; Fayette, C. M. McCloskey; Somerset, C. B. Pascoe; Cambria, George Panagatocas; Blair and Huntington, Jacob Silverman; Indiana, Wm. Leipsic; Crawford and Warren, George Schweitzer; Venango, H. L. Stahl; Jefferson and Clearfield, A. P. Way; Armstrong, E. Oglietti; Elk, A. J. Bayer, and Bedford, H. R. Cromwell.

LAWAND GUILTY OF FIRE DEATHS

Montreal.—The jury in the court of King Bench after deliberating less than half an hour late Tuesday found Ameen Lawand, proprietor of the Laurie Palace Theatre, Montreal, and Camil Bazzy and Michael Arie, employes, guilty of manslaughter in connection with fire and panic at this theatre last January in which 78 children lost their lives. They will be sentenced in two weeks by Mr. Justice Wilson.

The trial opened October 20 and an English and French-speaking Jury. After the empanelling of the jury, with a large number of challenges, Jules Godin, clerk of the court, read the formal charge, including the names of the 78 children who lost their lives in the fire-panic.

Business men please note! Esther Ralston, Paramount star, demonstrates a new and refreshing type of stenographer in "Figures Don't Lie."

Carl Edouarde Resigns, Shilkret Joins Strand

Carl Edouarde, for several years conductor of the symphony orchestra at the Mark Strand Theatre, New York, tendered his resignation on Monday. He will take an extended vacation before again taking up the baton. Nathanal Skilkret and his Victor salon orchestra will become a permanent feature at the Strand on November 5.

Mr. Edouarde has conducted the Strand orchestra more than 13 years.

A Third Bad Break

Albany.—The old adage to the effect that it never rains but it pours is holding true in the case of George Roberts, a veteran exhibitor in Albany, N. Y., who dropped his pile last winter with the Eagle Theatre in Albany, after losing his only son a few nights before he opened the house. Last week, in Supreme Court in Albany, a verdict of $2,500 was handed down in favor of Frank Owens, who fell in front of the theatre last February and was injured, and later on sued Mr. Roberts.

Big Minn. "U" Booking

Minneapolis. — Mark Ross, Minneapolis branch manager of Universal, has just closed a deal with Finkelstein & Ruben by which Universal's 1927-28 product will be given first-run representation 100 per cent. in Minneapolis and St. Paul. Contracts were also closed by Foss for "Complete Service" to 15 F. & R. Twin City suburban theaters and 16 key and semi-key cities through the territory.

COMING AND GOING

R S. DAWES, sales manager for Fox Films, Ltd., of England, is in New York to confer with home office officials on the product for the new season in England and incidentally to get a line on the intricacies of film exchange operation as it is conducted in the United States. Mr. Dawes will return to England in November.

* * *

Monte Blue has ended his vacation in New York and, with Mrs. Blue, is en route to the West Coast.

* * *

Carl Laemmle, Jr., and Edward Montague headed a Universal party that left New York on Sunday for Universal City. In the group was Joan ("Dimples") Lido, who will be trained for stardom.

* * *

Wm. M. Pizor, supervisor of the production of "The Mansion of Mystery," a serial, is in New York from the West Coast.

* * *

Nat Ross, director of "The Collegians," is in New York conferring with Carl Laemmle on future pictures.

* * *

Sam Breitenstein will leave for the West on Saturday to assume charge of the Tremont Laboratory.

West Point Cadets To Attend Premiere

Three hundred cadets from West Point, including the entire first class, will come to New York next Saturday night to attend the opening at the Strand Theatre of "Dress Parade," the Pathe-De-Mille picture which was made by Director Donald Crisp at the United States Military Academy.

It will be the first chance that these boys have had to see themselves in a motion picture, and the entire cadet corp could have been brought down, if it were feasible, because all of them were anxious to go.

U. S. Leads in Germany

During the first 6 months of 1927, 425 films, exclusive of educational and news-reels, of 626,617 meters in length, were brought on the German market, reports Trade Commissioner George R. Canty, Paris, in a report to the Department of Commerce. Of this number, 99 were German made and 326 foreign made. The most important part of this latter number was made by Americans—259.

B. P. Schulberg, associate producer in executive control of the Paramount West Coast studio, is in New York to confer with executives of the home office. He expects to return to the West within 10 days.

* * *

George Walsh, athletic star, has arrived in New York from the Coast.

* * *

Monta Bell and Ramon Novarro are en route to New York from Hollywood.

* * *

Arthur Hornblow, Jr., Samuel Goldwyn's chief production executive, arrives in New York this week.

* * *

E. E. Shauer, general manager of the Foreign Department of Paramount, and Mrs. Shauer sailed on the Aquitania Wednesday for a visit of several weeks abroad. Accompanying them are Eugene Zukor, assistant to the president, and Mrs. Zukor and Melville A. Shauer, general manager of the Ad Sales Department of Paramount.

* * *

Larry Darmour, who was in New York for a week conferring with FBO executives about the series of Mickey McGuire two-reelers which he is making, has returned to the Coast.

* * *

Jesse J. Goldburg, president of First Division, has returned from Europe.

* * *

General Sales Manager James R. Grainger of Fox Films left Friday for Washington on the first leg of a six weeks' tour of exchange centers to personally intensify a nine weeks' sales drive that he has set in motion to run until December 19.

* * *

Al Lichtman, United Artists' vice-president and general manager of distribution for the United States and Canada, returned to New York on October 24 from Minneapolis, where he closed a deal with the Pantages circuit of houses in and around Minneapolis on 7 United Artists pictures.

Daab Finishes Play

Ted Paramore, Jr., author of "Set a Thief" and other plays, has completed a prize ring drama with Hyatt Daab called "The Fight Racket." Early production is planned. Hy Daab formerly was sporting editor of the Evening Telegram and is currently advertising manager of FBO Pictures Corp.

INCORPORATIONS

Albany, Oct. 24.—Five companies incorporated in the motion picture business in New York State during the past week, the largest of which was the Baker-Ratoff Productions, Inc., capitalized at $40,000, with Gregory Ratoff, Philip Baker and Sidney Silvers, of New York City. Other companies included Buck Productions, Inc., $20,000, Harry S. and William N. Hechheimer, J. Alan Turner, New York City; Phos Theatrical Corp., Long Beach, $5,000, Abraham Koppel, Marie Economidy, Long Beach; Marie Zanthaky, Jamaica; Mascagni Grand Opera Co., Inc., $15,000, Alfred and Joseph Tomaselli, Irving J. Tell, New York City; First Productions, Inc., capitalization not stated, Harry C. Hand, Samuel C, Wood, William M. Stevens, New York City.

Cincinnati, Oct. 27.—Recent applications for incorporation papers filed at Columbus include the Mid-Western Film Exchange, Akron, Ohio, by Julius I. Gross, M. Davis and Harry Segal. No par. Application also filed by Doyle's Theatres, Inc., Columbus, L. F. VanShaik, Louis F. Vallette and Harry Doyle. Capital, $50,000.

New $100,000 House Opens Soon in Albany

Albany.—Albany will shortly have a new picture theatre costing over $100,000. It is scheduled to open on November. The house will be owned and operated by Harry Hellman, who already operates the Royal. The new house will be known as the Paramount and will be a neighborhood theatre. A new house will open about the same time in Schenectady, and will be owned and operated by George Dwore.

Mr. and Mrs. Henry Sequin of Rouses Point, while in Albany last week announced that they may erect a new theatre in the near future. Rochester's newest neighborhood house, known as the Webster, opened last week and represents an investment of $225,000. It has 1,200 seats. It will be handled by Max Fogel and William Tishkoff, for the Schine circuit. The New Theatre in Saranac Lake was taken over last week by a Mr. McClure of Texas, and renamed "The Queen."

Eugene O'Brien Robbed

Hollywood—Tapestries, oriental rugs, lamps and antiques valued at $30,000, were removed from the home of Eugene O'Brien, film actor, to a truck outside by burglars, who were discovered and frightened away by a gardener just as they were ready to make their getaway.

Jean Hersholt, Universal character star, has been borrowed by Paramount for the featured role of "Simon Levi" in "Abie's Irish Rose"

Construction Bids Soon

St. Louis.—Bids will be taken from contractors shortly after November 1 on the construction of the new Missouri Theatre building in Columbia, Mo., the architectural firm of Boller Brothers, Kansas City, Mo., has announced. The theatre will be part of a 7-story store and office building that will cost $500,000. The auditorium will seat 1,600.

Comments to Mussolini

Two corpulent volumes, containing the comments of American newspaper critics on Premier Benito Mussolini's speech for the Fox-Case Movietone at the Times Square Theatre, New York, will be presented "Il Duce" in the near future. Presentation will be made by Bruno Fox, managing director of Fox Films in Italy.

WARNER GIVES WHOLE ESTATE TO RELATIVES

Widow Left Income of $100,000 Fund

The will of Samuel J. Warner, motion picture producer, who died in Los Angeles October 5, filed in Surrogate's Court, left the residuary estate to the three brothers who were in business with him.

The widow, Mrs. Lina Basquette Warner, is left the income for life in a trust fund of $100,000, besides personal wearing apparel and household furnishings.

The three brothers are Harry M. Warner, of Mt. Vernon, N. Y., Albert W. Warner, No. 239 Central Park West and Jack L. Warner, of Los Angeles.

The total value of Warner's holdings is listed simply as "in excess of $25,000 personal property, and less than $5,000 in realty."

Mrs. Warner will not be 21 until after April 19, 1928, and the will's provisions dealt with her as a minor. Their daughter, one year old, will receive the income of a $100,000 trust until she attains her twenty-first year, when the principal will be paid.

A paragraph leaving $50,000 outright to the young widow had been stricken out, as was a clause which voided the trust fund left her in the event she should remarry.

No provision was made for Warner's parents, his sisters or his brother David, the will saying that the producer "had absolute confidence" that his brothers would provide for them.

"Have you heard this one?" Norman Taurog, senior director; E. H. Allan, general manager, and Jack White, director-in-chief of Educational Studios, Los Angeles, chat.

EARLY TRIAL DATE IS SET FOR "TRUST SUIT"

Court Marks Samuelso Action vs. Hays For "Immediate" Consideration

THE $450,000 suit filed in January, 1924, against Will H. Hayes and several distributing companies by Sidney E. Samuelson, owner of the Park Theatre, Newton, N. J., has been placed on the court calendar for "immediate" trial by Federal Judge Julian W. Mack in New York. No date has yet been set. The action questions the right of any industry to appoint a "czar" on the argument that control thus becomes centralized and the spirit of the Sherman Anti-Trust act is violated. Judge Mack signed an order to strike out 6 "separate and distinct" defenses in the defendants' answer, indicating that one defense will be forthcoming from the defendants. Besides Will Hays the defendants are Paramount, Fox Film, First National, Goldwyn Pictures Corp. and Metro Pictures Corp.

Samuelson alleges that the defendants represent a monopoly in restrain of trade, that independent theatre owners are compelled to accept their dictation, that the so-called "uniform contracts" are in furtherance of the alleged monopoly, and that he, personally, has been kept out of business for extended periods because of his refusal to accept the dictated terms of the alleged trust.

Charges Blacklist

Samuelson further alleges that the picture producers maintain a "black list" and that he was put on this list when he refused to appear before their Board of Arbitration. He gave as his reason for refusing to appear before the board that the board did not give fair hearing, but merely forced independents to accept the terms of the alleged trust.

He charges that a blacklisted theatre owner or exhibitor is unable to get films from the defendants and his business is thereby seriously damaged. He charges also that the defendants wanted exorbitant deposits on the ground that such were necessary to insure fulfillment of contracts.

Samuelson concludes that it is the purpose of the alleged trust to drive out of business all independent producers, distributors and exhibitors.

At the time of the filing of the suit, Courtland Smith, secretary of the Motion Picture Producers and Distributors of America, Inc., said:

"Neither Mr. Hays personally nor as president of the Motion Picture Producers and Distributors of America, nor the association itself, is in any way involved in the alleged actions leading up to the Samuelson suit."

Samuelson alleged that the action was the result of a disagreement between him and the Arrow Exchange Corporation, another defendant, with respect to the existence of a contract between them. He said the contract had been "revoked before it was accepted." As a result of this disagreement he was ordered before the Joint Board of Arbitration of the Film Club, so-called

Dominate Lincoln

Publix has obtained control of 5 theatres in Lincoln, Neb., in which it had formerly had only a partnership interest.

They are the Lincoln, Orpheum, Liberty, Rialto and Colonial.

Publix also will operate the Stuart, now being built at 13th and P streets.

William J. Morgan, newly appointed European general manager for First National

Mid-West Theatres Select Cincinnati

Cincinnati—The new circuit of theatres under control of Mid-West Theatres, Inc., which was chartered at Columbus a fortnight ago with a capital of $500,000, will have its headquarters in Cincinnati and will be under executive direction of Isaac Libson, who has been chosen vice-president.

Edward F. Albee, head of the Keith-Albee interests, will be president and Ben L. Heidingsfeld secretary-treasurer.

Heidingsfeld, following his return from New York where he was in conference with Albee, made the statement that the Mid-West corporation had acquired theatres at Johnstown, Pa.; Mansfield, Ohio, and Findlay, Ohio, recently, and that further announcement would soon be forthcoming.

Editor Ray Hall of Pathe News presents to Clarence Chamberlain, famous transatlantic flyer, a complete film record of his air exploits compiled by the staff of the pioneer news reel.

Fadman Syndicate Gets Paris Legit. Theatre

Paris.—The finest and largest legitimate theatre in Paris, known as the Theatre des Champs Elysées, has been taken over by a syndicate headed by Edwin Miles Fadman. Associated with Mr. Fadman in the enterprise are William Celestin (son-in-law of S. W. Strauss), Jefferson Davis Cohn, internationally known horse owner and a director in the Compagnie Internationale des Wagons-Lits; the Hon. Jack Stern, son of Lord Michelham, and D. Frankel.

This theatre is now in process of being converted into a high-class pre-release house, and will be the first large picture theatre in Paris to be run along these lines with thoroughly up-to-date American methods. Included in the purchase were two other smaller theatres, the Comédie Des Champs Elysées and the Studio des Champs Elysées.

The entire enterprise will have Mr. Fadman at its head as managing director.

Loew's Plaza Opens Nov. 17

Loew's Plaza Theatre, a new theatre located at Roosevelt and Alburtis avenues, Corona, L. I., will be formally opened the evening of November 17 with N. T. G. and his radio celebrities "in person" in addition to the combination feature picture and vaudeville program. The addition of the Plaza Theatre gives th e Loew chain more than 6 theatres in the Queens area.

Scout Role For Thomson

Fred Thomson's second picture for Paramount will be "A Pioneer Scout," a story of the adventurous days when wagon trains furnished the only means of transport across the trackless wastes of the West. He has been resting since the completion of "Jesse James," his first effort for Paramount. He expects to put the new picture into production about November 1. The story is an original by Frank M. Clifton.

Sold in Hungary

A new development in the foreign sales-book of Sterling Pictures Distributing Corp., according to Irving Briskin, head of that company's foreign department, comes with the announcement of the sale in Hungary of 18 productions. The sale was effected by A. Fried, Sterling representative in London, and comprises the entire 1926-27 output.

POLI PROBLEM

(Continued from page 539)

already are seeking theatre sites in the New England cities which have been Poli strong holds. Formerly Poli had a distinct monopoly in Hartford, New Haven, Springfield, Bridgeport, Meriden, Waterbury and Worcestor, as K-A neither booked nor put up theatres in those places, thus reducing Poli's opposition to more or less unimportant independent theatrical men.

The Stanley Co. of America, known to have been interested in buying the Poli houses but thought to have been outbid by the Boston men, is watching developments with a keen eye. It is said that some of the Stanley executives feel that Schoolman and Strauss are in a tight hole and that the time may come when Stanley will have another chance to bid for the chain. If this opportunity presented itself, Stanley would have to rush to corral K-A vaudeville service and persuade K-A to put an end to its heralded building campaign.

TO SELL STOCKS

(Continued from page 539)

In New York City the United Artists has the Rivoli and Rialto theatres.

United Artists distribute pictures featuring Mary Pickford, Norma Talmadge, Gloria Swanson, Corinne Griffith, Vilma Banky, Charles Chaplin, Douglas Fairbanks, D. W. Griffith, John Barrymore, Buster Keaton and Ronald Coleman.

Minneapolis Theatre Will Oppose F. & R.

Minneapolis.—William Berg, a Minneapolis contractor, has secured a permit from the city building inspector to erect a theater at 3020 Hennepin avenue and work is now under way on a two-story building which will cost $23,500. The new theatre is about a block from the Calhoun Terrace, a ballroom operated for several years by Finkelstein & Ruben, and about the same distance in the other direction from the Lagoon Theater, one of the most successful of the F. & R. outlying theaters.

When it became known that Berg was planning to build in that neighborhood the F. & R. company announced that the Calhoun Terrace would be at once remodeled into a large and modern theater.

MANY WHYTE RUMORS

(Continued from page 539)

could be reached for a statement. Dick Weil, "U" publicity man, said there would be no confirmation or denial forthcoming from Universal.

MINNEAPOLIS STRIKE ENDS, SET RECORD

Concessions Are Made by Both Parties

Minneapolis.—The general theatrical strike in the Twin Cities was settled on Wednesday when concessions were made both by exhibitors and stagehands. The strike had lasted 6 weeks and cost many thousands of dollars. It was called off after a conference continuing from 10 a.m. Tuesday until 4 a.m. Wednesday. Those participating were W. A. Steffes, Northwest exhibitor, president; Theodore L. Hays, of Northwest Theatres, and William Canavan, head of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators.

The settlement provides an increase for the stagehands but no one day off a week. Theatre managers have full employing and discharging rights. Stagehands get a 3-year contract with $2 increase for the first year, a $3 increase for the second year and a $2 increase for the third year. All the men will have returned to work by Sunday, it is predicted.

Albany Business Good

Albany.—Business continues to be exceptionally good at all picture theatres in Albany. There has been some improvement shown during the last week or two in Schenectady, where the theatres have been suffering more or less directly as the result of a slowdown at the huge manufacturing concerns in that city. Business is reported in Troy as being just about normal.

Mastbaum Museum

Mrs. Jules E. Mastbaum, widow of the late head of the Stanley Company of America, will continue plans for a $400,000 museum to house the collection of Rodin statues and bronzes acquired by her husband. The site is on the Parkway at Twenty-third street, Philadelphia. Mr. Mastbaum valued his Rodin collection at $1,000,000.

Cutting Sails

Suydam Cutting, explorer and big game hunter, has sailed to photograph the December celebrations of the Naga Hill tribe of Northern Assam, south of Tibet.

George Eastman in his garden explains the workings of the Cine-Kodak to Commander Richard E. Byrd, who was his guest during a recent visit to Rochester.

National Engineering Department in West

Following out its complete service program, the National Theatre Supply Co. has established an engineering department in San Francisco, located at the western district office, of which G. G. Thompson has charge. This will serve all West Coast exhibitors in conjunction with the company's One-Contract Equipment Plan and, as well, on all matters wherein engineering and research service is needed.

Mr. Thompson is considered one of the foremost theatre electrical engineers in the country. With 12 years of experience in theatre electrical work, he is especially fitted for his position with National. During the past he has been connected with such well-known concerns as Cutler-Hammer and the Ward-Leonard Co., and while with the latter company he developed the reactance dimmer, the only practical remote controlled stage dimmer yet perfected.

5 Paramounts in Nov.

Paramount will release 5 feature productions during November, which, with 4 two-reel comedies and one-reel cartoons, constitutes November's portion of the 100 per cent. Paramount program for 1927-28. The 5 features are, "Open Range," "She's a Sheik," "The City Gone Wild," "The Spotlight" and "The Last Waltz."

Bebe Daniels Better

Los Angeles.—Bebe Daniels, film star, has been confined to her Beverly Hills home since Sunday suffering a severe attack of influenza. Dr. H. J. Strathearn said the star's condition was improved.

PARAMOUNT EARNINGS SET RECORD

Third Quarter Is Largest Ever

Paramount Famous Players Lasky Corp. estimates its profit, including its undistributed share of earnings of the Balaban & Katz Corp., a 65 per cent. owned subsidiary, after all charges and taxes, for the third quarter of 1927 to be approximately $2,100,000, which, after providing for preferred stock dividends, amounts to $3.31 per share on 588,431 shares of common stock outstanding, making a total profit per share for the first 9 months of 1927 equal to $8.83 per share.

A comparison of the same quarters of 1925 and 1926 shows the net profit for 1927 as $2,100,000; for 1926 as $1,052,000; for 1925 as $1,408,000; shares outstanding at end of quarter for 1927 as 588,431, for 1926 as 574,523, for 1925 as 243,431; profit per share after providing for preferred dividends for 1927 as $3.31, for 1926 as $1.55, for 1925 as $5.10.

After deducting preferred stock dividends, the net profit for the third quarter of 1927 is 118 per cent. greater than that of the third quarter of 1926, after deducting preferred stock dividends, with an increase of stock outstanding of about 2 per cent. over the corresponding period of 1926.

The net profits on this estimate for the first 9 months of 1927 amounts to approximately $5,587,000 and are substantially the same as the net profits for the entire year 1926, which amounted to $5,601,000.

Albany Exchange Closes

Albany.—The Bond Photo Play exchange, which has been maintained for some time in Albany, N. Y., will be permanently closed on November 1. This exchange had been managed by a woman, Miss Renee Craven of Albany, who resigned a week or so ago and who was married this week. It is generally expected that the Albany territory will be handled out of Buffalo. The closing of the exchange leaves one of the buildings along Film Row vacant, but there are rumors to the effect that it will be taken over by the F.B.O. exchange.

SIEVERS GETS RESPITE FROM PRISON TERM

Federal Grand Jury to First Indict

St. Louis—The three months' prison term and $1,000 fine assessed against Williams Sievers, well-known local exhibitor, on October 2 in the United States District Court, was set aside by Judge Faris on October 19 on the technical grounds the prison term and fine were not properly imposed. Sievers was charged with the illegal interstate transportation of films of the Tunney-Dempsey fight in Chicago.

James E. Carroll, attorney for Sievers and formerly United States District Attorney, contended the statute under which Sievers was sentenced provided a fine of $1,000 or a jail sentence at "hard labor" as punishment, and that under a decision of the United States Supreme Court any crime punishable by "hard labor" was classified as a capital or infamous crime.

Improper Procedure

The proper procedure in such cases was to have an indictment voted by the Federal grand jury.

Sievers was prosecuted under information sworn to by the United States District Attorney.

In sustaining Carroll's demurrer Judge Faris admitted that the court lacked jurisdiction. He suggested that the district attorney follow the prescribed procedure, and District Attorney Brauer announced he would present the case to the grand jury.

Unite for Censors

The "Combined Irish Organizations of Greater New York" has invited all local Irish societies to unite with it to work for the passage of the McKee bill for censorship of motion pictures reflecting unfavorably on certain races or creeds. The Board of Estimate will have a hearing on the bill this Friday. The films disapproved of are "The Callaghans and the Murphys," "Irish Hearts" and "The Garden of Allah."

Tietjen Asks $7,500 From True Story Films

Application has been made to Justice Valente of the New York Supreme Court for the appointment of a commission to take in advance of trial the testimony of Charles Walton of New York City and Don Meaney of Hollywood in a suit brought by Harry C. Tietjen against True Story Films, Inc., to recover $7,500.

Tietjen is the assignee of Harry Westhall, who claims to have had a 5-week's contract at $1,500 a week to appear as an actor with True Story Films, Inc. This is denied by the latter, who have presented a counterclaim for $395 alleged to have been paid Westhall to cover traveling expenses from California to New York for an interview in May, 1925

It is alleged by plaintiff that Walton was the booking agent and Meaney his representative.

Against Theatre Taxes

A. L. McCawley of Carthage, Mo., Democratic candidate for Governor, has stated that he will not stand for any special taxes on theatre admission, tobacco sales or cigars and cigarettes. McCawley led the fight against Governor Baker's 10 per cent. tax bill.

LUNCHEON TO ENRIQUE BAEZ

Enrique Baez, Brazilian general manager for United Artists, was guest of honor at an informal farewell luncheon tendered by that organization at the Tavern, New York, October 21. Arthur W. Kelly, vice-president and general manager of foreign distribution, presided, and the speakers included everybody in the room but Charles E. Moyer, foreign publicity director.

Aside from Mr. Kelly and the guest of honor, Senor Baez, the speakers included Harry D. Buckley, vice-president; Victor M. Shapiro, advertising and publicity director; Thomas Patrick Mulrooney, foreign sales manager; Carroll Trowbridge, eastern representative for Mary Pickford and Douglas Fairbanks; Arthur Zellner, eastern publicity representative for the same stars; Guy Morgan, general sales manager for Samuel Goldwyn Corp.; Frank A. Beach, assistant secretary of United Artists Corp.; James A. Mulvey, secretary and assistant treasurer of Samuel Goldwyn Corp.

Others present were Fred Schaefer, N. A. Thompson, Sumner Taylor, Henry Muller, Walter Liebler, Herbert Weimer, Ronald Sidley, Joe Burger, Norris Wilcox, Moe Streimer, manager of New York Exchange, and Warren Nolan.

Friedman Sells Out?

Cincinnati—It is reported that Ike Friedman, Akron, Ohio, who has been a majority stockholder in the Akron Theatres Co., for the past several years, has disposed of his holdings to M. H. Beyer, who is secretary and general manager. Akron Theatres Co. controls the Peoples, Ideal, Waldorf and Winter Theatres in Akron.

Dickinson is P. A. For Harry Langdon

Don Eddy, recently promoted to the position of general manager of Harry Langdon Productions, Inc., has appointed Weed Dickinson to the position of publicity director, formerly filled by Eddy. Dickinson has already assumed his duties and is sending out information regarding the Langdon production now in work, "The Chaser," an original screen story by Arthur Ripley.

Dickinson went west after 10 years of newspaper experience in New York as reporter, sporting editor, motion picture editor and other editing jobs. He was a feature writer and dramatic editor on the New York Telegraph. In 1922 he went to Wyoming as editor of the Casper Tribune. The next jump took him to Hollywood where he joined FBO, later becoming publicity director. Afterwards he was associated with United Artists.

Sol Manheimer Bankrupt

Albany.—The many friends of Sol Manheimer, who for 5 years managed the Robbins theatres in Watertown, N. Y., and who left there to assume the management of a theatre in New London, Conn., were surprised last week in learning that Mr. Manheimer had been adjudged a bankrupt by the U. S. District Court at New Haven, Conn. Mr. Manheimer's debts had been placed at $4,499 and he had no assets, according to the petition filed with the court. The majority of creditors have unsecured claims and are largely residents of Watertown. Nathan Robbins, of Utica, a well known exhibitor, was shown as the endorser of a $1,000 note which is listed as of being among the debts or liabilities.

DAY BY DAY THE PAPERS SAY

PRESIDENT COOLIDGE on October 20 received Mrs. Lita Grey Chaplin, divorced wife of Charlie Chaplin, at the White House. With Mrs. Chaplin was her mother, Mrs. Lillian Grey. They were presented by ex-Governor Spray of Utah, now commissioner of the General Land Office. The President expressed the hope that they were enjoying their visit in Washington.

* * *

A new three-dimension film and a new color film are the inventions of William J. Worthington of Los Angeles, assisted by Andrew J. Callaghan of Chicago. Newspaper reports this week gave them a great send-off. Both films can be shown with ordinary projection machines without special accessories. The three-dimension film is taken with a camera with two "eyes." The two films obtained in this way are developed and one tinted red and the other green. The observer has gelatin tinted viewing glasses. The two colors offset each other and a black and white picture is seen on the screen.

* * *

Jetta Goudal has curbed her temperament and returned to the DeMille studio from which she departed post haste during a disagreement over the ending of "The Forbidden Woman." She is said to have promised no more emotional outbursts.

* * *

The New York Times comes out with an editorial on the foolishness of the law prohibiting interstate commerce in fight films and urges its repeal. Says the Times: "It is perfectly legal to hold pugilistic contests in many states, entirely legal to report their full details in the newspapers and relate them over the radio, wholly legal to print any number of 'still pictures' of the fight, but a crime to send a complete film of their action across a state line. Congress should at once repeal so absurd a law."

* * *

Disputes and bad feeling are brewing on the Continent over the production in Brussels of the Edith Cavell film. Germans are protesting that it will promote further friction and Belgians are by no means unanimously of the belief that the nurse is entitled to be depicted with patriotic fervor. A British company is making the film. Pauline Frederick has decided against playing in it and the role has been given to Sybil Thorndike, English actress, as exclusively reported in last week's *Moving Picture World* London cable.

HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE

HEADQUARTERS
318 TAFT. BLDG

TELEPHONE
GLADSTONE 0308

Valentino's Brother Has Face Reconstructed

Alberto Guglielmi Valentino, brother of the late Rudolph Valentino, has had his face reconstructed and his nose transformed, with the secret hope of becoming a movie sheik. Insofar as Alberto and a career at United Artists is concerned, the facial reconstruction is a wasted gesture, from what we can learn at that studio.

While his celebrated brother held a place in the hearts of movie fans, it is improbable that Alberto, with merely the name Valentino as a selling talk, can aspire to succeed along the same paths that brought fame and fortune to Rudolph.

DeMille's Newest Picture Planned

CECIL B. DE MILLE'S next personally directed pictures will deal with modern youth. It will be a drama of the modern youngster and the temptations that have become more accentuated since the war.

Divorce of parents and other unfortunate occurrences that have a tendency to mold the character of the growing generation will be treated in the story.

Jeanie Macpherson wrote the story, as yet untitled. Screen players of high school age will comprise the cast.

Poland's Contract With "U" Renewed for Year

Joseph Franklin Poland, supervisor of feature comedies at Universal, has had his contract with that organization renewed for another year.

Poland will continue to supervise all Reginald Denny, Laura La Plante, Norman Kerry and Glen Tryon starring vehicles together with Universals' all-star comedy specials. He will also be given a new measure of authority in the selection and development of story material.

Academy of Arts-Sciences Elects Fairbanks President

Fred Niblo, Frank Woods and Mike Levee Also Placed in Permanent Berths After Serving Temporarily

OFFICERS who have been at the helm of the Academy of Motion Picture Arts and Sciences since its inception last spring, were re-elected by the organization's new board of directors at a meeting last week.

Members of the new board realized their appointments by means of mail ballots circulated among the 367 members of the Academy. Douglas Fairbanks is president; Fred Niblo, vice-president; Frank Woods, secretary, and M. C. Levee, treasurer.

The board of directors includes: Douglas Fairbanks, Milton Sills, Conrad Nagel, J. Stuart Blackton, Fred Niblo, William DeMille, Harry Rapf, Sol Wurtzel, Samuel Goldwyn, F. E. Palton, Tony Gaudio, William C. Menzies, Mrs. Jane Murfin, Waldemar Young and Benjamin Glazer. Class executive committees were also elected in the same manner.

Secertary Woods informed *Moving Picture World* that the Academy has realized a steady growth in membership. He said there have been but three resignations to date. One of these was caused by a member leaving the industry. Another moved out of Hollywood and a third resigned after he had been a member of the Academy but a week, because of some dissatisfaction. Woods said that when the Academy attains a following of four or five hundred members, its list probably will be closed.

He added that the subject of associate members has never been taken under official consideration, but that this probably will be one of the moves made by the Academy during the coming year.

Douglas Fairbanks has been elected President of the A.M.P.A.S., and he, doubtless, will swing "the Big Stick" in keeping his division of the art and sciences active

Swedish Players In M-G-M Film

The greatest combination of Swedish talent ever used in an American-made picture has been gathered for "The Divine Woman," which Metro-Goldwyn-Mayer is making from a screen adaptation by Dorothy Farnum of Gladys Unger's stage play, "Starlight."

Greta Garbo is starred in this film; Lars Hansen plays the leading male role and the production is being directed by Victor Seastrom. All have come from Sweden to America in the last few years.

FRED THOMSON'S next production for Paramount will be "The Pioneer Scout." The story is an original by Frank M. Clifton.

Western Premiere Of "Devil Dancer"

GILDA GRAY'S latest production for Samuel Goldwyn, "The Devil Dancer," is to have its world premiere at the Million Dollar Theatre, Los Angeles, at midnight, November 1.

Receipts from this performance will be donated to the fund for equipping the Chinatown children's playground.

Jack McLaughlin has been signed by Goldwyn to prepare and stage the prologue in which Miss Gray appears. It will be the piece de resistance.

The Laughlin presentation and Miss Gray will be seen in thirty cities.

WALTER PERCIVAL AND LEW SHORT have been added to the cast of Lon Chaney's "The Big City" for Metro-Goldwyn-Mayer.

* * *

JOSEPH CAWTHORN AND MAUDE FULTON, well-known stage players, are in the cast of "Free and Easy" for Fox.

Daphne Insists She Is Not a Mermaid

Daphne Pollard, Mack Sennett bathing girl, discovered during the past week that a bathing suit does not suffice for a pair of water wings. While engaged in filming a comedy scene at Brookside Park she ventured too far into deep water and came close to joining Davey Jones. A couple of her co-workers swam to her rescue.

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

PAUL SCHOFIELD
Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Ingenue
Telephone: Gladstone 7102

HARRY BEHN
Scenarios and Original Stories
Telephone: Glendale 7238

MARIE PREVOST
DE MILLE STAR
Now playing in
"ON TO RENO"
A James Cruze Prod.

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National Pictures

FRED NEWMEYER
Directing
Paramount Pictures

BARBARA BEDFORD
Free Lancing

MICHAEL CURTIZ
Director
Warner Bros.

Joseph Franklin Poland
Supervising Editor
Universal's
Feature Comedies

HERMAN RAYMAKER
Director
Warner Bros.

BILL CODY
Releasing Through
Pathe Exchange

WILLIAM A. SEITER
Directing
LAURA LA PLANTE
in
"Thanks for the Buggy Ride"

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Preview of "The Gorilla" At The Westlake Theatre

The preview of "The Gorilla," First National production, at the Westlake Theatre, marked the 189th preview for this house since January 1.

The Westlake, centrally situated in Los Angeles, has gained the reputation of catering to one of the best preview audiences in the city.

Producers of the larger concerns have shown a marked tendency to screen their bigger productions at this house for obtaining preview criticism.

Industry Has But a Small Casualty List

The motion picture industry has one of the smallest casualty lists in the state, according to the California Industrial Accident Commission. This is brought about by the rigid safety measures and precautions exercised in the numerous studios in Hollywood and its environs.

At the Pacific Coast Safety Conference held in Los Angeles it was pointed out that the establishment of studio hospitals and the installation of first aid equipment has noticeably lowered the casualty toll among studio workers.

Hayden, Banker, Visits Hollywood Studios

Charles Hayden, of the banking firm of Hayden, Stone & Co., directly interested in First National and West Coast Theatres, Inc., paid Hollywood a short visit en route to Honolulu.

He spent the day at the First National studio in Burbank, and at the DeMille studio in Culver City.

In the evening he was the guest of honor at a banquet tendered him at the Ambassador Hotel by First National executives. He made no announcements previous to sailing for the islands.

Middleton Held on a Charge of Theft

William Middleton, promotor of motion picture enterprises, is being held in the Los Angeles County Jail in default of $3,000 bond following his arraignment on a charge of theft growing out of an alleged motion picture promotion deal which failed to materialize.

According to the police, Middleton was given probation on several charges similar to the present one following his arrest some time ago.

★ Studio Row ★

DOROTHY MACKAILL'S next role will be in "Two Weeks Off," a First National production. She has just finished "Ladies' Night in a Turkish Bath," in which she was co-featured with Jack Mulhall.

* * *

NEIL NEELY, of the cast of "What Price Glory" on the stage, has signed a long term contract with M-G-M and will play one of the supporting roles to Jack Gilbert in "The Cossack."

* * *

"TENDERLOIN" is the title of Dolores Costello's next Warner Brothers' production. Michael Curtiz is to direct.

* * *

PERCY MARMONT is back in Hollywood from his lengthy visit in England. His first picture will be "Fruits of Divorce," a Sam Saxe production. Roy Neill has been assigned as director.

* * *

RENEE ADOREE has been cast for the feminine lead opposite John Gilbert in "The Cossack" by M-G-M. Ernest Torrence is also in the cast.

* * *

CHARLES RAY is in New York for a short visit with the rumor current that he may accept a stage engagement while in the East. Carmel Myers is another Hollywoodite now in the East.

* * *

DORIS HILL has signed a new long term contract with Paramount. She is now in the cast of Al Christie's "Tillie's Punctured Romance."

* * *

THELMA TODD has been loaned by Paramount to First National for one of the feminine roles opposite Richard Barthelmess in "The Noose."

* * *

ANNE NICHOLS, author of "Abie's Irish Rose," has been engaged by Paramount to title her story when it is brought to the screen. But two members of the cast have been selected to date, Jean Hersholt and J. Farrell Macdonald. Victor Fleming is the director.

* * *

ANDREW RICE, playwright and vaudeville writer, has signed a contract with Fox Films and is "gagging" Madge Bellamy's latest picture, "Free and Easy."

* * *

PHIL RYAN, Pathe coast executive now in charge of the Metropolitan studio, has organized a studio fire department which had its first workout last week when an automobile caught fire on the "lot."

Production Activities In West Coast Studios

Hal Roach
Educational
Christie
F B O
Chadwick

Hal Roach

AT THE HAL ROACH STUDIOS this week, the gang was putting the finishing touches on its next vehicle. This story is one of the most unique which the gang has ever made. Farina, framed by his pals to believe that he has killed one of the gang, drags the "body" to the graveyard and is about to bury it when an eclipse of the sun is effected.

Max Davidson's latest picture, as yet untitled, is in the cutting room. In it Gene Morgan plays opposite Martha Sleeper. Most of the shooting took place on the desert where the company was on location for several weeks.

Stan Laurel and Oliver Hardy have just finished the third of their series. This one is called "The Battle of a Century," and burlesques the Tunney-Dempsey fight.

Charlie Chase has just finished his latest, a bedroom farce in which Edna Marion plays opposite him. Viola Richards, recent Roach find, is also well cast.

On the Roach lot this week, William Lambert's well-known form was also in appearance after an absence of about three months. We learned that Lambert is back in his old job as head of the designing and wardrobe department. Lambert held this job for several years, when Roach, it is said, recently decided to abandon the department and then reconsidered the move.

Moving on the Roach lot this week also were Scott Darling and Lou Foster, who have joined the story department.

Educational

CHARLEY BOWERS has started work on his first Educational release, untitled as yet. It is a burlesque on Scotland Yard. Kathryn McGuire has the feminine lead and H. L. Miller is directing.

Lloyd Hamilton becomes a carpenter and builds, or at least tries to build a house in his latest comedy. Marjorie Moore plays his lead and Norman Taurog is directing.

Mark Sandrich is directing a Mermaid Comedy featuring Jerry Drew with Estelle Bradley as the feminine lead.

Christie

TILLIE'S PUNCTURED ROMANCE," one of the feature length comedies which Christie is to make on this year's program for release through Paramount, is now in production. With an estimable cast, this comedy bids fair to prove one of the best of the season.

The leading roles are played by W. C. Fields, Chester Conklin, Louise Fazenda, Mack Swain, Doris Hill and Grant Withers. Edward Sutherland is directing. The shooting script is the combined efforts of Monte Brice, Keene Thompson and Sutherland.

The Christie story is entirely different in fabric from the story of "Tillie's Punctured Romance" filmed by Mack Sennett thirteen years ago. Al Christie purchased rights to the story from Marie Dressler.

* * *

JIMMIE ADAMS is busy on a two reel comedy with an elephant and seal touch for humor. Lorraine Eddy has the feminine lead and Harold Beaudine is directing.

Gloria Killian, a new 3-year-old baby find, is also in the cast. Frank Conklin gets credit as the author.

BOBBY VERNON turns to architecture for comedy situations in his current production. Frances Lee appears opposite him and William Watson is directing. Harold Wells did the story.

F B O

TWO WESTERNS and a feature length comedy co-featuring Al Cook and Kit Guard comprise the productions underway at FBO this week.

The comedy is built around the American Legion invasion of Paris for this year's convention. The title under which the picture will be released is, "Legionnaires in Paris," an original story by Louis Sarecky.

It is a tale centering around two former soldiers who return to Paris and add a dash of color to the French capital. Supporting the principals are, Victoria Sayle, Louise Lorraine and John Aason. Arvid Gillstrom is directing from a continuity by J. M. Moffitt.

This is the first feature length comedy in which these two inimitable comedians have appeared together. Heretofore they have been seen on the screen only in two-reelers.

* * *

WALLACE FOX is directing Bob Steel in "Breed of the Sunsets," one of the westerns. Dorothy Kitchen has the feminine lead and Oliver Drake wrote the continuity from an original story by S. E. V. Taylor.

Tom Tyler is starred in "Phantom of the Range," an original by Oliver Drake. Frank H. Clark did the continuity. Duane Thompson plays the leading feminine role and James Dugan is directing.

May McAvoy, Warner Bros. petite star, at her home in Hollywood, denies there is any truth in a report that she is engaged to Maurice Clary, associated with the business department of United Artists Corporation. As Miss McAvoy tersely puts it: "I am not engaged, and have no thoughts of marrying at the present"

Chadwick

PRODUCTION is still at a standstill at the Chadwick studio, but it is expected that a new story will soon go into the mill. I. E. Chadwick is back in Hollywood from the East and Jesse Goldberg, studio executive, is also on his way back from New York.

Rogers Flies To Gotham And Back

WILL ROGERS, cowboy humorist, seems to have started a fad for transcontinental flying among movie folks. Rogers had no sooner returned from New York via air than Wallace Beery, Paramount comedy star, announced that he had arranged passage in one of the Western Air Express air mail planes for Detroit. Beery will be gone four or five days.

Rogers flew from Vail Field, Los Angeles, to New York, and returned in eighty-one hours, thus establishing himself, as far as local records show, the first Southern California resident to make the transcontinental jaunt as a passenger using only regularly constituted air lines.

Mrs. Rogers was at Vail Field to welcome her flying mate on the completion of his return flight from the East.

Nena Quartaro Signed For Cruze-DeMille Role

Nena Quartaro has been signed for the leading feminine role in James Cruze's first special for DeMille, "The Red Mark."

Miss Quartaro has been in pictures several years, but until the last month has been practically unknown. She came to Hollywood after playing insignificant parts in the Paramount studios at Astoria, Long Island, and realized her first important part a few months ago in an FBO picture.

The Hollywood Photographic Section

M. P. World Staff Photo.

JANET GAYNOR—Has started on her next Fox production, "Christilinda," with Charles Farrell.

AS THIS is being written, "Seventh Heaven" is just closing a sensational run at the beautiful Carthay Circle Theatre. This is the picture in which a quiet, unassuming young actress blazed across the horizon and established herself as one of the screen's greatest emotional actresses and in so doing earned for herself a niche in stardom. Janet Gaynor is the young lady in mind as the preamble would naturally identify her.

We found Miss Gaynor busy on the Fox lot the other day on her present vehicle in which she is again teamed with Charles Farrell, the Chico of "Seventh Heaven." The title of the story is "Cristilinda," which will undoubtedly be changed before the picture is finished. It is a story of Italian circus life with Janet cast as a little waif.

No two ways about it, little Miss Gaynor is one of the most colorful figures in a film capital that abounds with the picturesque and glamorous. In the short space of a year she has forced recognition and proven to the doubting Thomases that she is a dramatic actress of the first water.

Not only in "Seventh Heaven," but in "Sunrise," F. W. Murnau's tremendously powerful picture which is now receiving the plaudits of critics and audiences alike, Janet shines like a glistening diamond in a handful of glass.

Much credit is now being taken in regards to her discovery. Naturally now that she has scaled the crest there are many that claim the credit of her discovery. No doubt she received a "break," but it was her own remarkable portrayals that really put her across.

M. P. World Staff Photo.

AL. COOKE—Senior half of the team of Cook and Guard, FBO comedians.

BACK from Europe and bubbling over with Monte Carlo, the Junfrau and the continent in general, Al Cooke FBO comedian, has started work on his next picture, "Legionaires of Paris."

"Cookie," as the gang around the studio knows him, went into detail with the writer on his European jaunt. He traced his route from the day he left Hollywood until he returned and made us wish we were an actor and could afford to take little transoceanic trips and the attendant thrills of Westminster Abbey, Deauville and points continental.

Cooke has made something like 130 two reelers for FBO with his teammate, Kit Guard. He also appeared to advantage recently in "Her Father Said No," a feature length production. "Legionaires of Paris," his current production, is a Gold Bond special.

Just before leaving for Europe, Cooke re-signed for five years more with FBO. He has already done five years with the same company.

Born in Los Angeles, Cooke was educated in France and Switzerland and started his screen career under the Mack Sennett banner.

However, it was with FBO that he really burst forth as a comedian of national consequence. He has appeared in three different comedy series filmed by FBO from H. C. Witwer stories.

Al is distinctive in his way. He told the writer he beat the game at Monte Carlo. An accomplishment of this nature quite naturally calls for a second look.

WARNER BROTHERS announces "The Lion and the Mouse" as its next Vitaphone production. The motion picture version of Charles Klein's famous stage play is being prepared by Robert Lord.

* * *

DOLORES DEL RIO, Inspiration star, now starring in "Romona," has a new bungalow on the Tec-Art lot.

M. P. World Staff Photo.

WALTER PIDGEON—Now playing the lead opposite June Collyer in a Fox Production.

WALTER PIDGEON, a product of the English musical stage and now one of Hollywood's popular screen leading men, had the unusual experience of being under contract to one company for more than a year without appearing in a production under that particular banner.

Pidgeon was signed by Joseph M. Schenck, United Artists head, while appearing with Elsie Janis in New York. He was brought to the coast primarily to play opposite the Talmadges, but his first picture at United Artists has yet to be filmed. He is now free lancing and spending much of his working time at the Fox studio. His present production is with June Collyer, new leading lady, and William Russell in a story with a Persian background.

In this picture, Pidgeon is cast as the American consul and a woman-hater of the first order. Russell is seen as the antithesis of Pidgeon. Complications start when the consul's new assistant turns out to be a young girl. Of course, in the end he falls victim to the heroine's wiles, which marks the passing of a first-class woman-hater.

Pidgeon has done several pictures for Fox, having been loaned to that company a number of times by United Artists while he was under contract to the Schenck menage. His first for Fox was "The Outsider," filmed about a year and a half ago.

He is more widely known in the musical field than on the screen. And in England, where he spent much of his life, he is regarded as the British John McCormick.

ALICE WHITE'S dog has real teeth. This was proven by the experience of this First National actress' colored maid. The dog took exception to the maid's attempt to persuade him to abandon a comfortable seat in the family car.

M. P. World Staff Photo.

EDMUND LOWE—Now being starred in "Balaoo" at the Fox Studios.

EDMUND LOWE is now engaged in making what in reality is his initial starring picture for Fox. In his last he was co-starred with Lois Moran.

The present story is a mystery story by Gaston Laroux called "Balaoo."

In it Lowe plays the suave role in which he became known to the screen before his Sergeant Quirt in "What Price Glory" and the prize fight manager in "Is Zat So."

Lowe is a native Californian, having been born in San Jose, and is a graduate of Santa Clara University.

A flair for the stage developing after his graduation, he obtained a berth with the Alcazar stock company in San Francisco. In time he became one of the most popular leading men on the coast.

After three years of stock and travelling he decided to try his luck on the screen. Checking into Hollywood he found his first work at the Fox studio in "The Fool." As the result of his work in this he was given a long term contract with bigger and better parts.

He played the lead in "One Increasing Purpose," the picture for which Fox sent a company abroad.

However, it was undoubtedly his powerful characterization in "What Price Glory" that really brought him lasting fame. In this he came to the front with the velocity of a rifle bullet and shared with Victor McLaglen, the honors in helping to turn out one of the finest screen dramas of the era.

JAMES MURRAY has been assigned the male lead in "Rose Marie," which Edmund Goulding will direct for M-G-M.

First National Star Photos Free Via Air

Through a recent innovation, First National officials hope to stimulate greater interest on the part of motion picture fans in the air mail as a means of transporting requests for stars' photographs.

Fans forwarding their requests via air mail need not enclose the usual twenty-five cents required by studios for covering the cost of postage. This move, it is felt, will have a tendency to substantially increase the amount of mail now being carried by Uncle Sam's flyers.

Frances Marion Now With M-G-M

Frances Marion, dean of women scenarists and author and adapter of many famous screen plays, has signed a new long-term contract with Metro-Goldwyn-Mayer.

Miss Marion, who has been a scenarist for many years and whose works rank high in screen literature, wrote the scenarios of Marion Davies' "The Red Mill" and Lillian Gish's "The Scarlet Letter" and "The Wind." The latter production has not yet been released.

Miss Marion is now writing an original story and screen play suggested by Count Leo Tolstoi's "The Cossacks," in which John Gilbert will be starred under the direction of George Hill.

Miss Marion was the scenarist of "Abraham Lincoln," considered one of the best biographical pictures ever screened; "Through the Dark," "With Potash and Perlmutter in Hollywood," "Cytherea," "Tarnish," "Secrets," "The Flaming Forties" and many other successful pictures. She is equally as well known as a title writer.

Producers Borrow Dorothy Sebastian

Dorothy Sebastian is one of the most "loaned" actresses at the Metro-Goldwyn-Mayer studios.

She played a leading role with Columbia pictures, returning to her own studio in time to leave on location to play opposite Tim McCoy in "Wyoming."

The day after this production was completed she was loaned to Tiffany Productions.

BLANCHE SWEET was ordered back to the Good Samaritan Hospital this week as the result of a relapse from a recent illness. Her condition is such, it is said, that she will be able to make the trip to New York within the next three or four weeks, which she has been planning.

"Fight Censorship," Goldwyn Urges Catholic M. P. Guild

Samuel Goldwyn, producer-owner-member of United Artists Corporation, has urged Catholic actors to fight against censorship of films

Producer of "The Night of Love" Tells How Chicago Woman Condemned It Because One Scene Irked Her

"I DO NOT know of any force in the world that is greater than the Roman Catholic Church. I do not know of any force in the world that has done more for the poor than the Roman Catholic Church."

This was the declaration of Samuel Goldwyn in the local Knights of Columbus hall before over 1,000 members of the Catholic Motion Picture Guild of Hollywood. The Guild includes in its membership many of the film colony's leading executives and stars.

Goldwyn's address was in the nature of a plea for the Guild's support in the industry's battle against censorship and at the same time a warning that "nothing will take your livelihood away quicker than censorship."

That this message be carried through the editorial columns of some 300 Catholic papers having a universal circulation, and that these columns be used to exploit the evils of unlimited censorship in exterminating the motion picture as one of the great arts, was sounded by Goldwyn in one of the strongest declarations this producer has placed upon the record.

The address was delivered at the Fall meeting of the Guild when John Considine, production chief of United Artists, was inducted into office as the organization's president.

Citing some instances of censorship, Goldwyn said the Illinois censors wanted "Armand" to marry "Camille" and that the shear holders of Pennsylvania had judged one of his own pictures by the duration of a kiss.

"They condemned my picture, 'The Night of Love,' in Chicago, and when I investigated I found that one woman had taken exception to one situation in the picture," Goldwyn continued. This comment caused the suggestion of a ripple throughout the audience because Goldwyn had previously let his listeners in on the secret that he had spent a part of his honeymoon in the Windy City.

Referring to what he said was a Cecil B. DeMille picture, Goldwyn said that one-half hour after DeMille had received a wire from the Denver board complimenting him upon the moral tone of the story, he opened a telegram in which it was announced that the Philadelphia censors had condemned the same story for Pennsylvania.

"The only kind of censorship which should prevail should be censorship within the industry. There is no menace in the country so great at the present time as censorship. If we were to follow the views of censors we would be making pictures for children."

Nils Aster Cast In DeMille Film

NILS ASTER, Swedish actor, draws the coveted male role opposite Leatrice Joy in DeMille's "The Blue Danube." Aster is being loaned to DeMille by United Artists.

Albert Gran, whose taxi driver characterization in "Seventh Heaven" earned him a select place among the screen's "Who's Who," is also in the cast. Joseph Schildkraut has a strong role. Ralph Block, formerly of Paramount, will supervise.

Moreno Will Become An American Citizen

Antonio Moreno is about to receive his final naturalization papers and become a full-fledged American citizen. He came to this country when fourteen years of age and when he was twenty-one applied for his first papers.

His final papers were held up due to some misunderstanding regarding the boat that brought him over, but this detail was finally ironed out when he obtained affidavits from Spain telling when and where he was born.

KARL DANE AND GEORGE K. ARTHUR are next to be co-starred by M-G-M in a story of the circus. Edward Sedgwick is to direct.

"Lilac Time" For Colleen Moore

Colleen Moore will soon begin camera work on her first special for First National Pictures. This will be an elaborate screen version of the Jane Cowl and Jane Murfin war play, "Lilac Time," in which Miss Cowl achieved one of her biggest stage successes. Miss Moore will play for the screen the role that Miss Cowl acted before the footlights.

"Lilac Time" will be a George Fitzmaurice special.

Joan Crawford Cast in Col. Tim McCoy's Next

When Joan Crawford finishes her work opposite William Haines in "West Point," she will start immediately with an entirely different type of role, that of the heroine of Col. Tim McCoy's new picture, "The Texas Ranger." Miss Crawford will have the role of a "cowgirl" of the 70's.

JAMES TINLING, Fox director, is getting ready to start his next production. He has finished editing "Very Confidential."

Dorothy Farnum Does Story For Greta Garbo

Dorothy Farnum, scenarist of "Bardelys the Magnificent," in which John Gilbert was starred, and "The Temptress," in which Miss Garbo played the featured role, also adapted to the screen Miss Garbo's new starring vehicle, "The Divine Woman."

It is based on Gladys Unger's "Starlight," in which Doris Keane was starred on the speaking stage.

"Uncle Tom's Cabin" Premiere At the Central Theatre, Nov. 4

New York City Opening Corresponds With 75th Anniversary Of Initial Stage Showing

UNIVERSAL'S supreme motion picture effort, "Uncle Tom's Cabin," will have its world premiere in the Central Theatre, New York City, Friday evening, November 4th.

As the culmination of production activity extending over two years, and expenditures amounting to almost $2,000,000, every effort of Harry Pollard, the director, and his assistants, has been directed during the last three months toward cutting the enormous footage down to exhibition length.

Home Office Joyful

The success of this extraordinary task is attested by the enthusiasm over the big special on the part of the Universal home office officials and executives who have previewed it.

Carl Laemmle, who has planned to go to California this week, will stay over for the opening. Out of deference to his plans, the picture will be presented at the Central as soon as possible. Dr. Hugo Riesenfeld, film impresario and managing director of Universal's Colony Theatre, is arranging the musical setting and has announced, November 4th as the earliest possible date for a co-ordinated presentation.

"Les Miserables," the Universal Film de France now in its third month in the Central, will terminate its run a few days prior to the "Uncle Tom" opening, to allow for theatre decorations and other changes.

Officials Elated

It has been the hope of the Laemmle organization all along to bring forth a super-version of "Uncle Tom's Cabin," which would forever remain as the cinema record of the Harriet Beecher Stowe novel. They have succeeded, according to all who have seen the picture. When Laemmle first saw it, he and R. H. Cochrane left the Universal projection room and sent the following enthusiastic message to Beno Rubel, at Universal City:

"After two hours of tears and laughter and deep absorption in 'Uncle Tom's Cabin' we both believe this is the moving picture masterpiece of all time. The whole staff is wildly excited and elated. Congratulations to Harry Pollard and everybody who had a share in its making."

Special "Credits"

Among those qualifying for a share in this congratulatory message, besides Pollard, are Edward Montagne, story supervisor; Harvey Thew and A. P. Younger, continuity writers; Walter Anthony, titler, Lloyd Nosler, supervising film editor; W. R. Smith, Joseph Wright and Charles D. Hall, art directors; Charles Stumar and Jacob Kull, cameramen; Johanna Mathieson, costume designer; Gilmore Walker, Daniel Mandell, Ted Kent and Byron Robinson, film editors; and the following players in principal roles: Margarita Fischer, James B. Lowe, Arthur Edmund Carew, George Siegmann, Eulalie Jensen, Mona Ray, Virginia Grey, Lassie Lou Ahern, Lucien Littlefield, Adolph Milar, J. Gordon Russell, Gertrude Howard, Jack Mower, Vivien Oakland, John Roche, Aileen Manning, Gertrude Astor, Francis Ford and a score of others.

75th Anniversary

The world premiere of "Uncle Tom's Cabin" at the Central, commemorates the 75th anniversary of "Uncle Tom" on the stage.

The production of "Uncle Tom's Cabin" by Universal has been one of the great pieces of work in the history of motion pictures. More than two years have elapsed since camera work started. The original script, prepared by Pollard and Harvey Thew, contained more than two thousand scenes. As production plans progressed, the number was increased. Finally, more than 16,000 scenes were photographed, with more than 954,000 feet of negative, or enough film for 136 seven-reel pictures.

This mass of material, almost every foot of which was taken under ideal conditions, has been cut to twelve or thirteen thousand feet.

Scenes in the Universal production, "Uncle Tom's Cabin," directed by Harry Pollard, which is scheduled for its world premiere on Friday night of next week at the Central Theatre, New York City. These "shots" depict outstanding scenes in the photoplay, Little Eva with Uncle Tom (left) the escape of Eliza (center) and the death of Little Eva. Gertrude Astor, John Roche, Margarita Fischer, James B. Lowe, the distinguished Negro actor (Uncle Tom) and beautiful little Virginia Gray are seen in these "still" pictures from the photoplay.

Key City Showmen See U. A. Pictures

FOLLOWING its trade showings of Buster Keaton's "College" and the Caddo Production, "Two Arabian Knights," United Artists is now showing to exhibitors in key cities Mary Pickford's "My Best Girl" and Herbert Brenon's first United Artists picture, "Sorrell and Son."

Al Lichtman of United Artists says the trade showing are evidence of his company's faith in the box office merit of its pictures, and that the number of bookings immediately resultant from previews of "College" and "Two Arabian Knights," induced him to instruct United Artists exchange managers this week to show "My Best Girl" and "Sorrell and Son" to exhibitors.

Already a trade showing on Miss Pickford's "My Best Girl" has been arranged in Pittsburgh for Sunday, October 30.

Dolores Costello To Star In "Tenderloin"

Warner Bros. announced this week production plans for "Tenderloin," a story of the underworld, which will be an Extended Run picture with Dolores Costello as its star. This story which was written by Darryl Francis Zanuck, will furnish Miss Costello with a colorful vehicle totally different from anything she has essayed before. Work on it will start as soon as she completes "Glorious Betsy," a story of the Napoleonic era, now in the making.

Michael Curtiz has been selected to direct "Tenderloin." This will be the second Dolores Costello picture entrusted to his care. "A Million Bid," one of the star's most successful films last season, was also made by him.

Josephson Adapting New Cruze Special

Julian Josephson has been signed by James Cruze to write the continuity for "The Red Mark," the next big special which Mr. Cruze will produce.

In preparing this John Russell story for the screen, Mr. Josephson will work with Walter Woods, head of the story department of the Cruze organization.

The story is laid in the prison colony of New Caledonia.

Police Dogs Used

More than forty highly trained police dogs appear in several scenes of "The Dog of War," Metro-Goldwyn-Mayer's new film romance which will be the initial starring vehicle of Flash, a new screen dog. The dogs have been trained by Austrian army officers who trained dogs for duty on the front during the World War.

Cantor Josef Rosenblatt, who sings on the Vitaphone in "The Jazz Singer," is introduced to the listeners of Radio Broadcasting Station WRNY, in New York City, by Albert Sydney Howson, of Warner Bros.

More Than Million To Glimpse Pathe Films On Broadway In Week

MORE THAN A MILLION people will be entertained by Pathe film features, comedies, short subjects and news reels during the week commencing Oct. 29.

This is the week that has been designated as "Pathe Week on Broadway," when eleven of Broadway's leading weekly change theatres will feature a Pathe picture, establishing a new record for any film concern both from the standpoint of features exhibited and the number of people seeing one film company's products in the same length of time.

This approximation of attendance for the week brings the figure in the leading Broadway theatres to nearly three-quarters of a million people, the figure at the Gaiety where "The King of Kings" is in a long run being low on account of the limited capacity and a presentation of but two shows a day, matinee and night.

The Palace also will show Fables and Topics of the Day. The Capitol will have the Pathe News. B. S. Moss' Broadway will show the Pathe News. The Cameo has Pathe News and Fables. The Mark Strand will show Pathe News and Pathe Review. The Hippodrome has booked Pathe News and Fables. The Roxy and the Colony have added the Pathe News to their bill for the week.

In addition to the leading Broadway theatres that will show Pathe pictures during the week of Oct. 29, there are scores of neighborhood houses in the metropolitan area that will present various Pathe features, short subjects and news reel, bringing the total number of patrons viewing Pathe pictures in New York alone in one week to well over the million and a half mark.

Since the announcement was made a few days ago that Pathe pictures will be shown simultaneously in eleven theatres on Broadway during the week of Oct. 29, the film atmosphere has been charged with a current of excitement and brings to the entire film-loving public the realization that Pathe, under its new regime, with Cecil B. De Mille in direct charge of production of all pictures and J. J. Murdock at the business helm, has started out to do the big things this ambitious organization has promised.

The theatres listed according to location, starting at 41st Street and Broadway and moving north, are:

Theatre	Estimated Weekly Attendance	Feature	Star
Broadway	45,000	"A Harp in Hock"	Rudolph Schildkraut
Cameo	28,000	"The Wise Wife"	Phyllis Haver
Paramount	92,000	"Forbidden Woman"	Jetta Goudal
Loew's State	85,000	"Girl From Everywhere" (Pathe-Sennett Comedy)	Daphne Pollard
Gaiety	21,000	"King of Kings"	All-Star Cast
Strand	78,000	"Dress Parade"	William Boyd
Hippodrome	90,000	"Girl in the Pullman"	Marie Prevost
Roxy	110,000	"Main Event"	Vera Reynolds
Capitol	105,000	"Pathe News"	
Palace	35,000	"Aesop's Fables—Pathe News"	
Colony	51,000	"Angel of Broadway"	Leatrice Joy
	740,000		

A. P. Younger Story For Norma Shearer

NORMA SHEARER'S next starring vehicle will be an original story dealing with the humorous adventures of a traveling sales woman, to be directed by Sam Wood, M-G-M announced last week. The story is an original by A. P. Younger, who wrote "Slide, Kelly, Slide," and many other M-G-M picture stories during the past year.

Ralph Forbes has been assigned the male lead opposite Miss Shearer. Forbes has played leading roles during the past year in such pictures as "Mr. Wu," "Trail of '98" and "The Enemy."

Tiffany Announces New Title For Film

Tiffany Productions, Inc., announce that "A Woman of the World" one of the twenty-four feature productions on their program for 1927-1928, has been changed to "A Woman Against the World."

This picture is now being filmed, with Harrison Ford playing the male lead, and Georgia Hale and Harvey Clarke also assigned parts.

Director Phil Rosen, who recently was given a contract by Tiffany, will handle the megaphone.

Marion Davies Returns To Work on "The Patsy"

After acting as bridesmaid for the wedding bells of Norma Shearer and Irving G. Thalberg, Marion Davies is hearing the studio bells ring out for herself. The vacation Miss Davies took after the completion of "The Fair Co-Ed" was cut short by a hurry call from the Metro-Goldwyn-Mayer studio to begin work on her new picture, "The Patsy," which King Vidor is directing.

Prominent Players Support May McAvoy

Virginia Lee Corbin, Clyde Cook, Alec Francis, Frances Lee and John Miljan will comprise the supporting cast for May McAvoy's next picture, "The Little Snob," according to word received in New York this week from the Warner Studio. Work starts on this production within a few days with John Adolfi at the megaphone. E. T. Lowe, Jr., wrote the story.

Stage Farce Screened

H. A. DeSouchet's famous stage farce, "My Friend from India," has been filmed for Pathe with Franklin Pangborn as chief mirthmaker.

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Features and Serials

"Our Gang" Comedy in M-G-M List of Shorts for November

"HEEBEE JEEBEES," the third release of the ten comedies starring these famous juvenile comedians which Hal Roach is producing for M-G-M, tops the impressive list of short subjects which will be released by Metro-Goldwyn-Mayer during the month of November.

In this release "Our Gang" comes under the evil influence of a traveling hypnotist. This picture was produced under the supervision of Robert McGowan, who has wielded the megaphone on the "Gang's" greatest successes. Release date is set for November 19.

Exceptional variety and quality is evident in the balance of the releases that have been set for November. "Assorted Babies," another of the UFA "Oddities," is the first release of the month on November 5. This single reel release lives up to the high standard set by the previous releases of this series, excelling especially in originality and novelty of treatment. This one is an unusually entertaining revue of young wild animals before the instinctive antagonism of one species for another has been aroused.

Laurel-Hardy Teamed

The new comedy starring team of Hal Roach's All-Star Comedies makes its official debut in "Hats Off." The comedy team is composed of Stan Laurel and Oliver Hardy and it would be difficult to imagine a more auspicious beginning as a team than in this comedy portrayal of the adventure of two not overly bright washing machine salesmen. The release of this subjects is also set for November 5.

On November 12 the third of the series of Max Davidson-Roach comedies is released under the title of "Love 'Em and Feed 'Em." What the gold-diggers of Broadway did to two gold miners from the wide open spaces is a shame—but it's funny. It is another of the prize characterizations by Davidson which are rapidly making one of the greatest of box office comedy attractions. Viola Richard and Martha Sleeper appear in the supporting cast.

"The Fight for Life," another UFA "Oddities" is the next release of the month on November 19. This is an amazing undersea subject showing the survival of the fittest. Remarkable shots of the giant lobster, electric fish, shark, cuttlefish and octopus. The battle for life between a giant lobster and an octopus is one of the most unusual pieces of undersea photography ever obtained.

"Buffalo Bill's Last Fight," the second of the series of six Great Events, will be released on November 26. It is a thrilling and colorful portrayal of the events leading up to and surrounding the death of the immortal Col. Wm. F. Cody on the western plains in combat with the Sioux. It is a Tech-

"Us" is the title of the last release of the month and features Charley Chase in the third of his series of ten comedies which Hal Roach is producing for M-G-M. At last the famous Lindbergh-Spirit of St. Louis combination has a prototype on the screen. Charley Chase as a famous trans-something-or-other flyer, supported by Margaret Quimby, enacts a series of hilarious adventures that make this the finest comedy of his long and successful comedy career.

Special Christmas "Newlyweds" Issued by The Stern Brothers

JULIUS STERN, president of the Stern Film Corporation, announces a special Christmas comedy, just completed at the Stern Brothers' studio, and which features Snookums, the remarkable baby star of "The Newlyweds and Their Baby" comedies.

It is "The Newlyweds' Christmas Party," and is an exceptional holiday picture, according to reports from those who have seen it. The Sterns made it because of the strong demand around Christmas time for a special comedy fitting the holiday spirit. A similar Snookums comedy was made last year. This year's Christmas picture, in production cost and care, and in general comedy value, is many times the match of last year's picture.

"The Newlyweds' Christmas Party" will be included on the regular Newlyweds schedule and will be available to all exhibitors who have booked this comedy series. It will also be available for special booking in other houses. In many places there is a demand for simultaneous showings during the several weeks around Christmas. Where possible, this is being arranged by Universal exchangemen.

Abe Stern, Supervisor

The Snookums Christmas picture was made under the personal supervision of Abe Stern, vice-president of the comedy producing corporation. It was directed by Gus Meins, comedy ace responsible for all of the Newlywed comedies to date, and is said to have cost several times the amount of an average two-reeler. More than 20,000 feet of negative were shot in order that the resulting 2,000 feet should represent the pick of short comedy excellence.

Prints of this comedy are being made and shipped to all Universal exchanges. It is planned to have plenty of prints available for previewing so that exhibitors may get set on their holiday programs well in advance. Special accessories are being made up to accompany this picture. This includes special one-sheets and other advertising material.

"Our Christmas comedy last year was said to be the best thing on the Christmas market," said Julius Stern in announcing the forthcoming release. "We set out to make sure of a similar reputation for this year, because we know that our exhibitor patrons appreciate getting special pictures at the right time. The new picture is without doubt the finest thing we ever turned out at our studio."

Dorothy Devore, Educational's star comedienne, is all ready for Hallowe'en. She is pictured here in a dance frock from Franklin, Simon & Co. It is a copy of Lelong, made of pink tulle over silk crepe, Buffant style, having a wide girdle and pointed yoke of chiffon.

Arthur Does Four

Johnny Arthur is enjoying a rest fishing for the big ones in the Pacific ocean. The Tuxedo Comedy star has completed four comedies for Educational, and also finished his engagement on the stage production, "I Love You," in San Francisco.

Lane's Leading Lady

Estelle Bradley appears as leading lady opposite Lupino Lane in his new starring production for November release, "Some Scout." It is an Educational Comedy.

Bowers Installs Machinery For His Educational Novelties

CHARLEY BOWERS and his wonder working machinery have started to function for Educational. The "Wizard" whose work in many ways ranks with the most important progress in pictures for years, has set up his mysterious work shop at Educational Studios and has gone to work on his first picture in the series of six Bowers Comedies which recently were announced.

Bowers has produced his previous comedies in a comparatively small private studio on Long Island. He now has the support of the biggest and finest comedy producing plant the industry has every known. If his pictures of the last season set records for bookings on Broadway—and they did—Educational is expecting even greater things for his pictures to be produced in the recently enlarged Educational Studios in Hollywood.

Educational considers this series as a distinctly different series of fun pictures. No usual tricks of double photography, superimposing, wire-controlled gags, etc., are employed by Mr. Bowers. Instead, he uses his entirely new and unusual process in putting on the screen any sort of action that the fertile imagination of Charley Bowers can conceive. And Bowers is known in the trade as a human generator of ideas, a creator of novel situations, both possible and impossible, but all sure-fire laugh makers.

The special equipment which Mr. Bowers is using to make his comedies was shipped to Hollywood sometime ago, and now it is in actual use. In addition he will have the full facilities of the Educational plant. Mr. Bowers expressed amazement at the completeness of the Educational Studios and his confidence that with the very modern plant which these studios afford, his future comedies would reflect the advantages in added quality.

Joan Crawford as "Rose Marie"

One of the most coveted screen roles of the year has been awarded to Joan Crawford, who will play the title role in "Rose Marie," which goes into production soon at the Metro-Goldwyn-Mayer studios under the direction of Edmund Goulding.

Miss Crawford is now completing the feminine lead, opposite William Haines, in "West Point," and has enlarged her following during the past season by her excellent work in "The Unknown," "The Taxi Dancer," Spring Fever" and other films.

"Rose Marie" is a screen adaptation of the Hammerstein musical success.

Miss Murphy's Role

Edna Murphy returns to the Pathe Banner in the title role of "His Foreign Wife."

"A Bowery Cinderella" Ready On Excellent Pictures' List

EXCELLENT Pictures Corporations new production, "A Bowery Cinderella," was viewed in the New York offices this week and except for minor editing is ready for exhibition.

Pat O'Malley and Gladys Hulette have the principal roles. The cast includes Rosemary Theby, Ernest Hilliard, Kate Bruce, Pat Hartigan, Leo White, Howard Mitchell and J. Webb Dillon. In the stage sequences will be seen the entire chorus of the Music Box Revue.

An outstanding quality of the production is the magnificence in which a fashion show is portrayed. In the story, Nora Denahy, the character portrayed by Gladys Hulette, is working as a mannequin for one Marcel, a Fifth Avenue modiste for the Four Hundred. At Marcel's establishment the customary seasonal display for wealthy patrons is put on with all the magnificence and eclat that mark these exhibitions for society.

Excellent Pictures Corporation is now preparing for release, to follow "A Bowery Cinderella," the melodrama of the underworld, "Back to Liberty." With that release Excellent's schedule will be more than thirty per cent in exhibition. The 1927-28 schedule of Excellent comprises eighteen productions in all.

Director Tom Terriss possesses more than a smattering of surgery and medicine, as pretty Pauline Garon discovered when she toppled off the front porch, in a scene in "Temptations of a Shopgirl," a First Division picture starring Betty Compson.

"The Masked Menace," Newest Pathe Serial, Starts on Nov. 6

THE OPENING CHAPTER of "The Masked Menace," the Pathe serial adaptation of Clarence Buddington Kelland's story, "Still Face," heads the Pathe short feature program for the week of November 6. An "Our Gang" comedy, "Chicken Feed," and "Signs of Spring," one of Aesop's Film Fables, and Topics of the Day provide good humor. Other subjects on the schedule are—Pathe Review No. 45 and two issues of Pathe News.

"The Masked Menace," with Larry Kent and Jean Arthur, and an excellent cast including Thomas Holding, Laura Alberta, William Norton Bailey and John F. Hamilton, was adapted to the screen from Clarence Buddington Kelland's novel, "Still Face," and directed by Arch Heath.

"Chicken Feed" presents Hal Roach's "Our Gang" in a comedy directed by Anthony Mack and Charles Oelze under the supervision of Robert McGowan.

Pathe Review No. 45 presents: "Giants of the Swamps": The tangled thickets of central Florida and their yield of the valuable cypress; "Fisherfolk": The fisherfolk of the seven seas in a potpourri of contrast—and the beachcombers of Broadway; "On the Road to Mandalay": Beautiful shots of languorous India—the batik workers down Rangoon way—the Taj Mahal, bespeaking a past splendor in its lines of poetic symmetry.

"The Silver Slave" Is Retained as Film Title

"The Silver Slave" originally announced as a temporary title for Irene Rich's next Warner Bros. production, will be retained as the name for the picture when it is released next month.

It has been completed by Howard Bretherton from Peter Milne's adaptation of a story by Howard Smith.

Players Honor Cecil B. DeMille

The three hundredth showing of "The King of Kings" at the new Chinese Theatre in Los Angeles, was staged on Monday, October 17, with an elaborate ceremony in which Cecil B. DeMille and the principals of his company were honored by Manager Sid Grauman and an audience which packed the theatre.

During the ceremony, DeMille was presented with an appropriate souvenir of "The King of Kings" success, in the form of a Roman gold watch chain, each link of which is engraved with the name of a member of his company, as the donor of that particular link.

The Chinese Theatre run of the "King of Kings" will pass the sixth month mark on October 29 at which time more than 600,000 persons will have seen the picture in Los Angeles. The five hundred thousandth ticket was sold on October 7.

Tiffany Color Picture Goes Into Paramount

The Bridal of Pennacook, another of the twenty-four Color Classics to be released by Tiffany for 1927-1928, will be shown at the Paramount Theatre in New York City the week beginning November 5th, and will later be shown in all the Publix Class A Houses.

This is a picturization of the poem by John Greenleaf Whittier and is the first Indian romantic drama in colors.

Edna May, pretty "extra" girl, played a telephone girl "bit" so well in Johnny Hines new First National picture, "Home Made," produced by C. C. Burr, that the comedian and producer signed her to a long term contract, and she is to play the feminine lead opposite Johnny in his next picture.

Roberts' Work Ends

Stephen Roberts has just finished directing Al. St. John in his first Educational-Mermaid Comedy on the new schedule, and has started on a short vacation. The St. John fun film is an automobile road race picture. The director plans to take a trip to Oregon, Washington and northern California, and intends to spend part of his time hunting deer.

Lena Basquette, former dancing star in the Ziegfeld "Follies," has been engaged by First National Pictures as leading woman for Richard Barthelmess in his next picture, now in work, "The Noose," from the stage melodramatic success by Willard Mack and H. H. Van Loan. Miss Basquette will play the part of a cabaret dancing girl, for which she is ideally suited.

Charlie Chaplin Has Completed "The Circus"

PEANUTS! Sawdust! Pink lemonade! Charlie Chaplin has completed "The Circus!"

The comedian's new film, which has been two years in the making, is now being cut and titled by the same gentleman who wrote, directed and produced it, and acted the chief role. Mr. Chaplin wired United Artists that he will cut the 588,000 feet of film down to eight reels, slightly longer than prior Chaplin films.

Merna Kennedy, 18 years old, and blessed with red hair and blue eyes, makes her screen debut as Mr. Chaplin's leading lady. The comedian is so gratified with her initial screen work that he says he may place Miss Kennedy under contract to play opposite him in his next production.

Harry Crocker plays the juvenile leading man, and others in the cast are Betty Morrissey, Allan Garcia, Henry Bergman, Stanley J. Sanford, John Rand, George Davis, Steve Murphy and Doc Stone, virtually every one of whom has appeared in at least one earlier Chaplin opus.

Roland H. Totheroh, brother of that Dan Totheroh who wrote the play, "Wild Birds," was chief cameraman on "The Circus" and his assistants were Jack Wilson and Mark Marlatt.

Tiffany Completes Two Films on Their Program for 1927-28

TIFFANY PRODUCTIONS, INC., announces the completion of two more of the twenty-four feature productions scheduled by Tiffany for their 1927-1928 season.

With the completion of "Night Life" and "The Haunted Ship," this boosts the Tiffany schedule to five productions finished, with nineteen more to come. Those finished are "The Girl From Gay Paree," "Women's Wares," "Once And Forever" and the two mentioned.

"Night Life" is a Viennese story directed by George Archainbaud, with a cast including John Harron, Alice Day, Eddie Gribbon, Walter Hiers, and others.

"The Haunted Ship," suggested by the Jack London story, "White And Yellow," is the first of a series of four Londons to be produced by Tiffany. In the cast is Dorothy Sebastian, Montagu Love, Tom Santchi, Ray Haller, Pat Harmon, Eileen Percy, Bud Duncan, Blue Washington and Sojin. This picture was directed by Forrest Sheldon.

Richard Wallace Directs Five Big Successes in Year

CAN YOUTH and experience cope with age and experience?

This oft-repeated query has now definitely been answered in the affirmative by the accomplishments during the past year of Richard Wallace, recognized as one of the most successful directors in the film industry.

Five successful box-office pictures in a little over twelve months is the record established by Wallace. Starting with Mable Normand in "Raggedy Rose," he followed with Corinne Griffith in "Syncopating Sue," Charlie Murray and Chester Conklin in "McFadden's Flats," Jack Mulhall and Charlie Murray in "The Poor Nut" and Billie Dove in "American Beauty."

To add to his wreath of laurels, Wallace has just finished directing Will Rogers in "The Texas Steer" for Sam Rork as a First National production.

While comedy seems to be the flair for Wallace, he has revealed himself as a master of drama. His tense touches of pathos in his pictures, coupled with his colorful shadings, have elicited unstinted praise from the critics.

The significant feature of it all lies in the fact that Wallace is in his early twenties, but radiates

Richard Wallace has directed five box-office success for First National Pictures in a trifle over one year.

Irene Rich, as she appears in the title role of her latest Warner Bros. picture, "The Desired Woman," a dramatic romance of desert.

London Capitalizes Idea Of Ancient Auto Parade

A good idea in New York is a good idea all over the world, and the stunt of a parade for ancient cars tied up with Warner Bros.' "The First Auto," was put over last week in London with a success that rivaled a similar undertaking in New York when the picture played at the Colony Theatre last summer.

The British engagement took place at the Capitol, Haymarket, during the Motor Show Week. The London Daily Sketch sponsored the contest with rewards of 100, 30 and 20 pounds for merit on the basis of age and present performance combined.

Because of the tremendous interest resulting on the part of the public and because of the great number of entries, a youth limit of twenty-one years was placed on the contesting vehicles, the majority of those judged being models of thirty years ago.

Here's Our Bessie

Bessie Love is the winsome heroine in "Dress Parade," Pathe's West Point picture starring William Boyd.

Pathe-DeMille in Co-operative Tie-up With Reo Motor Car Co.

AN EXTENSIVE cooperative advertising and publicity campaign has been arranged by Pathe-DeMille with the Reo Motor Car Company of Lansing, Michigan, tying up their new car, the Flying Cloud, and their well-known speed wagon trucks, with "Dress Parade," the Pathe-DeMille production starring William Boyd, which opens at the Strand Theatre, Saturday, October 29th.

H. T. Dehart, advertising manager of the Reo Motor Car Company, has prepared a large quantity of cooperative material which has been distributed by the various Reo dealers throughout the world and are available for exhibitors booking "Dress Parade."

The Reo Motor Car Company has prepared a special issue of its monthly house organ, "The Proving Ground," devoted exclusively to "Dress Parade" and the part that Reo plays in it, together with the reproduction of various stills and an interesting story in connection with the picture itself. This magazine is designed in a general way, to be given to the local theatres in quantities to be passed out as a souvenir in connection with the showing of the picture itself.

Parades can be arranged with the Reo dealers throughout the country, and the idea is to have a Dress Parade of all Reo products heralding the showing of the picture. In the parade the Reo dealers will in addition to having all their various models in line, endeavor to get as many Reo owners as possible, to decorate their cars and make it a Reo Dress Parade. Suitable banners and pennants with appropriate captions will be displayed prominently, tying up with the local showing of the picture.

Another thing that the Reo people are endeavoring to work out is to encourage their distributors and dealers to place at the disposal of anyone interested, a Flying Cloud model or demonstrator and anyone who wishes to attend the showing of Dress Parade will be driven to the theatre in a Flying Cloud, in the event the person wishes to call the Reo distributor or dealer and make the proper arrangements.

A series of publicity stories directly tying up the Reo trucks and the cars with "Dress Parade" have been prepared. These stories will be circulated among the Reo dealers, who will, in turn, see that they are published in the local newspapers, prior and simultaneously with the run of the picture.

A series of four or six advertisements of various sizes will also be inserted in the local papers simultaneously with the run of the picture in many cities. The thought employed in these advertisements seeks to convey the idea that a person who drives a Flying Cloud is always on Dress Parade.

Novelties, including cadet paper caps, etc., have been prepared, to be freely distributed to the various Reo dealers and exhibitors.

Daphne a Hit

Daphne Pollard, the English comedienne recently signed by Mack Sennett is a spontaneous success in Pathe comedies.

Miss Taylor Cast

Ruth Taylor, now enacting Lorelei Lee in "Gentlemen Prefer Blondes," appears currently in Mack Sennett's "For Sale a Bungalow," a Pathe comedy.

Now that Will Rogers is "running for Congress" in "The Teas Steer" for Sam E. Rork, he is following in the footsteps of President Coolidge, perhaps paving the way to the White House, at least this is what we think he is selling his director, Richard Wallace, who leans on the automatic horse

Two First National Specials On Release Schedule for December

THE change in releases removes "The Private Life of

The change in releases removes "The Private Life of Helen of Troy" from the list previously announced for November and substitutes the new Johnny Hines picture, "Home Made," as the November 30th release. There is such a wealth of spectacle, of colorful drama and sly humor in "The Private Life of Helen of Troy" that more time is needed in assembling, cutting and editing the film.

The Colleen Moore vehicle, not yet titled, is nearing the completion of camera work under the direction of Marshall Neilan. John McCormick is making the production. Larry Kent plays opposite the star. In the cast are Fritzi Ridgway, Hallan Cooley, Gwen Lee, Yola D'Avril and Loretta Young.

The Milton Sills picture is "The Valley of the Giants," from Peter B. Kyne's novel of action and romance in the redwood timber belt of California. Doris Kenyon is the leading woman. Others in the cast are Paul Hurst, George Fawcett, Arthur Stone, Yola D'Avrill, Charles Sellen and Phil Brayd.

Sam N. Rork's special, starring Will Rogers, "A Texas Steer," has been advanced from January to December release. Editing is now being completed. Richard Wallace directed. In the supporting cast are Louise Fazenda, Ann Rork, Lilyan Tashman, Sam Hardy, Mack Swain, George Marion, Sr., Douglas Fairbanks, Jr., Lucien Littlefield, Arthur Hoyt, Hedda Hopper, William Orlamond and Cornelius Keefe.

"The Private Life of Helen of Troy" is the second special for December release. Alexander Korda directed it. Maria Corda, Lewis Stone and Ricardo Cortez are featured.

Mathew Betz In Lon Chaney Film

MATTHEW BETZ, who played the role of the merchant with Lon Chaney in "The Unholy Three," is to play again with the character star in his next Metro - Goldwyn-Mayer vehicle, "The Big City."

Betz has been engaged for the role of "Red Connors," New York gangster, in the new production, a vivid story of gangster life in New York, with Chaney in the role of an underworld czar.

Tod Browning will direct the play from his own original story. The cast includes Marceline Day, Betty Compson and Walter Percival.

The picture marks the first time Chaney and Miss Compson have played together since "The Miracle Man," the picture which started them both on the road to fame.

Betz, who plays the merchant, is noted for his roles in "Lights of Old Broadway," "The Siren of Seville" and "The Only Woman."

High Praise For Pathe's West Point Film

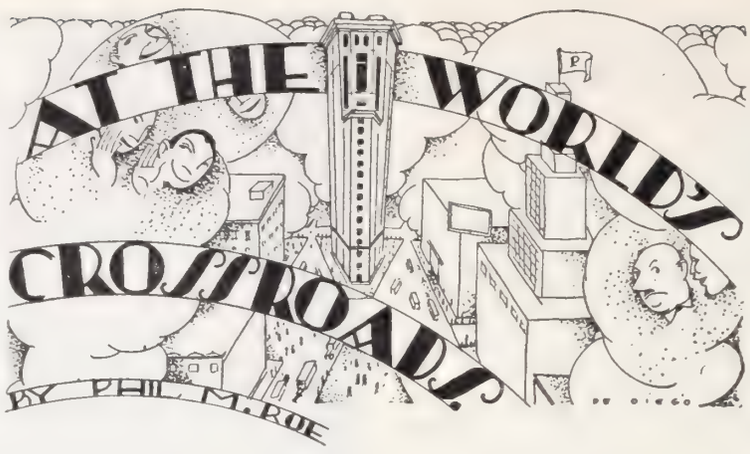
"Dress Parade," the Pathe-DeMille Special, made by Director Donald Crisp at West Point, was shown to the authorities of the United States Military Academy and drew the following telegram from Lieut. Col. Campbell Hodges, Commandant of Cadets and Acting Commandant at West Point:

"Cecil B. DeMille, DeMille Studio, Culver City, Cal.

"Just previewed 'Dress Parade.' You have made a splendid picture which truly portrays the spirit of West Point. Heartiest congratulations.

(Signed) "Hodges."

A cartoonist's impression of Al Jolson, star of Warner Bros. picture, "The Jazz Singer," now enjoying a successful run at the Warners Theatre, New York City



THE old town ain't the same since our "Abie" moved away! For that's just what happened. All the boys, headed by Heywood Broun, breathed a sigh of relief as they bade "Abie" and his "Irish Rose" Olav Hasholem on October 22.

The play opened May 23, 1922, and ran for 2,327 performances, which were given during 268 weeks. Thus, it established a record, making the 2,238 performances of "Chu Chin Chow" look like a last year's Chinese laundry ticket.

The end is not yet. For "Abie" has not left town, but simply moved up with his landsmen in the Bronx for an indefinite run. Counting the roadshows, "Abie" has been seen by 11,000,000 customers for a gate of $22,500,000 during 17,600 performances.

Long run records have been broken in Chicago, Boston, Cleveland, Toronto, Kansas City, Columbus, St. Louis, Washington, Baltimore, Cincinnati, Buffalo, Milwaukee, Dayton, St. Paul, Minneapolis and Akron.

The picture should do such business!

Anne Nichols, now doing part time work as a Paramount title-writer, wrote the show in five days and made $10,000,000 for herself. She has paid out $3,340,000 in salaries. And she got $300,000 out of Mr. Lasky and Mr. Zukor for the film rights, not to mention a cut in on the profits.

And with all this, "Abie's Irish Rose" has failed to make a single player's reputation. There isn't one person in a thousand who doesn't know about the show. And there isn't one in a thousand who can name two of the people in the cast.

What price stars?

*

JOHNNY HINES, pernicious little nipper, confided to a preview audience at Rye, N. Y., that in communities where Frigidaire machines are installed, the children bear less resemblance to the iceman. Observing youth!

*

BEN BURBRIDGE, who has shot more lions than "Frisco" has shutters, and who brought back "The Gorilla Hunt," which proved one of the greatest exhibitor clean-ups in the business, is off again for the African hinterland.

Ben will spend a year or more in the cannibal and pigmy country which has never yet been travelled by white men. There are five in his party. Yes, a cameraman is one of them.

Asked why, Ben replied that the trip was primarily for pleasure. What a naive idea of a good time!

*

AFTER squeezing an orange or two with "Viv" Moses at a quaint little tea given for Ludwig Berger, the usually erudite Phil M. Roe lost his equanimity, or something, sufficiently to holler a lot of hoorays because Nat Rothstein, according to Phil's temporary mental aberration, had been appointed Universal's Director of Advertising and Publicity. Did you ever hear of anything so silly and whatnot? Of course, Nat is the Director of Advertising. But, or and, also, of course, Paul Gulick is, was, and will be Director of Publicity. Which, after all, makes two things to be thankful for.

*

SPEAKING of Herr Doktor Direktor Ludwig Berger, who proves his efficiency by insisting on plain "Mr." Berger, this young man who made "The Waltz Dream," and will make a lot of good comedies for Fox, has one idea that proves his breadth of vision. It is simply that good photoplays are beyond the limitations imposed by national boundary lines. They belong to all peoples, all nations, just as does all that is worth-while in the way of human accomplishment. He decries the practice of tagging a film with a German, British, or French label, insisting that a good picture is just a good picture in any language or in any country.

Berger bears the stamp of the true cinema artist. You may safely look to him for the type of comedies that have distinguished some of his countrymen in America.

*

HAROLD B. FRANKLIN has turned author. Was it Job who said, "Oh, that mine enemy should write a book!" But then, Harold hasn't any—to speak of. So let's not speak of them.

*

AND Hy Daab has went and gone and done a play. A lot of the boys are coming right out in the open as playwrights—Hy and Milt Silver and Henry Bate—and a lot more of them have a play or two up their sleeves.

*

OUT of 11,000 extras in Hollywood, one is working five days a week and two are getting in six days. For the entire 11,000, less than seven grand daily is passed out in wages. With bum booze at low prices and no one working it doesn't require "Old Sleuth" to fathom the reasons for the sporadic outbursts of scandal among people remotely connected with the industry, who are invariably "stars" or "executives" when the pandering press prints pictures of the unfortunates on page one. Didn't some smart feller once say that all vice is due to a bad economic condition?

*

GIL BOAG has long since taken his Master Showman's degree. But his latest exploit is going to win him high honors in the post graduate course.

Gil's handling of Gilda and her "Devil Dancer" United Artists photoplay will be something that showmen the nation over will talk of for a lot of years.

The beautiful part of it is that while Gil and Gilda will get theirs aplenty, neither is a hog. There's going to be a greater number of happy exhibitors throughout the country than ever before. It's a big, juicy pie, and all the boys are going to be cut in for a slice.

*

GEORGE HARVEY comes closer to being one of those "Hundred Per Cent. Americans," that we hear of often and see seldom, than lots of folks who talk more about their ancestry.

In a quiet corner of a little cemetery in an old American town, they have set apart a bit of specially consecrated ground for the veterans of America's wars.

And there you may find modest markers telling the stories of generations of Harvey's forbears who served the flag in every one of its wars from the Revolution on.

Incidentally, George, who is Commander of his Legion Post, spent 120 days at the front in the Great War. He wasn't a second looey, either, but a tough top kick.

*

DESPITE the $5.50 class show put on by Major Bowes at the Capitol, the second week of the new policy brought only $4,000 above the house record with a picture policy. The first week, you recall, brought $95,300, for a corking bill well ballyhooed.

Maybe they like pictures best, after all. With the excellent short product available and the great newsreels on the market, there would seem to be a chance for a fellow possessing the magic wand of showmanship to put on a straight picture policy that would have the presentation moguls gasping for air.

Meantime, there is no denying that the Capitol, always popular and possessing a certain unique atmosphere of friendly coziness, is giving the other presentation houses the Battle of the Century. The Paramount gross dropped to under $60,000, the "Roxy" did $104,000, and the Strand $28,000.

"Jesse James" stuck 'em up for $36,300. And this is without Fred Thomson's name, which isn't well known at Times Square's crossroads. We still claim out-of-town showmen can mop up with this one.

*

BETTER send in that Century note to Bruce Gallup together with your application for membership to the Motion Picture Club. Just thirty days from today the charter membership closes forever. And moreover, there will be only 200 members accepted with a hundred dollar initiation fee. After that it costs more money. And as there are ninety-nine paid-up members now, with a bunch of applications yet to be acted upon, you can see for yourself—it won't be long now!

*

The boys had a great meeting at the Astor last night. And the men gathered about the table were thoroughly representative of the finest that the industry affords.

*

After Billy Brandt put on his act and Harry Reichenbach told a story about the difficulties involved in not making up one's mind in a hurry under certain circumstances, the meeting settled down to business.

*

A REAL ESTATE committee was appointed to investigate thoroughly several attractive propositions for a clubhouse. It consists of Lee Ochs, Dave Chadkin, Paul Burger and Counsellor William Seligsberg. To arrange the financial schedule of the club a committee was appointed including Dr. Giannini, William Brandt, J. V. Ritchey, George Blair, and H. D. Buckley, as able a financial committee, you will agree, as any roster boasts.

At the next meeting nominations for permanent officers will be made by a committee headed by Jack Alicoate and including Elmer Pearson, Walter Moore, Lou Bluenthal and Paul Gulick.

Hurry up with that hundred!

Editorial

Will the Eagle Scream?

THE noble old bird once held so dear by Americans that they "starred" it on the nation's crest and on the nation's coinage, seems to have lost its voice.

When American liberties are assailed the scream of the Eagle is no longer heard. In its place come the cawings of crows and the whining howls of hypocritical hyenas.

Of all the un-American evils that have been foisted on Americans by wily wolves whose dripping jaws bespeak fat feeding at the public trough, Censorship is most vile and vicious.

It is the antithesis of every ideal, every principle, that has studded our flag with stars. The odious word, with all it stands for, stinks to Heaven in the nostrils of every American worthy the name. It smells of bigotry, intolerance, inquisition. It carries the stench of witch-burning. It spews its foul excreta on the robe of American Liberty.

WHEN, from within the ranks of the industry, itself, one vapid voice sings sour notes voicing mealy-mouthed phrases pleading that the furies of Federal Censorship be loosed upon the industry, it is time for the Eagle to scream!

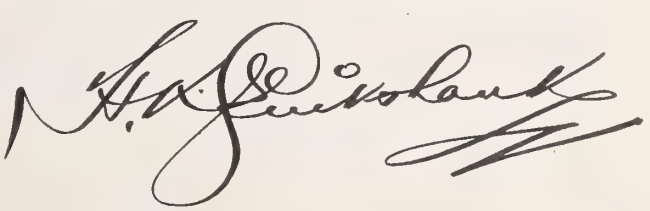
The Public is our friend. Let us turn to it for help to hush forever the clamorings of the noisy few. A referendum to the People on censorship, Federal or otherwise, of motion pictures, will bring them to the realization that their sacred rights are again in jeopardy.

The Freedom of the sea, the Freedom of the press, the Freedom of the motion picture are essential to the Freedom of the nation. The real leaders of the industry are competent to organize against the aggressions, the lies, the quibblings, the log-rollings of the pernicious minority. Let them do so. Let them tell the People the truth. Let them combat censorship evils openly in battalion formation, with flags flying and drums beating—and the heavy artillery on their side. Release the American bird from its cage. And the Eagle will scream again. For Liberty.

The Hall Mark of Excellence

A BIGGER, brighter, better setting for Tiffany Gems. More karets of pure gold in the box-office nuggets to be mined by exhibitors. That's about what it means to know that John M. Stahl now stands shoulder to shoulder with Messrs. Young and Hoffman in the work of producing pictures bearing the honored hall mark "Tiffany-Stahl Productions."

Here is an organization brilliant with personalities skilled in the magic alchemy of turning motion picture celluloid into box-office gold. Stahl, Young, Hoffman, De Sano, Rosen, Raboch, Baggot, Archainbaud, Gasnier—showmen all. Names synonymous with Success. Top this personnel with a host of valuable picture properties, best sellers, originals, all ideal for camera translation. No wonder everybody's happy. And the exhibitors happiest of all. The poet must have had Tiffany-Stahl pictures in mind when he mentioned "Gems of purest ray." And each ray will light the way to the box-office.



This Week and Next

Mussolini Has Cut Out Time Wasting Talk Perhaps It Would Help Trade Conferences

If Gloria Flops in Miss Sadie Thompson Here's a Wisecrack All Ready for Her

Producer Helps for Short Subjects Ads Leave the Exhibitor With No Excuses

As a Biblical Picture for Cecil De Mille He Can Whitewash Cain Like Jesse James

MUSSOLINI has prohibited public speaking on the grounds that it wastes the time of the nation. Respectfully referred to Will Hays, the Mussolini of the Movies.

•

ON the other hand, the Hays office announces that the trade conference will become an annual affair, minus the Government angle. That's quite the reverse of the Duce's idea.

•

WELL, five years ago they said "Abie's Irish Rose" would have to get off Broadway, and they were right. It went up to the Bronx this week.

•

MAYBE Anne Nichols is trying to hide out from the agitators, or perhaps she just wants to give Famous a chance with their version.

•

ONE Rialtogoer last week advanced the opinion that Fred. Thomson did not greatly resemble Jesse James. "But he's got a horse, aint' he?" was the snappy comeback, and the objector was silenced.

•

IF we had a horse that was as speedy as Silver King seems to be, we would pull him out of pictures and swing him onto the racetrack. He could clean up everything in sight.

•

MAYBE Gregory LaCava thinks the branch train in "Tell It to Sweeney" is the last word in comedy railroad, but he doesn't know.

•

HE never went over the High Bridge Branch of the Jersey Central or he would have done better. As W. C. Hope says: "The trains that we run are primarily for the milk traffic, but we do carry passengers thereon."

•

IF the cows ever dry up, we'll probably have to walk in. The High Bridge branch is one set of hills west of the Rockaway road, where Kalem used to make its railroad pictures. That's been closed since Kalem quit.

•

EVERYONE seems to like the changes at Universal. Bob Welsh and Nat Rothstein are both ideally suited for their jobs, not only by reason of their experience and knowledge but because they carry the friendship of the entire industry.

•

WE'VE found one man who does not like the big Roxy orchestra. He says they make so much noise he can't sleep. Not as funny as it may sound, for many persons drop into a movie house to be lulled to sleep by the music.

•

IF Gloria Swanson's production of "Rain" turns out a bloomer, the critics can say it is "all wet" and let it go at that.

•

HUGHIE MACK, whose death is reported from Los Angeles, was originally a street car conductor on the Smith Street Line, Brooklyn.

•

WHEN he grew too stout to work along the running board of the crowded Coney Island open cars, he was promoted to an inspectorship and eventually he turned to the undertaking business.

•

ALWAYS a clever entertainer at the shows given by St. Brendan's R. C. Church, he attracted the attention of Vitagraph, whose studio was only a couple of blocks away.

•

ALMOST every conductor and motorman on the Smith Street tried to get Hughie to horn him in, too. For a while they made his life miserable.

•

HE and Jim Lackaye were used to hold John Bunny down to a reasonable salary basis, and the scheme seemed to work. After Bunny quit the heavyweights were let out. Jim Lackaye, who was a brother of the better known Wilton, died. Hughie went to Hollywood to compete with the Lubin heavies, Babe Hardy and Walter Hiers.

•

EXHIBITORS have no excuse for not advertising their shorts this year, for the advertising material is being put out more attractively than ever. Someone over at Pathe is getting out some exceptionally good press sheets on the Review and Sportlights. It's really clever.

•

NOW that we have given Jesse James a clean bill of health, it seems to be up to Cecil De Mille to rewrite another section of the bible and put Cain straight.

•

THERE would be a fine chance here—if the censors will stand for the costumes. It might be argued that Cain was Good To His Mother and split the kindling and brought in the water and put the cat out nights.

•

AND while he's doing the chores Abel slips over to the Land of Nod and cuts in on Cain's best girl for a heavy date.

•

AND just for that Cain swats him in a fit of temporary insanity and all the rest of the usual bunk.

•

FROM several sections come reports of activity against gift and lottery features. It would be a good thing for the business if all gift enterprises were dropped. It does not build a healthful clientele.

•

ONE woman exhibitor in New York started off with souvenir postcards and ended with piano lamps. When she did not hoist the ante and give pianos to go with the lamps, the patrons got soured over her "stinginess" and dropped off. You can't keep it up.

•

NOW that they have "Uncle Tom's Cabin" down to showing length, it would be a gracious act if Universal sent its experts over to help on "The Wedding March."

Epes W. Sargent.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

A New Phase of Library Hook-Ups Offers Practical Exhibitor Angle

By Ina Brevort Roberts

A CRYING need of films today is to become vitally associated with cooperating forces in other fields. Take educational films, for instance. If the astonishing amount of educational material produced today was lined up with the plans of boards of education and shown, both in schools and in theatres, in connection with school courses, the advantage, to the film industry, to the cause of education and to the public can hardly be estimated. Of course all this is probably being done to a much larger extent than anyone knows about but the cooperation is still not nearly as thorough and wide-spread as it should be.

There is, however, another possibility for cooperation; Several, in fact, not already followed up. At the present writing the impetus toward what, for want of a better name, we call adult education has gained a tremendous momentum. It used to be that long before middle age was reached people gave up trying to learn much or to make beginnings. Nowadays all this is changed. Adult education has its recognized and honorable place in the scheme of things in general and in college programs in particular and persons of any and every age study and do whatever they want to study and do. Numerous services have come into being in response to the needs of these thousands who refuse to begin to die in the prime of life and not the least of these is a course of suggested reading sponsored by The American Library Association.

This is entitled "The Reading With a Purpose" series and consists of pamphlets issued monthly, each dealing with a different subject. Each pamphlet contains an introduction to its subject, written by an expert on that subject, and following this, a brief list of carefully selected books.

The preface in each case varies litle in its wording and, under the title, "Why This Course Is Published," reads substantially as follows:

"This course is designed for those who, wishing to educate themselves over a lifetime, desire a broad perspective, of the whole field of knowledge. It is intended to indicate the general nature of knowledge as a whole and to show the interrelations of the broad divisions of knowledge. It comprises a very brief introduction and a guide to a few of the best books. The books are arranged for consecutive reading. They should be available in any general library or may be obtained through any good book store.

"A good background of knowledge should result from following the course of reading suggested in this booklet. If you desire to read in special fields you are referred to the librarian of your public library, who will be glad to make suggestions, and to the other courses in this Reading With A Purpose series. American Library Association."

Now the point toward which this article has been moving is this: Why should not the film industry cooperate with The American Library Association in filming this series of courses and putting them before the public in a way that will emphasize the relation between the films and the books?

It is easier, for many people, to learn through illustration than it is to learn by reading. This is especially true in relation to people who must work six days a week at wage-earning.

The possibilities in making films from this series that would have a commercial value may not be apparent from a casual reading of the list, but acquaintance with the books themselves will reveal infinite opportunities for live pictures. And imagine the magnitude of the project, the following that might be obtained for these pictures!

Of course the American Library Association might not consent to such a plan. I have not spoken to them nor mentioned the project to anyone before writing this article. But as a plan it seems to me feasible and worth while so I am launching it in the manner that seems most like to bring practical results.

Another phase of the moving picture output that seems to be running hit-or-miss, and mostly miss, is the travel films. A large number of these are made but they are little used in theatres except as fillers.

If travel-by-film tours were arranged by theatres just as the railway and steamship companies plan the actual trips, with one evening or series of evenings devoted to each country, and the departure, the journey and the home coming all included—well, how about it?

In that event the wise theatre manager would endeavor to render the trip as real as possible, would give atmosphere to the whole thing by advertising his film cruises, by decorating his theatre with the colors of each country featured and by inviting country's consul to occupy a box.

And the home-coming! What a big time could be made of that! How glad would his patrons be to see Main Street, their own Main Street, after having gone round the world by film!

The exploitation possibilities are many and ideal. Would not railway and steamship offices gladly lend their windows and their literature to give color and reality to the tour?

Would not the shops selling merchandise from the countries visited also lend windows for cooperative displays and set up bazaars in lobbies?

The only merchants who would have no interest in furthering the film cruises would be those who sell remedies for sea-sickness.

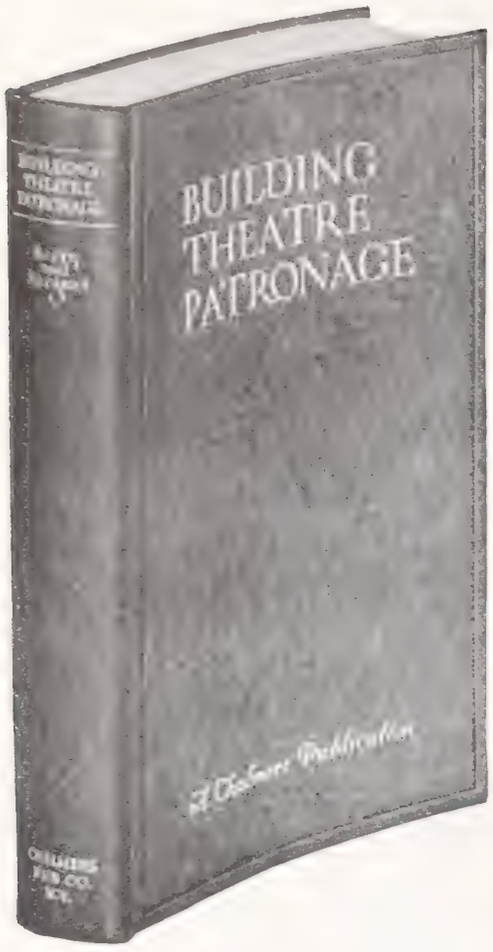
Heeled Them In

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., used a stencil of a rubber heel mark to trail them in for Ed Wynn's comedy. All footprints were headed in the direction of the theatre. This was not the sole stunt used, though it was a sole stunt that worked.

THE RITZ THEATRE, ALABAMA CITY, MADE A REAL NOISE OVER THE BIG PARADE

The Ritz is not as large as the Roxy, but it has the right idea and gets back of a big picture just as hard as the other fellows. The photographs do not show the lobby display, the highlight of which was five stacks of guns each surmounted by a tin hat, and with canteens and other small stuff. It was as effective as a machine gun nest and less expensive.

A Handful of Clever Stunts for The Big Parade



Every phase of management and selling is covered in this single volume, and it is all based on experience instead of theory. It is what has been done by others. It made money for them. It will make it for you. Five dollars at your supply house or $5.20 by mail. Get it today.

Landed The Big Parade Through Women's Clubs

Getting a new angle, E. J. Callahan, of the Auditorium Theatre, Crockett, Texas, sold The Big Parade largely through the support of the three women's clubs. Each body was given a talk that resulted in the passage of a vote of thanks to the theatre for bringing the picture to town and the promise of the club's support.

The resolutions were used for newspaper publicity, and the papers published the resolutions in full.

To emphasize the importance of the booking, all paper was stripped with "Big Road Show. First time in Crockett," which seemed to have the desired effect.

The billing campaign was carried to four other towns within fifty miles, which is easy reaching distance in Texas, and a generous support was obtained from these feeders. The billing was done by means of a loaned car, which was bannered for a ballyhoo.

The lobby carried a large banner and a machine gun nest. It helped to frame a neat set of broken records.

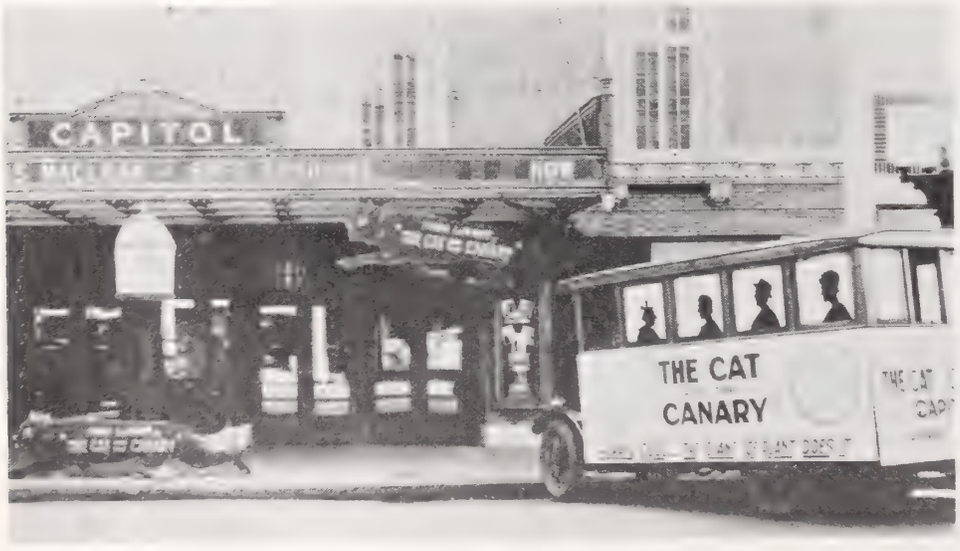
A Convenience

In Logansport, Ind., a group of merchants have an arrangement with the local paper whereby a copy of the Tuesday paper is put into every rural home each week. On Fridays the issue is distributed locally. Both days the merchants spread their advertisements. Full page spreads on Ben Hur at the Paramount Theatre gave William R. Lindsay a chance at everyone within the buying radius without the bother of distribution.

This can be worked up in your own town if you have some live wire merchants.

Got a Free Page

E. R. Rogers arranged to broadcast the Dempsey-Tunney spat from the stage of the Tivoli theatre, Chattanooga, and not only got service free, but the Crossley Radio Corporation took a full page to advertise the fact that its product was used. That helped to pack them in.



THE SILHOUETTE BUS COMES TO THE FORE ONCE MORE

This was used for The Cat and the Canary by Vogel Geltier, of the Capitol Theatre, Grand Island, Neb.; not that it was particularly applicable, but because it is always good for a perambulator and easy to make.

More Clever Stunts For The Big Parade

The Big Parade seems to have brought the Publix managers to their toes, and many clever ideas are being turned in. Clare Woods, of the Colorado theatre, Pueblo, comes in with several.

To open the picture he obtained the services of four buglers, who sounded "to the colors" as a flag was raised on the staff atop the theatre. The flag was spotted in the evenings. The ceremony was repeated each day, but without the services of the buglers.

A talk with an automobile agency got the loan of a truck which was used as a lithograph wagon to post the surrounding towns. The truck was bannered to the effect that it was the same as those used in the picture, and served as a ballyhoo as well as a transport. The out of town business contributed appreciably to the receipts.

Cutout letters 42 inches high, were hung on a building across the street from the theatre for a week in advance and spotted each evening. This was backed by a 15 foot exit banner.

School children visiting the State fair to judge stock were made guests of the theatre, and a letter of appreciation from the State School Board was used to obtain five minutes talks to all local school assemblies, most schools also permitting signs on their bulletin boards. Brief talks were made at all business luncheons.

An enlargement of the organist's portrait was displayed in the lobby with the announcement that he would play the original score and all men attaches were dressed in uniform, with tin hats the week before the coming of the picture while the cashiers were dressed as Red Cross Nurses. A local confectioner made sundaes out of red, white and blue ice cream. Each portion had a small American flag stuck in it, with a streamer below for the picture.

Works Here, Too

C. T. Chapin dug out the skyline for Norma Shearer in After Midnight, at the Howell theatre, Palatka, Fla., and did it very effectively.

In a darkened shadow box he set a skyline with a church clock showing 12:05 on its illuminated dial. Two of the buildings were lettered "Cabaret" and "Club" respectively, and these were alternately lighted by flashers. The title and star names were lettered at the bottom of the rather large display.

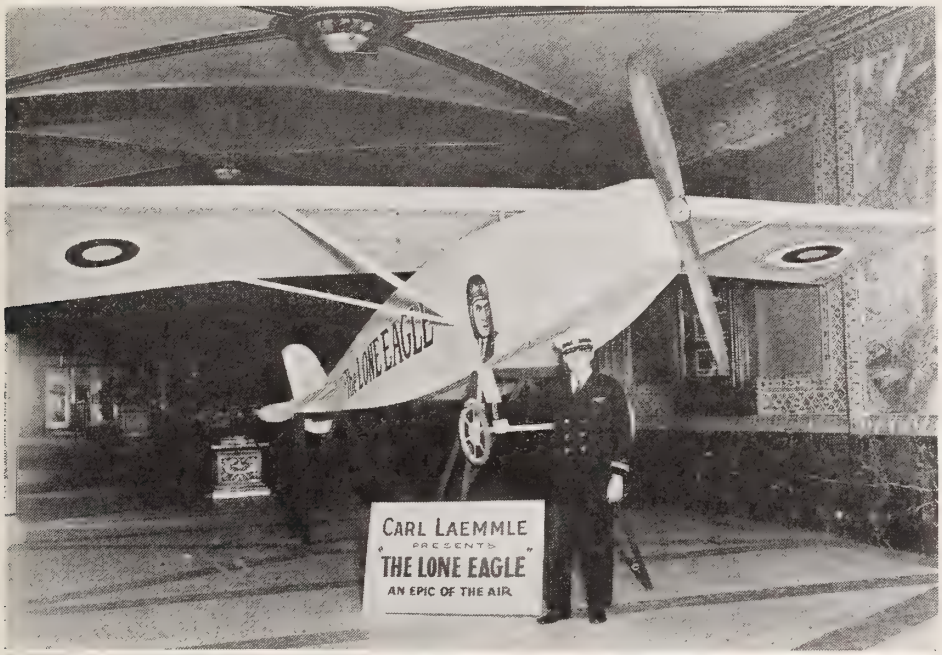
It has been worked on a lot of earlier titles, but it is still good for any big city story, and particularly where there is an excuse for night lighting.

From the 24-Sheet

Guy Kenimer worked it a little differently when he showed The Rough Riders at the Florida theatre, Jacksonville. He cut the title from the 24-sheet and mounted it as a cutout. Then he varnished the cutout and hung it as a street banner. At night floods were used on the letters, giving the effect of illuminated translucent letters as the light hit the varnished surface.

Three optical stores were tied in to Roosevelt's glasses as well as other less obvious hook-ins for windows and displays.

Used Six By Eight Passes For What Price Glory



A FAKE PLANE. BUT A REAL AVIATOR HELPED ATLANTA

The Capitol Theatre, Atlanta, used a compoboard plane to advertise The Lone Eagle, but Lt. Davis, who made the Hawaiian flight with Art Goebel, was a guest one night and posed beside the dummy to help the exploitation.

CLIFF MOVES UP

Cliff Lewis, who was for several years one of the star contributors to this department before he left the Strand theatre, Syracuse, to go to Publix, has been promoted to succeed Fred Rath as Assistant Advertising Manager. And it is not detracting from Cliff's accomplishment to remark that it was this department which helped to put him on the map. And Cliff is not the only one by a score of well known names. We get the good ones first run.

Gave, Yet Made

Giving the American Legion a 25 per cent. cut on the tickets they sold, still gave more money to the Olympic Theatre, Altoona, Pa. The Legion disposed of 5,000 adult tickets and 3,175 children's tickets to Tin Hats and also helped the box office sale with their ballyhoo stunts.

This included a Legion parade, three bicyclists, a store display and the Western Union messengers in tin hats instead of uniform caps.

Vets Assisted

Spanish War Veterans put over The Rough Riders at the Des Moines theatre, Des Moines, Ia. H. D. Groves made them his guests and they came down in parade formation with their drum corps.

Clever copy about the organization was carried in a paraphrase of "Ask Dad, he knows."

Used Special Passes For What Price Glory

Comparatively few passes were issued on What Price Glory at the Palace theatre, Jamestown, N. Y., but they made up in size what they lacked in number. William L. Hendricks had special passes printed up on slips 6 by 8 inches, white paper and red and blue ink.

These were issued for lithographic and other privileges, and the large size was in such contrast to the usual slip that each recipient proudly displayed his pass to all his friends, which added to the publicity.

Mr. Hendricks also issued a hanger which was slipped on steering wheels. This contained the words "Courtesy," "Police" and "Warning" in large type with the rest in ten point all caps; which is not as good as upper and lower case.

The text ran that courtesy required the management to warn the recipient that in other cities the showing of Ben Hur at popupar prices had required the assistance of the police to handle the crowds. It added the warning that Saturday was the last chance to see What Price Glory.

This was not in imitation of the police cards, and so was more effective.

Mr. Hendricks also uses blotters 2 by 3½ inches to advertise the run of shows; a size that is often more welcome than the desk blotter, since it will fit small note books and check books.

Netted

W. F. Brock, of the Rialto Theatre, Chattanooga, cut the figures, title and star names from a 24-sheet for Nevada and pasted to mosquito netting. It was cheaper than compo board and had a certain mystery value, particularly at night, when it was back lighted by a small flood. It made people talk and so it made them buy in.

Had Two Nines

Milton H. Kress had the local and the visiting nine in to look at Slide, Kelly, Slide! at the Grand Theatre, Columbus, Ga., and that got him three notices in the sports page. Two to tell it was coming off and another to tell that it had. It all helped to back up a number of nice windows in sporting goods and cigar stores.

FLAGGING THE CROWD FOR THE BIG PARADE IN DUBLIN

But put "Georgia" after the "Dublin" for this stunt was worked down south and not across the seas. Flags were flown from the upper stories as well as across the front, the latter being run to the lamp post on an angle.

Traveling Kennel Was A Good Seller For His Dog

E. R. Rogers Develops Good Paper Novelties

Capitalizing the visit of Col. Lindbergh to Chattanooga, E. R. Rogers, of the Tivoli Theatre, got out a clever folder in red and white. This was a card 3½ by 7 inches. The lower three inches of one side was printed in blue with "Greetings to Colonel Lindbergh from another important arrival who is also. . . ."

At the top of the other side was printed, (in red) "Internationally famous. None other than Adolphe Menjou" with the title, house and playdates. The title fell to the bottom of the card, and the card folded over to read "Greetings to Colonel Lindbergh from another important arrival who is also a Gentleman of Paris."

A small paper clip held the card together so that this was the first message read. It involves two printings and accurate folding, but as a novelty it more than returned its cost.

Mr. Rogers, who seems to have discovered a cutout mine at some printer's, also gave out a football cutout four pager with the ball printed up with "Two good schedules to follow." Inside were the college football dates and the October offerings at the Tivoli. As the schedule ran two months, the cards were kept before the reader until all the titles were exhausted.

A TRAVELING KENNEL WAS FINE PRAM FOR HIS DOG

Fred J. Campbell, of Keith's Rialto Theatre, Louisville, borrowed the dogs from a local rescue home, and got the interest of all dog lovers through a well planned letter, paving the way for a national endorsement.

Better Babies

Publix is making a drive on Motherhood, and the local managers are all doing what they can to hoist the reports. Roy Helms played a good bet when he ran a better babies contest. A local store was glad to come in on the stunt and for three days a physician was on hand to scale the youngsters, examining more than 400.

In addition to selling extra tickets, the store sold a lot of things for babies from talcum to carriages. They want to do it again.

Waiters Gave Tips

When you tipped the waiter in Asheville, N. C., recently the waiter came right back with a return. He handed the guest a card good for The Prince of Headwaiters at the Plaza when accompanied by one paid admission. Three thousand paper napkins were printed for local restaurants and one place bought 1,300 heralds to back print with its own advertisement. It figured that the herald would get better circulation than a purely restaurant piece, and it saved the cost of color printing.

Clutching Hand Makes Mystery Play Exploit

Publix theatres down south are making a cleanup with a stunt devised by Charles H. Amos, of the Florida Theatre, St. Petersburg, for Underworld, but which promises to become standard for any mystery story.

The front of the house was bannered for the picture, and at night a huge shadowy hand, suggested by some of the paper on the picture, was projected on the banner. As most persons had seen the daytime showing, and as the hand clearly was not painted, there was considerable speculation as to how the effect was achieved, for few thought to look across the street for the answer.

But that was where the answer was. Mr. Amos had a spotlight on a building across the way, and this was trained on the house front. In front of the lens was a cutout of the hand, which can be cut out of stiff paper or thin metal. Thrown across the street the hand shadowed the entire front of the theatre. This will work only where the house front is of light tone. For dark fronts a banner large enough to contain the full shadow should be used as a screen.

The effect is uncanny, and will help very materially to arouse interest on the play for which it is used.

FRAMED POSTER ALSO CARRIES STILLS IN EVERETT

The Everett Theatre, Everett, Wash., combines the six and the stills in a single lobby display, with an ornamental band to separate them and play up the stills. It makes a nice display where the poster can be condensed.

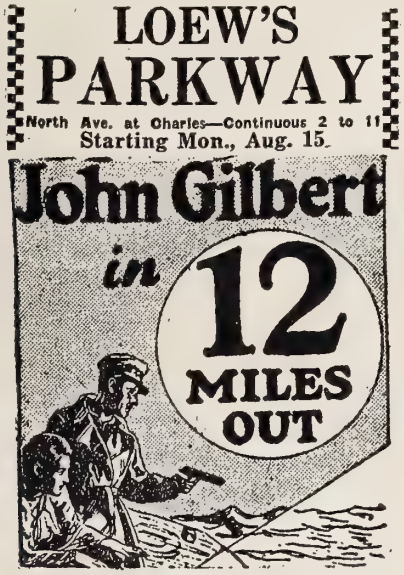
College Night

Although Swim, Girl, Swim is not a football picture, it deals with college life, and that helped in Jackson, Tenn. Emil Bernstecker of the Lyric theatre, invited the High School and College football teams to be his guests both nights of the showing. They wore their football togs and the captains and coaches of both elevens spoke briefly. College songs were sung, the teams cheered each other, and they were better than a presentation as businss getters.

How Other Managers Handle Their Newspaper Ads

Gets a Simple Space With Little Effort

Here is another good single that is very simple produced. Loew's Parkway theatre, Baltimore, merely added its type signature to the top of a single column plan book cut. That was all there was to the job.



SIMPLY DONE

Where it is desired to add other attractions, these can be set below, but a better effect will be gained by sticking to the cut, if you can get one that gives star and title; and this is possible from most books these enlightened days. There was a time when the home office was interested only in two column cuts, or larger, but now most of them make provision for the smaller advertisers.

Three Snappy Drawings Back Up Title Well

Here is a space on On Ze Boulevard from the New theatre, Baltimore, in which the cuts go further than the sales talk in selling

A REEL KICK!
You Will Never Forget!
NEW
Whitehurst Theatre
RENEE ADOREE
AND
LEW CODY
IN
"ON ZE BOULEVARD"
IF YOU CAN'T GO TO PARIS—THE NEXT BEST THING IS TO SEE THIS HILARIOUS COMEDY OF LIFE AND LOVE ALONG THE BYWAYS OF THE WORLD'S MOST THRILLING CITY OF LOVELY WOMEN AND RARE WINES!
IT SPARKLES LIKE CHAMPAGNE —FROM START TO FINISH—
—STAGE ATTRACTION—
THE FAMOUS
O'CONNOR SISTERS
EXCLUSIVE BRUNSWICK RECORD ARTISTS
IN A PROGRAM OF POPULAR SONGS AND MUSICAL NOVELTIES
—COMEDY—
AN UP-TO-THE-MINUTE
LAUGH PANIC
"WHY BLONDES LEAVE HOME"

EXCELLENT DISPLAY

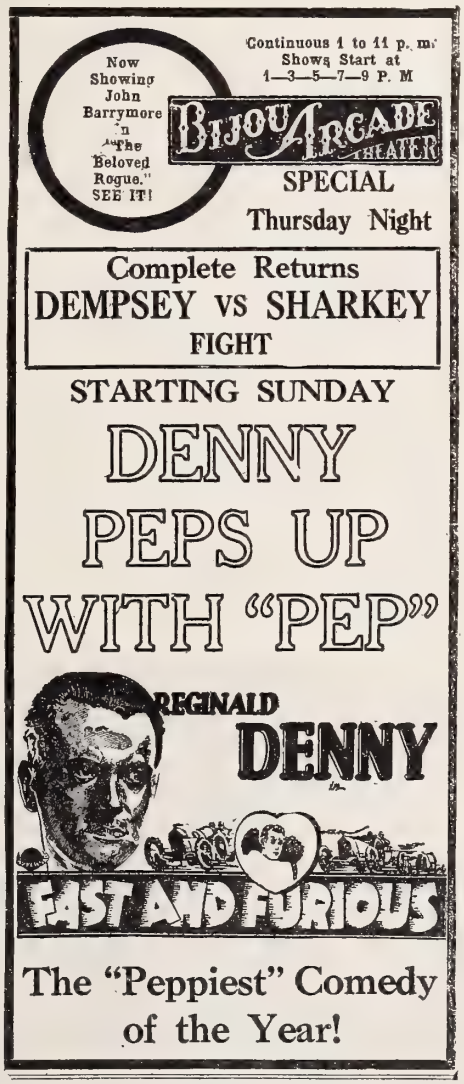
the picture. The champagne pop and the shapely leg; both characteristic of the title, do much of the selling, and probably many readers bought the picture on the cuts, instead of wading through the lines of unspaced all capitals.

These cap lines are three and a half inches wide, and there are four of them without spacing. To read them is really a labor, and the chances are that few persons did take the trouble to see what it was all about. Either they were sold on title, plus the drawings, or they went somewhere else.

All capitals are bad enough in any width, but an eight point cap line nearly double the usual measure is a waste of space. It would have been better to have left them out, which at least would have given the atraction value of white space. It is well written copy, but it is an almost total loss.

This Hook-Up Space Is Helpful to Both Sides

Here is a display from the Bijou-Arcade theatre, Battle Creek, Mich., in which a part of the cost of the two nines has been defrayed by a breakfast food concern.



A DOUBLE PLAY

Getting the hook-up directly into the theatre space gives the food concern a better run for its money than had it used a "me too" somewhere else in the paper. At the same time it throws the value of the food space directly to the house. You are told that Denny peps up at the moment the house is offering the comedian. You do not have to connect the two by thinking back to the first when you read the second. Both participants get extra space without paying for it, and yet the newspaper cannot kick, for it makes its sale just the same. It is not that less space is taken, but that greater value is received.

This, of course, requires contact with the manufacturers of the food, but we believe that Battle Creek is the home town of the cereals.

Hand Lettering Hurts A Baltimore Display

Baltimore is one of the cities where nice type displays are possible. The *Sun* maintains an unusually high standard of typography and if there is any place in the country where hand lettering is less essential we have yet to hear of it.

TOO MUCH HAND WORK

This being so makes this display on Irene Rich from the Metropolitan all the less excusable. It is almost all hand lettering and almost illegible. It is not even good hand lettering and there is not the usual excuse of lack of space, for there is plenty of room in which to insert the type. Contrast the few lines of type at the bottom with this schoolboy lettering and you will realize the waste.

Museum Loaned Napoleon Relics to the Albee

Gained Liberal Space for What Price Glory

William Leggiero, of the Rialto theatre, Waterbury, Conn., got a liberal campaign on What Price Glory, with 200 stores selling a special ice cream named after the production and milk bottle hangers on all dairy products the day before the opening.

A special showing was given before the opening with the Veterans of the Spanish War and the Home Guard as special guests, both organizations attending in parade formation with their field music. Naturally that made the town sit up and take notice; particularly as the guests arrived just as the night house was leaving the theatre.

Whether or not Mr. Leggiero engineerd a local argument as to whether or not the picture fitly represented the war, he does not say, but he got three different mentions in a special "column" that gave him nearly two columns of space to add to the generous press notices that he got with extra advertisement for the picture.

As a result he ran for eleven days instead of the intended seven and still did not exhaust the crowds.

One novelty was a streamer across the bottom of the cartoon page of the paper; a page that nearly every one turns to. Being the only advertising on the page, it could not well be overlooked. If he had to pay extra for preferred position, it was well worth it, but it will pay only for a sure fire or a play based on one of the cartoons. He also used a highly ornamental front, but unfortunately the pictures are too dark to reproduce.

Plane Boosts

Arguing that the airplane will be the automobile of the future, Ross Wiegand hooked an airways company to the exploitation for Metropolis at the Rialto theatre, Denver.

The company gave free rides as the prizes in an essay contest on "Denver in 2027." Most of the essayists were shrewd enough to take a hint and play up the air angle, and as the newspapers were induced to cooperate, the result was excellent publicity for both picture and planes.

Napoleon Relics Help The Eagle in Brooklyn

Probably not many managers will be able to pattern their exploitain on The Fighting Eagle on that done by the Albee theatre, Brooklyn, but it is interesting to record a new hook-up source. Library cooperation is a common thing these days, but Walter Kerrigan, of the Albee, working with Irwin Zeltner, of the K-A Special Promotion Bureau, tied in the Brooklyn Museum.

They borrowed some of the Museum's Napoleon relics including a collection of thirty-three hats representing the regiments defeated by him in his victorious march through Europe. The hats were the personal collection of the Emperor, who beat the tin hat craze by plenty of years.

There was also a parchment deed, signed by Napoleon and bearing his ornate seal, together with a number of garments of that period.

These were displayed in the lobby and guarded by a soldier of that period. Sentry boxes in tri-color, similar to those first used on Sans-Gene were provided and the marquise and lobby were lavishly decorated with French and United States flags.

A window display of period furniture (from Michigan), was displayed by the Grand Rapids Furniture Co., while 500 one sheets, 250 threes and 80 24-sheets were used to support a distribution of 15,000 heralds.

Naturally it tended to help business on the picture. The fact that the Museum was willing to cooperate gave special interest to a lot who do not usually go to the pictures. They felt this one must be worth while.

Another Angle

Using the "Why they are flying to Hawaii" idea, the Alhambra theatre, Canton, Ohio, pasted about an inch of grass to its card with "This is what Clara Bow wears in Hula." It did not add that she wore a lot of it.

The Alhambra made this a two-piece stunt with the flying line in red on a white envelope and the rest on a card enclosed: It made it look more important.

Dog Lovers Helped on His Dog Campaign

Keith-Albee managers are rapidly coming over to exploitation in those houses where the picture is being played up this year, and under the expert guidance of Irwin Zeltner, of the headquarters office, they are taking up the work where the production exploiteers left it a few years ago. He supplies them with standard campaigns, but encourages them to devise ideas of their own, better suited to their particular town, and a lot of them are clicking strong.

One of the recent good ideas comes in from Fred J. Campbell, of the Rialto theatre, Louisville, who made a fine campaign for His Dog through appeal to animal lovers.

He tied the local society to a Be Kind to Animals Week and constructed a huge kennel which was populated by dogs loaned by the Animal Rescue League as a result of a special screening to League members and school teachers, whose interest he desired to enlist. Miss Caroline Berehoff, the president, was so impressed that she announced her intention of bringing it to the attention of the national convention of Humane societies.

In addition, all kindred societies were approached by means of a form letter of which 550 copies were sent out. It brought an unusually large return in additional ticket sales while the kennel did the advertising to the general public, the combination putting the picture over for a cleanup. With the old line managers taking it easy, it looks as though vaudeville would get the drop on them.

New, So It Worked

As it never had been done before in Alliance, Ill., a special student matinee put Ben Hur over at the Morrison theatre. Forest Templin made a special price for students at a showing following the regular matinee on Wednesday of the run, and it was announced to every pupil of the seventh grade and over. It gave emphasis to the fact that Hur was an out of the ordinary production, and the comment it excited helped business at other showings.

TWO DISPLAYS ON WHAT PRICE GLORY BY HOUSES ON THE GREAT STATES CIRCUIT

On the left is the perambulating machine gun nest devised by Mort Berman, of the Rialto theatre, Aurora, Ill. That on the right shows a camouflaged tank employed by R. W. Lawler, of the Apollo theatre, Peoria. Tanks are beyond the reach of most exploiters, but you can get the machine gun nest wherever there is a National Guard company.

Through the Box-Office Window

Reviewers' Views On Feature Films

"Two Arabian Nights"

Lavishly Staged Romantic Comedy Proves Lacking in Mirth-Provoking Situations

Howard Hughes and John W. Considine Jr. Present
William Boyd in
"Two Arabian Knights"
A United Artists Picture
From the story by Donald McGibney
Directed by Lewis Milestone
CAST:
Private W. Daingerfield Phelps...Wm. Boyd
Mirza .....Mary Astor
Sergeant Peter McGaffney...Louis Wolheim
Emir of Jaffa.....Michael Vavitch
Shevket .....Ian Keith
Captain .....Michael Visaroff
Length—8,250 Feet

Phelps and McGaffney are taken prisoners by the Germans but succeed in escaping only to find themselves aboard ship bound for Constantinople. They rescue a drowning Arabian girl, Mirza, with whom Phelps subsequently falls in love. Her father, the Emir, and her lover, Shevket, plan vengeance upon the Americans when they learn of the love affair with Phelps. Needless to say the doughboys foil their enemies and Phelps, with the help of his pal, carries off the girl.

IT IS IMPROBABLE that a clocker will find more than a half-dozen hearty laughs in this expensive looking production, and another half-dozen giggles make up the sum total of the humor it contains. However, there may be sufficient to give the exhibitors an even break in spots where Rabelaisan humor is appreciated.

Of the dozen laugh-creating incidents, three border closer upon vulgarity than one expects in a high class—a United Artists—production. Judge for yourself. In one spot the leading male characters stand in pools of water caused by the thawing of their frozen garments, to be told by a guard that "that is forbidden." In another instance an attempt to milk a goat results in the sub-caption "Wrong kind of goat." The third laugh is generated by a titular reference to a eunuch, and a whispered definition in dumb show. Of the three, the last only is excusable on the ground of the really humorous manner in which pity is depicted on Louis Wolheim's visage upon receiving the explanation.

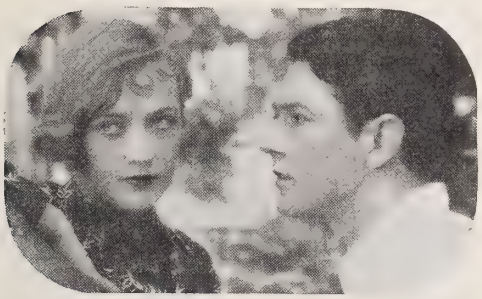
There is no great plenty of amusing episode in any of the escape sequences. On the contrary, there is an element of drama and a gruesome thrill in the scene depicting the heroes crawling under electrically charged barbed wire, and the electrocution of an unnamed unfortunate who come into contact with it in a desperate effort to escape from the prison camp.

There are the usual gags regarding missing trousers, enforced exchange of uniform, the relief of villains of their cash, and repetition of a situation which depends for its humor upon the grotesque efforts of the comrades to speak in sign language to persons who prove thoroughly familiar with English.

Whenever Louis Wolheim is given an opportunity he displays the same high histrionic ability which has gained him an enviable stage reputation. But, strange as it may seem, these opportunities occur all too infrequently. And in fact, no member of the cast, unusually strong in names, has a chance to do anything distinguishing.

"The Fair Co-Ed"

Clicks as a Hundred Per Cent "Natural" Marion Davies Eclipsing Past Efforts



LAY IT ON THE LINE for this one. It is a "natural" if ever there was one, and deserves to be billed all over town for a good old-fashioned box-office mop-up.

There is a laugh a second, with Marion romping home a four-time winner. Lots of beautiful girls in basketball uniforms. And if you don't know what a basketball uniform consists of, you'd better find out. A nice little romantic element, and thrills enough to make the audience applaud right out loud in the middle of the action.

If you think that Miss Davies has been good in some of the others, "you ain't seen nothing yet" nor will you until you vision "The Fair Co-Ed." Her forte is comedy, and if she'll stick to it and let the romantic pictures go to less capable players, she will find herself the most popular comedienne the screen has ever known. Bar none.

The Sam Wood-Byron Morgan team has doped up a story well-nigh perfect for this type of screen play. There is a lot of really funny college stuff, and plenty of atmosphere. Nothing is overdone, and there are dozens of "touches" in every sequence which are warranted to keep the audience in a continuous chuckle between the big laughs. Both Morgan and Wood have done their noble shares in making this a genuine box-office gift.

The star runs away with the honors. But there isn't a member of the cast that doesn't do star work in his or her role. Jane Winton and Thelma Hill are especially deserving of mention.

This new boy, John Mack Brown, who jumped from obscurity to a long term Metro contract on the strength of his work in this one, will make any of the juvenile leading men look to his laurels. He will be in demand wherever the girls see "The Fair Co-Ed."

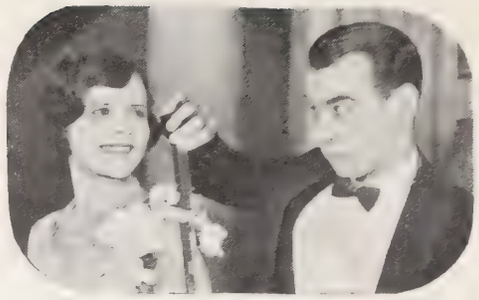
A few more like "The Fair Co-Ed," and you'll be battling to book 'em in block.

Metro-Goldwyn-Mayer Presents
Marion Davies in
"The Fair Co-Ed"
Story suggested to Byron Morgan by George Ade's Play
A Sam Wood Production
CAST:
Marion .....Marion Davies
Dixon .....John Mack Brown
Betty .....Jane Winton
Amy .....Thelma Hill
Monitor .....Lillianne Leighton
Length—6,408 Feet

Marion agrees to attend Bingham College only after meeting Dixon, who is working his way through as basketball coach. Marion proves a star player, but deserts the team on the eve of the two big games through pique at Dixon's coolness, which is caused by a misunderstanding. In this way she arouses the ire of the collegians. With the first two games lost, Marion becomes imbued with real college spirit and plays in the final game, winning it in the last second after a thrilling uphill battle. In winning the game she also wins back her popularity, and the love of the boy.

"Home Made"

Johnny Hines Offers Latest and Best of Recent Contributions to Gaiety of Nations



C. C. Burr Presents
Johnny Hines in
"Home Made"
Directed by Charles Hines
CAST:

Johnny White	**Johnny Hines**
Dorothy Fenton	**Margarey Daw**
Auntie	**Maude Turner Gordon**
Mr. White	**De Witt Jennings**
Mrs. White	**Margaret Seddon**
Mr. Tilford	**Edmund Breese**

Length—6,450 Feet

Johnny White, village cut-up, leaves home after a row with his step-father. He determines to put his mother's home-made jam on the New York market thus making his fortune. In attempting to do so he meets with many ludicrous adventures, and likewise falls in love with Dorothy, niece of the famous wholesale grocer. Through a trick of ventriloquism he secures world-wide advertising for "Ulika Jam," wins financial success and rescues the girl from her villainous suitor for a happy ending.

IN a production plentifully supplied with originality of idea, fun-fraught situation, well-developed story, and evident production value, Johnny Hines, in "Home Made" offers the best of his recent contributions to the screen.

It is the Hines "home made" brand of comedy teeming with well thought out gags that cannot fail to register hilarity with any audience.

Each point in the action is logically developed, and the star depends less upon the obvious far less than usual, relying more on genuine comedy situation for laughs.

As usual, the "Yankee Doodle Comedian" is the whole show. The surrounding cast being undistinguished in merit with the exception of Johnny's old stand-by, Edmund Breese, who skilfully juggles every mirth-provoking bit tossed his way to gain his share of the honors.

The titles, emanating from the pen of Paul Perez, lend material assistance, and in a half-dozen cases score independent triumphs for the caption-writer.

There are plenty of showmanship angles and apparent exploitation tie-ups. The picture should prove better than average at any box-office.

"A Reno Divorce"

May McAvoy Featured in Skillfully Produced Stock Plot of Ultra Sophisticated People

"A RENO DIVORCE," is an ultra sophisticated picture of society life, smoothly acted and directed. It is interesting to watch, but at no time conveys the illusion of realism. The picture impresses, however, as being of a type that appeals to a multitude of picture fans. Ralph Graves, who is featured beneath May McAvoy, has directed it skillfully. There is action at all times, and the backgrounds are pleasing.

The title adequately suggests the nature of the story. The picture is steeped in an atmosphere of intrigue and suspicion. This society crowd plays fast and loose with hearts. Hardly a scene but what presents somebody vamping somebody else.

In this snobbery and distrust May McAvoy's character, that of a debutante, is supposed to stand out as a shining light. Ralph Graves, as the sincere artist hero, also is supposed to contrast favorably with those around him. As a matter of fact, Miss McAvoy gives a smooth, but wholly uninspired performance, while Graves occasionally manages to inject a bit of realism into the sophisticated story.

The other players, Hedda Hopper, Robert Ober and William Demarest, show themselves to be skillful artists, but there is nothing that any of them do that commends them particularly to an audience's sympathy.

"A Reno Divorce," then, is very easy to watch but very difficult to believe. It is a stock plot skilfully produced and should please most audiences.

Warner Brothers Present
"A Reno Divorce"
With May McAvoy and Ralph Graves
Directed by Ralph Graves
CAST:

Carla	**May McAvoy**
David	**Ralph Graves**
Hedda Frane	**Hedda Hopper**
Eric Frane	**Robert Hopper**
Chauffer	**Wm. Demarest**
David's father	**Anders Randolf**
Judge	**Edwards Davis**

Length—5,492 Feet

David, a young artist, woos and wins Carla, society debutante. An ambitious grass widow tries to win David while her ex-husband makes advances to Carla. David finds himself in a compromising situation with the widow, but he manages to clear himself and retain Carla's love. Society drama.

"High School Hero"

Basket Ball Game Makes a Smashing Finish For a Brisk Tale of High School Rivalry

Willim Fox Presents
"High School Hero"
Story by William Conselman and David Butler
A David Butler Production
CAST:

Pete Greer	**Nick Stuart**
Eleanor Barrett	**Sally Phipps**
Mr. Merrill	**William N. Bailey**
Bill Merrill	**John Darrow**
Mr. Greer	**Wade Boteler**
Mr. Golden	**Brandon Hurst**
Allen Drew	**David Rollins**
Coach	**Charles Paddock**
Greer's Dog	**Wee Gee**
Merrill's Dog	**Pal**

Length—5,498 Feet

Pete Greer and Bill Merrill continue the feud their fathers started over their baby carriages and the natural friction is heightened by the calf-love for Eleanor Barrett. They drop their enmity for the sake of the basketball team. A bright little comedy.

USING the familiar pattern, but switching from football and rowing to the better understood basketball, David Butler has produced a picture that will be useful to exhibitors or practically every class, and for good measure he has thrown in a screamingly funny sequence in which the Latin class of Hamilton High School produce what is intended to be a tragedy, but which is a comedy wow. The picture can follow the football stories and still clean up.

This, as the title indicates, is a high school and not a college story, and the players look their age. They are fresh and natural and create a different atmosphere from the usual college yarn with its semi-sophisticates. And it works to a decidedly good finish when the girl, who has heightened the feud between Pete and Bill incontinently turns to a spectacled bookworm and leaves them flat.

Much of the material is obvious and in developing the story too much re-use is made of the same factors to make for literary finish, but this is something the spectator will probably not sense. He will be content that it is funny and exciting.

Nick Stuart and John Darrow are capital as the rivals, and Sally Phipps looks her role of high school flapper. David Rollins, as the bookworm, plays with a sincerity that saves the part from ridicule, and the others all contribute toward the general good effect.

"Broadway After Midnight"

Matthew Betz Dominates Actionfull Melodrama Of New York Gang Life Produced by Krelbar

Sherman S. Krellberg Presents
"Broadway After Midnight"
With Priscilla Bonner and Matthew Betz
Directed by Fred Windermere
CAST:

Queenie Morgan } **Gloria Livingston** }	**Priscilla Bonner**
Jimmy Crestmore	**Cullen Landis**
Billy Morgan	**Gareth Hughes**
Quill Burke	**Matthew Betz**
Bodo Lambert	**Ernest Hilliard**

Length—6,199 Feet

Queenie Morgan, cabaret girl, weds Quill Burke, gangster, to save her brother, sought by the police, Gloria Livingston, society woman, kills Bodo Lambert, parasite. Queenie impersonates her and is arrested for murder. Burke has Gloria murdered. Jimmy Crestmore believes in Queenie. Burke's hang-out is raided and he is killed. Billy, Queenie's brother, also is killed. Queenie is cleared and finds happiness with Jimmy.

"BROADWAY After Midnight," the first of the new Krelbar feature series, while conventional in pattern, develops a surprising punch soon after its opening and builds up suspense right to a thrilling ending. The result is good entertainment value for all but sophisticated audiences.

There is some mechanical weakness in Frederick Bartel's story, and Fred Windermere's direction, while otherwise good, has not glossed this over.

Yet the picture very early in its footage begins to grip the audience and to build up interest and suspense. This is due to Windermere's smooth direction, and especially to good acting by a very capable cast.

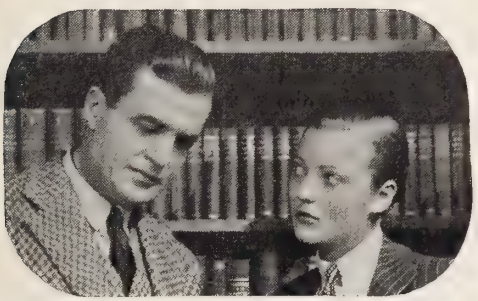
Matthew Betz turns in a splendid performance as a gang leader. He is perfectly cast and plays the role to the limit. Betz easily is the outstanding player in this picture.

Priscilla Bonner is likeable in a double role—that of the appealing cabaret girl and the society girl—but she is not always wholly convincing. Gareth Hughes is excellent as her brother and Cullen Landis gives his usual performance as the man who loves her. Hank Mann as a comedy detective supplies some relief from the melodrama. The others are satisfactory.

In all, four people meet death before the story comes to an end, but while providing the necessary punch to each incident, Windermere's direction studiously avoids unnecessary horror. Betz's last fight for his life is a gem of acting.

"The Crystal Cup"

Dorothy Mackaill, Jack Mulhall and Rockcliffe Fellowes Are Excellent in an Atherton Story



BASED on a novel by Gertrude Atherton, who digs deep under the skins of her characters, the scenarist of "The Crystal Cup" has ignored these dissections, taking only the surface highlights and producing a thin and not particularly interesting picture of a bachelor girl whose masculinity is chiefly demonstrated by her ability to light matches on her thumb nail, since excessive cigarette smoking is no longer a mark of the sterner sex.

Miss Mackaill looks boyish and charming in her tailored skirts and boyish haircut, but here is preeminently a case of the clothes making the man, for she gives no character study and is entirely unconvincing; merely an actress playing a part under her director's orders.

The result is a character that does not gain sympathy and so interest in the plot, though there are numerous scenes that will appeal to the average movie patron, as wading into the surf to wash off a distasteful kiss.

The plot is very slight. When Gita is given her choice between marriage and a chaperone, she marries, with the understanding that marriage ends with the ceremony. When her husbands seeks to invade her privacy she shoots him, believing him to be a burglar, and only slightly wounded he drops out of her life to permit her to marry the man she finds she really loves.

The picture will mildly please.

First National Presents
"The Crystal Cup"
Dorothy Mackaill and Jack Mulhall Win Favor in a Superficial Atherton Character Study
Story by Gertrude Atherton
Directed by John Francis Dillon
CAST:

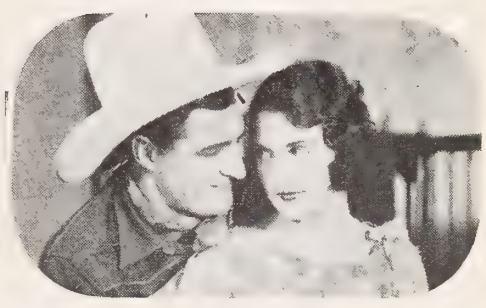
Gita Carteret	**Dorothy Mackaill**
Geoffrey Pleyden	**Jack Mulhall**
Eustace Blyant	**Rockliffe Fellowes**
Polly Pleyden	**Jane Winton**
Mrs. Carteret	**Edythe Chapman**
Mrs. Pleyden	**Clarissa Selwynne**

Length—6,386 Feet

Gita Cartaret conceives a distaste to men because of her mother's early experiences and will have nothing to do with love. She marries a novelist in preference to adopting a chaperone. She realizes too late that she does love another man, but the situation presently rights itself.

"Silver Valley"

There Is Never a Dull Moment in the Newest Tom Mix Picture, With Dorothy Dwan and Tony



William Fox Presents
Tom Mix in
"Silver Valley"
A Ben Stoloff Production
A Fox Picture
CAST:

Tom Tracey	**Tom Mix**
Sheila Blaine	**Dorothy Dwan**
Black Jack Lundy	**Philo McCullough**
Silent Kid	**Jocky Hoefli**
Hayfever Hawkins	**Tom Kennedy**
Slim Snitzer	**Lon Poff**
Mike McCool	**Harry Dunkinson**
Wash Taylor	**Clarke Comstock**

Length—5,300 Feet

Tom Tracey, cowboy, builds himself an airplane, which, on its initial flight, refused to fly, but taxis around the ranch grounds sufficiently to wreck everything not fastened down, including the automobile of Miss Blaine, an author, seeking local color. Tom later saves Sheila from highwaymen, and escapes with his life when a volcano peps into eruption under his feet.

VOLCANOES and aeroplanes are utilized to vary the story and furnish thrills in "Silver Valley," the newest Tom Mix Western starring vehicle in his series for William Fox.

Tom is cast as a cowboy who, after a mishap in building and flying his own plane, wanders into a strange town looking for a job and becomes the new sheriff. Nothing daunted by the fact that the three previous sheriffs had utterly disappeared, he jumped right in, beat the daring gang to a standstill, discovered their hangout in the hills near a fake volcano and, when a real volcano started to spout, he licked the chief villain and, aided by an aeroplane, he rescued the girl (Dorothy Dwan) in the nick of time.

Characteristic of Tom Mix pictures, this one has plenty of pep, and while it is a wholly improbable yarn, it is genuinely entertaining and should not only please his host of fans, but anybody that likes a good lively Western.

The aeroplane stuff, with Tom hanging on a rope ladder and grabbing the girl, is well handled and the effective of an active volcano spouting lava all over the landscape is well done. There is good punch as well as comedy in the idea of the three disappearing sheriffs and a pleasing romantic angle with Tom falling in love with an eastern writer who is seeking material about western bad men and not only finds it, but finds Tom on hand at every turn.

There is not a dull moment in "Silver Valley."

Timely Reviews of Short Subjects

"For Sale a Bungalow"

Pathe—Two Reels

Earl Rodney directed this Sennet comedy presenting Madeline Hurlock, Eddie Quillan, Andy Clyde, Vernon Dent and Ruth Taylor. Clyde and Dent are real estate operators reduced to sealing sandwiches from dinner pails. By backing up their sales arguments with beautiful music in the wings, they manager to sell a $3,000 bungalow to soft-hearted Madeline for $20,000. This enrages Eddie so much that he gives up his job as office boy, marries her and goes off to live in the bungalow. Oil is discovered just as the first child—and incidental medical bills—arrives. Except for the sales scene to the accompaniment of sweet music the subject offers rather routine comedy.

"A Dangerous Double"

Universal—Two Reels

The newest Western starring Bob Curwood, is built around the idea of a stranger who gets into all sorts of trouble because he is mistaken for his double, a much-sought-after bandit. He is arrested and escapes, hides in a farm house where the girl aids him and in turn he saves her and the payroll from the real bandit who appears soon after. There is a snappy fight, ending with the capture of the real bandit by the pursuing sheriff, with Bob getting a reward and the apology of the sheriff and incidentally winning the girl. It is a fast moving Western that should entertain the fans. Shirley O'Hara is cast as the girl and Curwood is satisfactory as the hero.

Pathe Review 44

Pathe—One Reel

THIS opens with "Bronze Workers of the New World," showing the methods of casting statues, and follows with views of lovely Suchow, China, the "garden city of the Orient," and views of the Foster Girls, Broadway revue favorites, dancing and boxing. The subjects and their presentation are interesting.

"New Wrinkles"

Educational—Two Reels

A hat store and a beauty parlor furnish the locales of the gags introduced into the newest Lloyd Hamilton comedy written and directed by Norman Taurog. Lloyd has a lot of trouble with his hats; as fast as he buys one, it gets knocked off and broken. Finally the boss gives him a boomerang hat, which comes back when he throws it and he gets in bad by trying the stunt on a cop's cap. Then he is mistaken for a beauty expert and gets a job in a beauty parlor where everything goes wrong. He makes a white woman black and a black woman white, etc. Slapstick fans in general and Lloyd's fans will doubtless find this an amusing number, although it is not up to his best and most of the gags have already seen service.

"Passing the Joneses"

Universal—Two Reels

Under the paradoxical title, Universal is offering the second of the "Keeping Up With the Joneses" series of comedies with Harry Long and and Addie McPhail in the leading roles. The McGinises enter a mountain climbing contest usually won by the Joneses and, because of lucky breaks, including a chase by a bear and a wild ride downhill on a log, they pass the Joneses and win the prize. There are several laughs in this comedy and it compares favorably with the first one of the series. Stella Adams appears as the daughter and Gene Laymon as the huge negro cook. Gus Meins directed.

"Ocean Breezes"

Universal—One Reel

Joe Murphy and Fay Tincher are featured in this "Gump" comedy. Andy and wife seek to escape mother-in-law by boarding a steamer, but they have carelessly packed mother-in-law in the trunk. The action concerns dodging her on the boat. This subject does not impress as being as funny as its predecessors. Francis Corby directed.

"A Fighting Finish"

Universal—Two Reels

An ice skating relay race furnishes the subject of the newest of the second Collegian series, which ranks well up with the previous numbers in entertainment value. The dean rules that only those who have handed in a theme are eligible and this gives Trent an opportunity to make away with Benson's theme. Just at the last minute, when the college is about to lose out, Benson's theme is found and he is rushed to the track and, of course, wins. This is a speedy number with an amusing gag aiding in Benson's victory, for June sicks a dog on him to make him run faster and the scheme works admirably. George Lewis appears in his usual role of Benson with Dorothy Gulliver as June and Nat Ross directing.

"Shooting Wild"

Educational—One Reel

In this Cameo Comedy a spinster arranged with a matrimonial agency for a husband and he flees when he sees her. An English lord who is visiting the West is mistaken for the prospective hubby and between the determined woman and her tough brother he has a tough time of it, but finally makes his escape. It is a fairly amusing comedy made up of slapstick and gags, with Jack Lloyd as the Lord and Eva Thatcher as the spinster. It is up to the usual standard of the Cameo Comedies and should get quite a few laughs from the average patron. Mark Sandrich directed and keeps things moving at a good pace.

"Down to the Sea"

Pathe—One Reel

THIS Grantland Rice Sportlight, produced by J. L. Hawkinson, depicts the delights of beach and bay. There are splendid scenes, replete with human interest, of bathers young and old, of yachts, of ice boats, of surfboard. Typical Grantland Rice subtitles enhance its pictorial interest. The climax is the harpooning of a 500-pound swordfish.

"Smith's Cook"

Pathe—Two Reels

Another of the Smith Family series with Ruth Hiatt, Raymond McKee and little Mary Ann Jackson featured, although Polly Moran, who appears in the title role, dominates the picture. It is an amusing slapstick number which, due to the good work of Miss Moran and the baby, should get a number of laughs. Polly is a much-sought-after cook. She accepts one lover and turns down a traffic cop. En route to get married the cop makes life miserable for the Smith's and Polly gets very much intoxicated. Her fiance turns her down and the cop wins out. Miss Moran's work is of a rather rough type, but she is certainly amusing. Johnny Burke is cast as the successful suitor and Vernon Dent as the cop. It is a Mack Sennett comedy.

"Now I'll Tell One"

Pathe—Two Reels

Charles Chase has had some crackerjack comedies that rank away above the average two reeler, but this one can hold its own with the best of them. It is bright, clever, past-moving with a good comedy idea well handled and is a laugh from start to finish. Charlie and Edna are happily married. One quarrel leads to a divorce coat where, egged on by a vamping judge, Edna makes up a wild series of yarns as to how he was cruel, got drunk, abused her, etc. Each of these is pictured and cleverly travestied and in addition there are some original comedy bits introduced in the courtroom procedure and the absurd antics of Charlie's lawyer, portrayed by Stan Laurel. There is not a dull moment here and this comedy should go well with any type of audience. It is a Hal Roach offering.

"Many Wings"

Educational—One Reel

This Robert C. Bruce Outdoor Sketch charmingly portrays the beauties and habits of sea birds. Starting with views of a sea gull convention, it goes on to show a "snowstorm of sea birds" and, in closing, what a subtitle calls "the well-known pelican shuffle."

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., Oct. 27

IT is reported that the West End Lyric has been transferred from the Grand Avenue Theatres, Inc., to the St. Louis Amusement Company. The Grand Avenue Theatres, Inc., is controlled by Skouras Brothers and William Goldman, while the St. Louis Amusement Company is owned by Skouras Brothers and Harry Koplar. It is believed that the Kings Theatre will also shortly pass under the St. Louis Amusement Company banner.

Miss R. Jones has purchased the Gayety Theatre, St. Elmo, Ill., from Emery Sheperd.

The Princess Theatre Company has purchased the Princess Theatre, Memphis, Tenn., from William Shapiro.

Public Theatres has sold the Capital, Royal and Gem Theatres in Little Rock Ark., to N. F. Wortheimer. S. T. Echols is the new owner of the Pine Lawn Theatre, Pine Lawn, Mo. It formerly was owned by Allison & Hugenoit.

The Meteor Theatre, Bentonville, Ark., has been transferred to M. W. Lightman by Harry Kelly. Don F. Portis has transferred the Majestic Theatre LePanto, Ark., to I. W. Jackson.

Ed Lowry, master of ceremonies for Skouras Brothers Ambassador Theatre, St. Louis, Mo., has the distinction of being the first person to sing Irving Berlin's latest song, "Together, We Two." Berlin asked Lowry personally to introduce the song to the amusement public.

Illinois

Moving Picture World Bureau, Chicago, Ill., Oct. 27

THE New Lawndale Theatre had a gala opening on Thursday, Oct. 20th with many notables present, including Mayor Thompson. This is located at Crawford Ave. and Roosevelt Road and was built by C. E. Beck at a cost of one million dollars, and is the latest addition to his chain of houses.

Al Bachman, formerly with Universal, is now managing Ascher Bros. Crown Theatre.

Jules J. Rubens, Vice President and General Manager of the Great States Theatres, accompanied by his brother L. M. Rubens, who is an executive of the American Exhibitors Assn., is leaving for Europe and will return about January 1st.

W. B. Burford, also with the Great States as Assistant Manager, is going to California on business and pleasure for about three months.

La Salle

Ralph W. Trepperts, formerly Assistant Manager of the Plaza at Galesburg is now manager of the Majestic of La Salle. L. Sufferman is now in charge of the Plaza.

Waukegan

The States Theatre, a 2500 seat house, is being completed and plans are being made to have the opening on Thanksgiving day. This is owned by Great States and will have de luxe presentatons.

John B. Basso has purchased the Opera house from L. E. Schaeffer.

Vaudeville Grabs Film to Boost the Intake

STARTING October 16, the Orpheum theatre, Kansas City, of the Orpheum vaudeville circuit, adopted the policy of eliminating one act and substituting a first run feature picture, the picture to precede and follow the vaudeville bill. The venture, which has been tried out in other cities, will be a test in Kansas City, no feature pictures ever previously having been shown in the Orpheum. The picture will necessitate starting the afternoon and evening programs one-half hour earlier. "Whatever will increase business, that's what I'm for," said Fred Spear, manager, "although the feature picture policy, of course, is a test venture in Kansas City."

Michigan

Moving Picture World Bureau, Detroit, Mich., Oct. 27

THE Detroit F.B.O. branch is now under Cleve Adam's supervision, along with Cleveland, Pittsburgh, Cincinnati and other exchange centers. Until recently the Detroit office was supervised by Claude E. Penrod of Indianapolis, who will have charge of exchanges further north and west.

Alex Schreiber, owner of the New Plaza and Frontenac Theatres, is signed up for a 15 year lease on a new house to be erected at the corner of Michigan and Cass avenues, which will open early in 1928.

Nearly a year ago, John Niebes sold an interest in the Dawn theatre to Alex Schreiber. He is back again, however, at the house as owner and operator, having recently purchased Alex's share of the business.

A change in policy was announced last week by Ben and Lou Cohan, owners of the Hollywood. Henceforth, programs there will feature two films weekly with corresponding changes on the stage. The Hollywood is a neighborhood house seating over 4,000.

When the Hollywood and the new Oriental theatres opened this month, Detroit acquired an additional 7,000 seats for amusement. Nearly the same number will be added when the new United Artists and Fox are completed. And when the three new Kunsky neighborhood houses are finished there will be another 7,000 seats—all before Sept. 1928.

Schwartz Brothers have opened a new one, the M & S, at 9026 Twelfth street, Detroit. They also own a theatre in Wyandotte. Their latest seats about 300 and they are running daily change pictures.

Theatre "rushing" by the University of Michigan students at Ann Arbor will not be tolerated this year by college authorities, according to a statement issued from the president's office. Expulsion of those found guilty of this method of viewing entertainment without the formality of purchasing tickets was threatened. Last year, officials at the Butterfield houses there were constantly troubled when students flocked past the doors after athletic contests. Police had to be called on during a few severe situations. This, it is believed, caused some of the students to seek revenge and the Majestic was stench bombed as a result. With the new order in effect, these disagreeable complications will be avoided.

Kansas City, Mo

Moving Picture World Bureau, Kansas City, Mo., Oct. 27

THE Kansas City Film Board of Trade frolic, sales meeting and banquet, which was to have been Monday, has been postponed indefinitely, it was announced this week, due to the inability of many of the members to attend and the lack of time for making necessary preparations. The event probably will be about Thanksgiving, it was said.

Charles Bessenbacher has opened an exchange of his own in Kansas City, which will distribute First Division films, to be known as the Liberty Film Exchange, Inc., located at Nineteenth and Wyandotte streets.

Fred Caldwell, director, Les Weir, Pathe-DeMille district manager, and C. D. Hill, district manager for Pathe, were Kansas City visitors this week. James Lewis, Pathe booker, made a hurried trip to Slater, Mo., and returned with an arm-load of business. Fred Horn, Fox representative, is receiving congratulations in abundance for his feat of obtaining the rank of first in the country among Fox salesmen. W. P. Bernfield, film veteran, has joined the educational branch sales force.

Ohio

Moving Picture World Bureau, Cincinnati, Oct. 27

AFTER several months of intensive remodeling operations, the Forest Theatre, a Cincinnati suburban house, has been formally opened. Seating capacity has been doubled, a new marquee built, extra rest rooms added, which, with other improvements, makes this one of the finest neighborhood houses in the city. It is owned by the "L" circuit, and managed by Miss Dora Stecker.

Manager Cliff Boyd, of the Lyric Theatre, Cincinnati, states that "The Big Parade" has established an attendance record at his house. It has also established a record for showing in Cincinnati, having been roadshowed for two weeks prior to its present five-week run at popular prices.

Victor Schram, manager of the Cincinnati branch of Security Pictures Co., was among those present at a sales meeting conducted in Cleveland recently by E. C. Howard, special representative.

Norwalk

The name of the Gilger Theatre, Norwalk, Ohio, has been changed to the Moose Theatre. Concurrently with the change negotiations were entered into for the installation of a modern pipe organ.

Hamilton

Rialto Theatre, Hamilton, Ohio, under management of John A. Schwalm, is enjoying unusually good Friday night attendances through having resumed showing a vaudeville act on this particular night.

Cleveland

Retribution as depicted on the screen had its counterpart in real life in Cleveland last week. Two men, standing less than six feet apart in the driveway of an East Side undertaker's yard at dusk, fought to the death with pistols.

One of the men was identified by police from a card in his pocket as F. L. Billings, a Cleveland man, who had a few minutes before the shooting held up the Commodore Theatre, McCauley avenue and Lake Shore boulevard, N. E. He died within an hour after reaching the hospital.

Canada

Moving Picture World Bureau, Ottawa, Canada, Oct. 27

AFTER seven weeks under the auspices of the Fox Film Corp., the Regent Theatre, the big-time film house of Toronto, Ontario, once more went dark on October 22. Intimation has been made that when the Regent re-opens very shortly for special film presentations William McKnight, now of the Toronto Alhambra, will again be in charge as manager.

Edmonton, Alta.

J. B. Reisman, manager of the Empress Theatre, Edmonton, Alberta, reports that business is back to normal—and then some—following the passing of the infantile paralysis epidemic. Wonderful harvest has been garnered in Alberta, there is lots of money and people are again flocking to the shows. Mr. Reisman looks for the best autumn business in years.

Owen Sound, Ont.

Chris. Georgas, proprietor of the Classic Theatre, Owen Sound, Ontario, has given his comment on the success of recent features there. He says that patrons did not like a recent film because it was over their heads. Further, local people have not been turning out for war pictures, serious or otherwise, despite special exploitation. They do not seem to want "too-much-love" pictures. "Give them simple comedies and they pack the house," he says.

The trans-Atlantic wireless telephone system was used by N. L. Nathanson, managing director of Famous Players Canadian Corp., Toronto, for the purpose of purchasing two important British film features.

Toronto, Ont.

The Plaza Theatre, a suburban theatre at the Humber, near Toronto, Ontario, is a family affair. Joseph Morency is the owner and manager; Mrs. Morency is the pianist and organist; Louis Morency is in charge of stage effects, he being a brother; Nap. Morency, another brother, is house superintendent, and Miss Elizabeth Fitz, a niece, is cashier and book-keeper.

Victoria, B. C.

J. M. Robertson, manager of the Dominion Theatre, Victoria, B. C., says that he is realizing more and more the value of short subjects. Recently, having features that were on the short side, he added various novelty reels. He received many commendations for the diversified nature of the programmes.

Regina, Sask.

Pete Egan, manager of the Capitol Theatre, Regina, Sask., is now the friend of all the head-waiters in town. When he played "The Prince of Headwaiters," Manager Egan mailed a letter, enclosing passes, to every diningroom director at local hotels and cafes, some thirty in all. All of the passes came back—through the entrance.

Charlie Querrie, manager of the Palace Theatre, a Toronto suburban house, worked in a heavy extra show on the Tunney-Dempsey fight pictures by sending out letters to all the storekeepers in the district, telling them that a special presentation of the fight reels would be held at 11.15 P. M. on Friday to enable the dealers and their clerks to see them after stores were closed. A large crowd responded and the expense was trivial.

Montreal, Que.

The Public Theatres Corporation, Montreal, Quebec, which is building a moving picture theatre in that city to open this fall, has changed its name to the Consolidated Theatres Corporation.

Dick Howard, formerly an usher at the Uptown Theatre, Toronto, has been appointed manager of the Bloor Theatre, a neighborhood house, by Famous Players Canadian Corp. The Bloor theatre reopened September 24 after being dark all summer with a special run.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., Oct. 27.

CONSTRUCTION is nearing completion on the new theatre which is being erected at Fifty-fourth street and Thirty-fourth avenue south, Minneapolis, by O. A. Lee, owner of the Ritz, which is also a suburban theatre. The place is expected to be ready to open in about three weeks.

The Sentry Safety Control Corporation of Philadelphia has placed Tom McEvoy in charge of the mid-west district. McEvoy is well known in the Minneapolis territory, where he was affiliated for years with United Artists.

Nick and Hattie Lewke have sold the Camden, located at North Forty-second avenue and Lyndale, Minneapolis, to Joseph M. O'Brien, who is planning to redecorate the theatre. It has a seating capacity of 350.

Recent visitors in Minneapolis have included E. M. Saunders, sales manager for M-G-M.; S. A. Shirley, district manager for M-G-M, and Johnny Clark, head of sales for Paramount.

The Grand Theatre at New Ulm, Minn., formerly owned by Ted Melzer, has been taken over by J. W. Dodge, who plans to remodel and modernize the house.

Starbuck

A. G. Englund has leased the Du Glada Theatre at Starbuck, Minn., to H. H. Allen.

Albert Lea

The New Broadway Theatre at Albert Lea, Minn., was opened October 18. The house, which is owned by the American Amusement Company, has been entirely rebuilt at a cost of more than $50,000.

The lease and equipment of the Bay View Theatre at Wayzata, Minn., has been purchased by Frank C. Torrelle. The house is being entirely remodeled and redecorated for immediate reopning.

Robert Zieman has purchased the Gem Theatre at Caledonia, Minn., from Elmer Peters, who has been operating it for the past two years. Zieman recently sold his Marinuka Theatre at Galesville, Wis.

Two Harbors

An interest has been purchased in the Palm Theatre at Two Harbors, Minn., by Amos Laird, who will be active in its management. The firm, which is now composed of Christensen, Wright and Laird, plans to reopen the theatre, which has been closed for the summer.

North Dakota

John M. Wilson has sold the Orpheum Theatre at Minot, N. D., to the Northwest Theatre Circuit, Inc. (F. & R.), which already owned the State in the same city. Mr. Wilson and his son, Everett, will manage both houses for F. & R., and Ray Niles, who has been the manager of the State ever since its opening, will come to Minneapolis to the F. & R. office.

Nebraska

Moving Picture World Bureau, Omaha, Neb., Oct. 27

THE Rholff Theatre, on West Leavenworth street, Omaha, has been opened again, this time by Mr. Rubenthaler, who formerly operated a house at Orleans, Neb.

The Orpheum Theatre, new pride of Omaha, opened October 11. It has been two years in building. The box office opened a week before the opening day of the theatre and people flocked in and bought reserved seats immediatly, a week before the opening day.

New York

Moving Picture World Bureau, Albany, N. Y., Oct. 27.

AMONG visitors along Albany's Film Row during the past week was that old veteran, "Pop" Linton, who came down from Utica for the day to do his booking. Optimistic as ever, Mr. Linton reported business as exceptionally good, and his general air of prosperity substantiated his assertions. George Thornton, of the Orpheum in Saugerties, was also along The Row. Pat Campbell, of New York City, and C. W. Sawin, of Boston, were in town for conferences with Alex Herman and Ed Hayes, managers of the Pathe-Pro-Dis-Co exchange.

Warrensburg

Jerry LaRock had one of the busiest nights in many a month last week, when the Fairyland Theatre in Warrensburg, was packed to its doors for a benefit given to provide the funds that will assure a basketball team representing the village this winter.

Tony Veiller, manager of the Mark Ritz, is back at the old stand full of pep and enthusiasm, and showing the evidences of a month's vacation at Lake George. Mr. Veiller will handle the Ritz as well as look after all newspaper advertisements for the Stanley houses in Albany and Troy.

Papers were filed with the Secretary of State's office last week by C. H. Buckley, noting the consolidation of the Leland and the Clinton Square Theatres in Albany, under the trade name of the Leland Theatre, Inc.

Utica

The newest wrinkle in the way of attracting patronage was tried out at the State Theatre in Utica last week and consisted of a barbers' haircutting tournament with no less than 25 entries. No doubt the theatre felt perfectly safe in calling attention to the contest as being the first in any theatre.

Carthage

In order that everyone might have an opportunity of attending a football game between Carthage and Lowville, William O'Brien, manager of the Strand Theatre in Carthage, gave his regular Saturday afternoon matinee on Saturday morning, and then later on was seen hurrying to the game.

Kingston

It must be getting cool these days in Kingston, for L. A. Texier, manager of Reade's Theatre in that city, is calling attention in his advertisements to the fact that the theatre is always warm and comfortable.

E. H. Arnold, manager of the Liberty in Watertown, discovered an 86-year-old town constable at Great Bend last week, and then proceeded to notify one of the newsreel companies and accompanied the cameraman to Great Bend where the old constable was filmed.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., Oct. 27

RECENT exhibitor visitors along Film Row included: Samuel Haimovitz, New Kensington; Mr. and Mrs. Theodore Milkalowsky, Masontown; Nick Anas, Wellsburg and C. B. Pascoe, Somerset.

"Jimmie" Thorpe, booker and office manager of Columbia Pictures Corporation, was married in Pittsburgh on October 13th to Miss Bernice Kruger. After a short motor trip to Cleveland, the couple returned to the city to make their home. Congratulations!

"Bob" Dunbar, booker at the Warner exchange, is recuperating from an operation for appendicitis.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F B O

CYCLONE OF THE RANGE. Star, Tom Tyler. So far, Tom Tyler's best. In this number you will see the most realistic fist fight ever screened. Harry Woods and Tyler mixed things up in such terrific fashion that the Tunney-Dempsey fight, in comparison, would look like a game of croquet. Fans rose in their seats while the fight was in progress and a big cheer of relief was heard when Tyler finally whipped the villyun. Extra good. Tone okay. Sunday, yes. Special, no. Appeal 100 per cent. Draw mixed class, town 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FIGHTING HOMBRE. Star, Bob Custer. No good as a western. Did not please our western fans at all. Would say very poor. Tone, not so good. Sunday, special no. Appeal, none. Draw town and rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SILVER COMES THROUGH. Star, Thomson. A good Fred Thomson and that's enough where westerns are liked, for his name means business and his pictures are A-1 in the western class. Appeal excellent. No as special. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SONORA KID. Star, Tom Tyler. Believe this is the poorest from Tyler. Seems like the Tylers without Frankie Darro are not much good. Tone O. K. Appeal fair. Sunday, special no. Draw town and rural class, town 895. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

First National

AFFAIR OF THE FOLLIES. Star, Billie Dove. From the title one would expect some risque stuff, but this feature is clean all the way and has some beautiful shots as well as good acting. Billie Dove never appeared prettier than in this and her acting was all to the velvet. Snappy paper. Tone okay. Sunday okay. Special, no. Appeal, fair. Draw mixed class. Town 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OVERLAND STAGE. Star, Ken Maynard. A real western if there ever was one. Cowboys, Indians, horses, 'neverything! Fans were unanimous in saying that this was the best of its type ever shown here and we've shown some good ones in our time. Kids went wild and it was with great difficulty that they were kept seated during the exciting scenes. Give us more like this. Tone O. K. Sunday, here, yes. Special, almost. Appeal, one hundred per cent. Draw mixed class. Town 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PALS FIRST. Stars, Dolores Del Rio, Lloyd Hughes. This is an excellent little program picture that will please the movie crowds; that's about all that can be said, as it is no big picture, but well up as an average. Appeal 80 per cent. No as special. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

PRINCE OF HEAD WAITERS. Star, Lewis Stone. First picture in a long time in which this star was able to show his acting. Very good feature. Pleased 100 per cent. Tone good. Sunday, yes. Special, no. Appeal good. Draw mixed type. Town 1,800. Admission 25. Fred S. Widmor, Opera House (492 seats), Belvedere, New Jersey.

THROW in with Our Gang. If these dependable tips help you book intelligently, dodge lemons and grab money-makers, show your appreciation by sending tips on the pictures you have played. The more reports we can show, the better chance every exhibitor has of getting real help. Every report you send is a blow for better exhibitor conditions. VAN.

STOLEN BRIDE. Star, Billie Dove. A very good program picture. Will please majority. Tone good. Sunday, yes. Special, no. Appeal fair. Draw mixed type. Town 1,800. Admission 25. Fred S. Widmor, Opera House (492 seats), Belvedere, New Jersey.

THREE'S A CROWD. Star, Harry Langdon. Good comedy. This star is a comer. Tone, good. Sunday, yes. Special, no. Appeal good. Draw mixed type. Town 1,800. Admission 25. Fred S. Widmor, Opera House (492 seats), Belvedere, New Jersey.

Fox

THE LILY. Star, Belle Bennett. Not up to Fox standard. Too high hat for the small town. Sunday, yes. Special, no. Town 3,500. Admission 10-25. R. Guy Bates, Globe Theatre (280 seats), Buena Vista, Va.

THE MUSIC MASTER. Star, Alec B. Francis. An excellent production with Alec B. Francis in his greatest role. Picture is well directed and put together in such a manner that it pleased all classes. The kind of photoplay that makes friends and causes patrons to express good opinions as they pass out. Tone fine. Sunday, special yes. Appeal strong. Draw mixed class, 1,000 town. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Metro-Goldwyn

ANNIE LAURIE. Star, Lillian Gish. We have quite a Scotch settlement here. This pleased them. Several of them came two nights. I personally liked it better than the Scarlet Letter. Tone good. Sunday, special yes. Draw farm and milling class, city 10,000. Admission 15-25. L. E. Parsons, Parsons Hall (300 seats), Marcellus, New York.

ANNIE LAURIE. Star, Lillian Gish. This is an excellent picture in nine reels and the only fault with the production is the fact that it shows a little slow the first four reels, but from there on it is full of action. Worthy of a run most anywhere and will please most any kind of an audience. Title and advertising a little against it from the box office angle, but where this can be overcome it will go like a house afire. The picture is there. Appeal 95 per cent. Special, yes. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

CALIFORNIA. Star, Tim McCoy. Pleased majority, but think that this star would be much better in an honest-to-goodness western instead of historical pictures. Tone good. Sunday, yes. Star, no. Appeal good. Draw mixed type. Town 1,800. Admission 25. Fred S. Widmor, Opera House (492 seats), Belvedere, New Jersey.

THERE YOU ARE. Star, Conrad Nagel. A light comedy drama that is fair. Tone okay. Sunday, yes. Special, no. Tone fair. Draw small town and rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

TILLIE THE TOILER. Star, Marion Davies. A good picture. One that will pack them in. Please everyone. Just a little draggy, but the advertising belied it. Will bring them out. Tone good. Sunday, yes. Special, no. Appeal good. Draw mixed type. Town 1,800. Admission 25. Fred S. Widmor, Opera House (492 seats), Belvedere, New Jersey.

TILLIE THE TOILER. Star, Marion Davies. Just a fair program picture. Tone O. K. Fair appeal. Sunday yes, special no. Draw town and rural class, town 895. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

THE UNKNOWN. Star, Lon Chaney. A very well acted feature, but did not please audience. Chaney is good, but would like to see him in picture when he does not have to die. Tone, good. Sunday, yes. Special, no. Appeal, fair. Draw mixed type, town 1,800. Admission 25. Fred S. Widmor, Opera House (492 seats), Belvedere, New Jersey.

Paramount

THE GREAT GATSBY. Star, Warner Baxter. Very good picture. Drew fairly well. Sunday, yes. Town 3,500. Admission 10-25. R. Guy Bayes, Globe Theatre (280 seats), Buena Vista, Va.

ROUGH HOUSE ROSIE. Star, Clara Bow. Good picture worth seeing. Sunday, yes. Special, no. Appeal fair. Draw farmers and merchants, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, Calif.

Pathe

TWO GUN OF THE TUMBLEWEEDS. Star, Leo Maloney. A western of the better class. Fit for any type of patronage. Very good story. Print new. Tone good. Sunday, special no. Appeal very good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHITE GOLD. Star, Jetta Goudal. Good program picture. One of the best on P. D. C. line-up. Print good. Tone, good. Sunday, yes. Special, no. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Tiffany

ENCHANTED ISLAND. (Tiffany.) Star, Henry B. Walthal. A very good program picture of the type that is sure to please. Print good. Tone, good. Sunday, yes. Special, no. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

United Artists

STELLA DALLAS. A wonderful show. Tone, okay. Sunday and special, yes. Tone good. Draw small town and rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

Send Your Tips

IT is my utmost desire to serve my fellowman." That is our slogan, we exhibitors who send unbiased reports on pictures we have placed.

Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG

Universal

THE BUCKAROO KID. Star, Hoot Gibson. A half western that was one of Hoot's best. S. R. Cook, Althea Theatre, Dunseith, North Dakota.

POKER FACES. Star cast. I would call this just a fair farce comedy, but it isn't the whizz that "Ruggles of Red Gap" was. It has a few amusing situations, but it seems to lack the punch. Pleased a majority, however. Good house. Prints average. Not a special. Sunday, yes. C. G. Brothers, Grand Theatre, Grand River, Iowa.

POKER FACES. Star, Everett Horton. A good comedy drama. Played well. Films passable. Tone, good. Sunday, no. Almost a special. Appeal, ninety per cent. Oil field class town of 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

PRAIRIE KING. Star, Hoot Gibson. Laughable comedy Western that was full of pep from beginning to end. Some good action, too. Tone, okay. Sunday, yes. Not a special. Strong appeal. All classes town of 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RAMBLIN' RANGER. Star, Jack Hoxie. Very weak. The stories given to Hoxie are evidently gleaned from the waste basket as there is no substance to them. Jack is one of those "up-and-at-'em" western stars, but the producer persists in trying to make an actor out of him. Give this boy action stories and he is a fair drawing card. Tone O. K. Sunday, yes, here. Special, no, indeed. Appeal none. Draw mixed class, town 1,000. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RUNAWAY EXPRESS. Star, Jack Dougherty. A fair picture that seemed to please our people. Just an average offering and held the interest of the people. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

SECRETS OF THE NIGHT. Stars, Madge Bellamy and James Kirkwood. We played this for a second time and we find that it is better to play good second runs than bad first runs. Universal pictures are popular here. The Capitol Theatre, Karachi, India.

SILENT RIDER. Star, Hoot Gibson. Good western that was comical, as are all of Hoot's. Good tone, appeal 90 per cent. Sunday, special no. Draw oil field class. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

TEXAS STREAK. Star, Hoot Gibson. A very good western that is peppy and amusing. Hoot is more than pleasing here. Big appeal. Special, no. Sunday, yes. Print, okay. C. G. Brothers, Grand Theatre, Grand River, Iowa.

THREE MILES UP. Star, Al Wilson. This was well liked by my Saturday crowd. Several told me they liked it. Tone good. Not a special. Draw farm and milling class, city 10,000. Admission 15-25. L. E. Parsons, Parsons Hall, Marcellus, New York.

Warner Bros

WHILE LONDON SLEEPS. Star, Rin-Tin-Tin. This is one of the best Rinty pictures that I have ever seen; it is different from any of the rest of his pictures. All the ladies pitched a fit when they saw that ugly old man that looked like a gorilla. Draw all classes, town 7,000. Admission 10-25. Ernest Tipton, Imperial Theatre, Lenoir, North Carolina.

Short Subjects

THE FIGHTING MARINE. (Pathe Serial.) Star, Gene Tunney. A very poor serial. Tunney would do better, but I guess it's the story. Sunday, yes. Town 3,500. Admission 10-25. R. Guy Bayes, Globe Theatre (280 seats), Buena Vista, Va.

HIGH SPOTS. (Educational.) Star, Al St. John. Thrill comedy that had them laughing and gasping. One of the best Al has put out this season. The boy is a real athlete and his faked skyscraper stuff looked like the real goods. More like this, St. John. Tone O. K. Sunday, O. K. Appeal strong. Draw mixed class, town 1,000. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OSWALD, THE LUCKY RABBIT. (Universal-cartoon.) Our first Oswald came while I was out of town. My wife, selling tickets, said that it made her laugh to hear the peals of laughter coming from the hall. My projectionist said, "Book all the Oswalds that you can, as they are the funniest films that we have ever had. I put it on with Denny in "Take It From Me." Made a fine show with a good attendance. Draw farm and milling class, city 10,000. Admission 15-25. L. E. Parsons, Parsons Hall (300 seats), Marcellus, New York.

THE RETURN OF RIDDLE RIDER. Star, Wm. Desmond. One of the best serials. Demons very good. Sunday, yes. Special, no. Appeal mixed. Town 3,500. Admission 10-25. R. Guy Bayes, Globe Theatre (280 seats), Buena Vista, Va.

Polly Moran, one of the cleverest comediennes in the cinema world, will next be seen in the Cosmopolitan production, for M-G-M release, "Bringing Up Father," Marie Dressler will again be seen with Polly in this offering.

Tear out **Fill in** **Send along**

Straight From the Shoulder Reports

To Moving Picture World, 516 Fifth Ave., New York: Van, here is a report to help other exhibitors judge values by what the picture accomplished at my theatre. Send me blanks for other help.

Title of picture.....Star..... Producer.....

My report.....

.....

.....

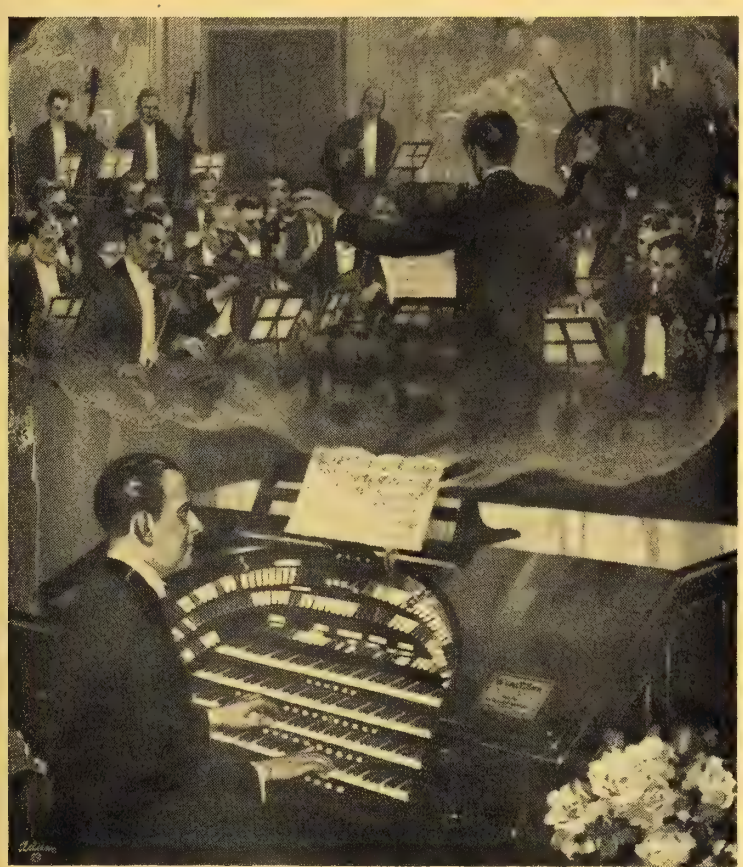
Signature of Exhibitor.....Theatre .....

Seating Capacity..... City..... ..... State.....

Better Business BUILDERS

Not once or twice a month, but

EVERY WEEK

Make Music Count

A whole symphony orchestra under the fingers of your organist. (Courtesy Wurlitzer Organ Co.)

SELL it with music! Music can do a lot to put a picture over. Back of this color sheet is a special feature prepared under the supervision of Major Edward Bowes telling all about the music that is putting Metro-Goldwyn-Mayer's "Garden of Allah" across on Broadway. If you like this special sort of musical aid, let us know.

Can you get them out? After you get them in. May be important to get them out quick. Are you prepared? Sidney B. Lust has given you another of his corking ideas in the language of an exhibitor and from the angle of an exhibitor. It should mean a lot to you.

B. B. B.

Another exhibitor friend hits the bulls-eye with an exclusive feature. H. M. Addison says, back of the color sheet, credit your patrons with being human or they won't bring you their cash. Read it. It's an interesting idea. Full of meat, too.

B. B. B.

Make a stage band play on the heartstrings. That's O. T. Taylors' stunt this week, among many good things in Stage and Pit. Always up to par. Always adaptable to the small budget as well as to the unlimited bankroll.

B. B. B.

Better Projection Pays. Gets you more dollars. That's what you want. F. H. Richardson comes across with more on-the-button blows that knock sloppy, inadequate projection methods for a long count. Better projection means money to you.

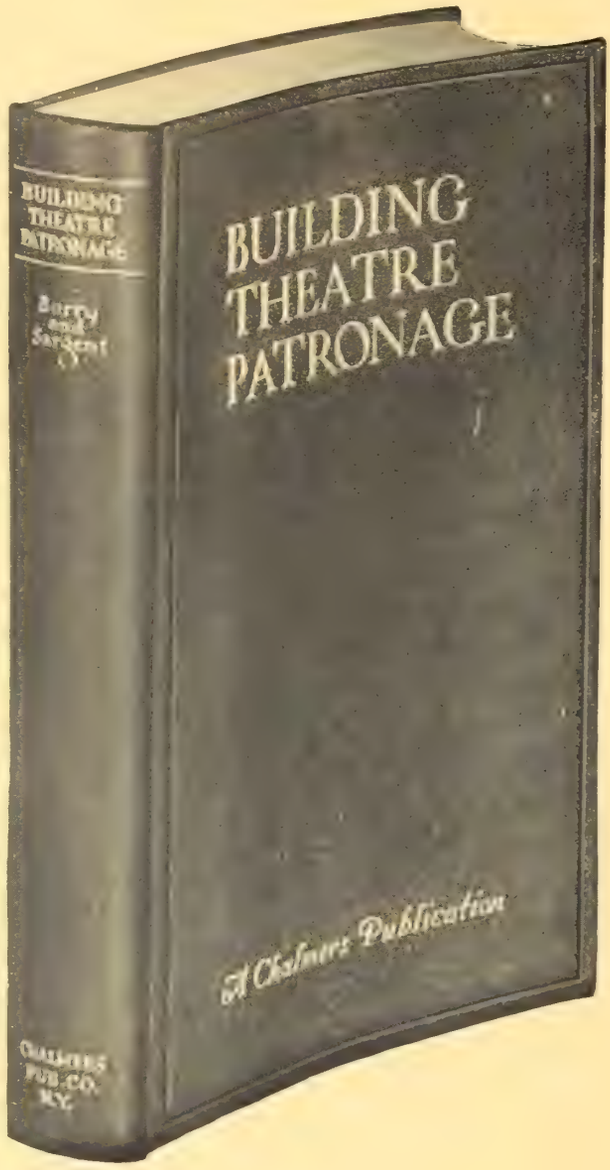
B. B. B.

CAN'T you make any profit? Is your theatre suffering from lack of patronage? Talk it over with this business building section. The best brains in this industry are well disposed toward it. They have furnished you with many dollar-digging tips already. They can help more if you let us know just what sort of help you need. And if you have any live ideas—shoot them along.

B. B. B.

Several exhibitors ask for tips on making their house organs better patronage pullers. Ken Woodward is working on a feature about this, but we want you to help. Let's have the facts. How do you make your house organ build business? Sing out.

YOUR PROFITS ARE IN PROPORTION TO YOUR KNOWLEDGE OF SHOWMANSHIP



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Don't Delay—Order Today!

H. M. ADDISON

CREDIT *patrons with being human* OR *they won't bring you any* CASH

By H. M. Addison

(Managing Director, Fox Great Lakes Theatre, Buffalo, N. Y.)

SELLING SEATS is an art, a business and a study. It takes the artist's deftness of hand and eye, combined with the author's nimbleness of imagination to get your ideas across to the advertising man, the showcard writer, the newspaper editor on a special layout, the merchant with whom you engineer a tieup. It takes agile imagination to devise new exploitation twists, to co-operate with presentation and musical staffs, to devise ideas that will take the fancy of a prospective patron and make him see what you see in a picture neither of you has yet seen.

It takes the business man's executive ability to organize and carry on a well routined, compactly functioning theatre organization, to figure the financial affairs of your business so that you can work toward a profitable fruition of your investment.

BUT with these, and above them, it takes the application and the earnestness of a student, because you are dealing with human likes and dislikes, and traits and tendencies, weaknesses and failings. You cannot deal with your public intelligently until you understand your public.

Time was when a man could stick up a showy metal front, run a few rows of cheap chairs in a store, open his ticket window and start in to clean up.

Not in these times, though. The glamor of the condensed loves and hates of the screened characters has worn away almost as much as has the mere novelty of pictures that move.

Theatre Needs New Lure

With this passing the theatre man has had to develop other lures to augment the pull of the motion picture. Here is where he has had to become a student of human nature.

Just insofar as he treats his patrons as human beings and not mere cattle, to that degree does he benefit his business.

Probably you are figuring that patrons are always treated like human beings.

Let's see. Human beings are repelld by anything that offends any of their senses. An unpleasant odor, poor ventilation that allows air to be breathed to the point of oxygen exhaustion, begetting headache, is an offensive condition. Poor projection or a screen surface that induces eyestrain is a condition seldom comprehended but none the less conducive to annoyance.

The human being is prone to love comfort and will gravitate toward luxury and away from shoddiness. The seat that shakes, the floor covering that is lumpy or worn, the draperies that are shabby or dirty looking, that smudgy, dull brass rail or door plate; all these exert an effect that is not good for business.

THE human animal is very highly endowed with a sense of his and her own importance. Call it vanity, name it self-esteem, it foots up to the same total. An usher who is superior in actions, a ticket seller or doorman with a lofty, condescending manner, antagonizes the patron. A manager who settles a disputed point with ill grace, or who cannot be seen when a patron asks for him, begets in the patron a feeling of resentment, all because the patron's self-esteem is wounded.

Every grown-up retains the juvenile propensity to run in gangs, to participate in a game in preference to watching it from the sidelines. The theatre owner who fails to include his community whenever possible in his stunts, who does not select the stunts so that they will make his community either active participants or actively interested in the ones who do participate, is neglecting a strong factor for community good will.

There is a strong element of the gambler and also of the partizan in every human being. If the tendency toward partizanship is not awakened for the theatre by constantly selling the idea of the community participation in the theatre's welfare, a very active quality of benefit to that house is being allowed to die of neglect. The element of the gamble is closely linked with the lottery menace of games of chance, and because of this it is the one human trait that can well be forgotten.

HOWEVER, if gambling instinct is to be eliminated from your possibilities, there is an even more powerful substitute and that is the instinct of curiosity, and any manager who fails to play upon this trait, the quality of wondering, the desire to find out, he is wasting a powerful attractor element in his effort to win patronage.

Make Them Work for You

Humans, in the mass, as residents in a community, develop a strong mass championship for their community and its citizens of the finer caliber, for its community institutions. Where the manager does not capitalize his public spirit, fails to make himself respected and admired as a citizen; and where he neglects to sell, and to sell continually, the community institu-

(Continued on page 582)

Sequences in Metro-Goldwyn-Mayer's Garden of Allah mentioned in box below.

SELL IT *With* MUSIC

Put over Garden of Allah for a cleanup

"A LOVER IN DAMASCUS" (Finden) furnishes varied themes during love passages and dramatic love moments; Zamechik's Storm Music and Schubert's "Omnipotence" go with the sand storm's terrific sweep, while the "Algerian Dances" (Fezzini) colorfully blend with the Nautch dances in Metro-Goldwyn-Mayer's Garden of Allah.

TAP dancers, choruses and elaborate presentation ideas are not necessary to the success of a good motion picture. Major Bowes, vice-president of Metro-Goldwyn-Mayer and director general of the Capitol and Embassy Theatres has for a long time held this view in the presentation of special features at a two dollar admission charge. His success with "The Garden of Allah," amply justifies this belief.

However, although Major Bowes counsels simplicity in presentation, he does not countenance slipshod methods, and the two factors which he does stress in presentation, music and effects, are thoroughly gone over for each film that takes its place on the screen of the Embassy. Dr. William Axt and David Mendoza are largely responsible for the musical scores which accompany the pictures at the Embassy, but they work under Major Bowes' supervision, so that the credit for their accomplishments may be equally divided among all three.

The effects used to provide atmosphere for the new Rex Ingram film are reduced to the minimum. Church chimes are used to heighten the cloistered air of the monastery scenes, while Oriental drums, a wind machine and certain special effects heighten the effect of the sand storm.

On the music and orchestration has been expended care and effort.

ONE can summarize the music as being composed of oriental, ecclesiastical and dramatic themes. The organ is used to stress the church music, aided by chimes and bell effects, while the oriental music relies largely on the oboes and tromboes for its expression, and the full orchestra, with the stress laid on the use of the percussion instruments is used for the dramatic effects.

The musical arrangement begins with the prelude to the picture. This combines all three of the themes found listed above, with especial emphasis on the oriental music. One fine touch which has been introduced in this prelude is the singing, wierd and decidedly oriental, which is rendered by a Mohammedan priest, Sula Bey. This chanting, accompanied by an oboe solo immediately places the audience in a suitable frame of mind for the reception of various other themes and of the picture itself.

DURING the scenes showing Algiers, Rimsky-Korsakoff's "Eastern Romance" is played as an oboe solo. It blends well with the shots of the North African city.

Another prominent tune is Miss Finden's "A Lover In Damascus." Melodies from this composition crop up against various points in the film.

Miss Finden's "Across the Desert Sands," a fine oriental melody is also used quite often as thematic description to accompany scenes of the desert. "Allah Be With Us," a combination of deeply dramatic religious feeling and desert melody by the same composer, is also frequently used to fortify the religious angle in the film.

COLORFUL organ parts distinguish the presentation music at various points. Many of the organ parts are original compositions by Dr. Axt who believes that for a film of this sort the church effect of the organ is almost the most important instrument in the ensemble.

Massenet's "Prelude from Even" is played by the organ to create an atmosphere of religious fervor during the many scenes amid monastic surroundings, and to show the deep faith of Domini in God and His wonders amid the sands of "The Garden of Allah."

The oriental compositions of Kettleby occupy quite a prominent place on the score. For Axt believes that the composer's oriental melodies are the only ones suitable for comedy situations. No other composer has been able to imbue his oriental work with the delicious humor of Kettleby.

A composition which will be found to be a novelty is the theme which accompanies the nautch dancers on the screen. It is Fezzeni's "Algerian Dance." This in combinatiin with a bright gavotte, "Under the Palms," furnishes much of the gaiety in the lighter themes of the picture.

The desert sands and desert journeyings is suggested by the use of "Caravan Monotony" by Paul Juon.

"Apress Midi," an oriental interlude is also prominent. Whenever it is played, it is given to the oboes and clarinets.

"Dance of the Warriors," an African composition, full of savage passion is used in scenes (*Please turn to page* 582)

Can YOU Get Them OUT?

It's just as important as getting them IN

Sidney B. Lust has already given you some real help and most of you know this genial owner of a number of theatres in Washington, D. C., as a man who knows what builds business and how to put it before you right. This feature hits on something that is not given enough attention by many managers—until it's too late to be sorry. Read it over and then think it over. Maybe it will save you from ruin some time.

THIS is a funny business we are in, when a kid can come along and ruin years of hard work on our part building up a solid good will among our patrons.

Figure it out this way: We train the house staff to be courteous, impress on each one of them his or her individual importance as a part of an institution that must stand for the utmost in courtesy. We put brains and experience and study of human nature into our bookings. We spend plenty of money on exploitation and advertising. And they come in.

Then some darn fool adds higher wattage to our lights without our knowledge, the house wiring is overtaxed, something begins to heat up, there is smoke and some woman patron starts sniffing. Another panicky patron yells, "Fire!" And in the scramble for the exits it is discovered, too late, that some mischievous or unthinking kid has locked those exits!

Where is all the good will after that? Nothing we can do is of the slightest use. There has been a panic. The exits were locked. The officials come down on us like a ton of bricks. The patrons look at the advertising for the next picture and go to some other form of entertainment.

There's one way around it, though. We have to exercise constant vigilance. It isn't enough to be able to get them in. We must be sure and certain that we can get them out! And get them out quick!

If It Hits Today

Nobody can foretell when there is going to be some excuse for a scare. It may not be a fire in the theatre at all. It may be in some other building adjoining the theatre. It may be a fight started by some rowdy element. It may be anything that creates excitement among women and children.

It is never safe to trust to luck. We must make certain that everything humanly possible is done to preserve that good will we are building against the eternally damaging blow that a single jammed exit with resultant panic and trampled humans may bring.

It is always my own policy to be in close personal contact with the personnel of my various theatres. I drop in and take a look around when nobody is expecting me. Not spying, understand. That is one of the last things a manager or owner should do. It breaks down his staff morale; makes the boys and girls inclined to be sneaky if they are doing anything they shouldn't. No. The idea is simply to show up often enough to keep personal contact and to make certain that everything is going well.

Exits First Care

When I drop in my first care is to notice the exits. It often happens that in spite of the appointment of some one on the staff regularly to oversee the exits, to make sure that they are free at the start of the show, some boy will latch an exit during the performance. I watch out for this, and I very seldom find it to be the case at any of my theatres because I have taken the ones in charge to one side and explained carefully and in a friendly way that a latched exit, an obstructed passageway, and any possible chance to block the free egress of patrons, especially if they are in a hurry and not looking where they are going, may bring about an undreamed of catastrophe.

When you put it up to your folks in that way they begin to take a personal interest. They realize how much of the theatre's welfare actually depends on their alertness.

That works a whole lot better than merely getting them all hopped up in fear of a visit from the fire department or other officials for you can get a good deal more out of a person by working on his sense of the importance of a task entrusted to him than by making him afraid he will be caught in a trap if he neglects his duty. He will gamble with his luck on that and grow careless. But when he feels that a whole lot, maybe even the lives of women and children, depend on his attentiveness to details, he will not be lax in his duty.

Staff Quality Important

In the smaller theatres there is a faster labor turnover than in the big circuits and the wages we can pay are not always on the same plane. It naturally behooves us to get the quality of result by additional effort. We can do a good deal by making the task seem as important as it really is.

The handling of the patrons must be considered just as much as providing an easy way for them to get out of the theatre.

It is a wise plan to have the house manager know how to keep cool in an emergency and to be sure you can count on him in any sudden excitement that might lead to a mad scramble for escape, and have him know exactly what he is going to do and do it in a cool-headed, calm way. He should walk down the aisle, and in a calm and not a shouting voice tell the people that there is no danger, and say, "This way out. No danger."

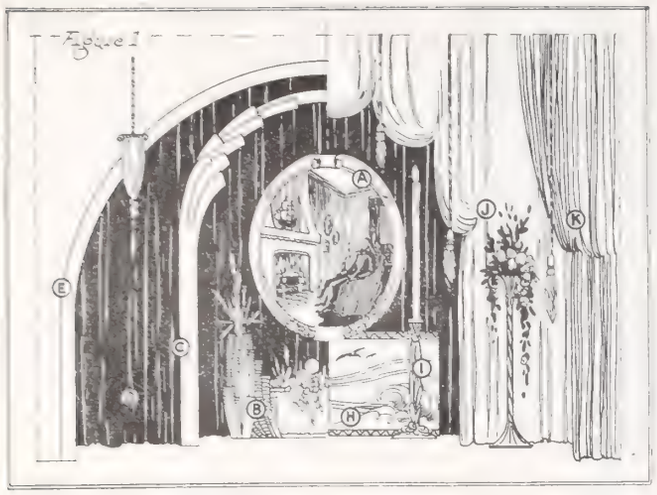
He should, of course, back you up in watching that no exits are blocked or fastened, that the doors can be opened by merely pushing against them, that nothing is left where it can be stumbled over or knocked against in the exits, the courts or anywhere that people must pass in leaving the theatre.

Musicians Big Factor

The piano player, or organist, or the conductor of an orchestra, has a heavy responsibility in case of an emergency that might easily turn into a panic. This person should be impressed with the importance of the part played in an emergency, and no pun on the word "play" is meant. It is cold, sober earnest. His playing may avert a catastrophe.

Time after time theatre scares have scropped up in an instant. If the musicians stop their music and look around or jump up, the audience is instantly contaminated with the fear that lacks all reason. If the music keeps on the audience is held down to a great extent, and if the emergency is great enough to warrant emptying the theatre the musicians who change their tune into a snappy, foot stirring march can help

(*Please turn to page* 582)



STAGE

Selling a stage band with some sentiment

HERE'S another stage band novelty—and suggestions for settings suitable for use in band presentations. The novelty is based on the old, popular melody, "Love's Old Sweet Song." A very fine number is the special arrangement, as medley or potpourri, of favorite melodies. Open and close the number with "Love's Old Sweet Song" and interpolate such well known and favorite melodies as "Silver Threads Among the Gold," "Memories," "When You and I Were Young, Maggie," etc.

It is suggested that this number is made the next to closing number on the program and a new, popular jazz number played as a closer.

Open the show with tab, M, figure 2, down in front of and concealing the painting. Amber stage when the band begins to play "Loves' Old Sweet Song." The tab, M, flies slowly revealing the painting of old couple in front of fireplace. Amber front lighting dims gradually. The fire in the fireplace is burning, the flickering firelight reflecting on the surroundings. During finishing strain of the number amber is again brought up in front. The idea may also be pesented in forms other than the straight painting and lighting effect novelty. For example:

Do painting on scrim; "set up" interior on platform behind the scrim with man and woman, made up as old people, seated in front of the fireplace . Introduce solo or duet with accompaniment played very softly by the band. A set fireplace with burning logs should, of course, be used.

Presented as an organ-scrim novelty the idea will be found pleasing entertainment as well as simple and economical to stage. A larger frame, set in drapes, as if part of an art exhibit, could be used and the painting projected from the projection room. A square frame will be found simpler to build than the oval. The setting is an interior with fireplace as described above. In projecting slides on scrim it is well to hang a dark, preferably black, drop a few inches back of the scrim, preventing light "shooting" through and illuminating the setting behind the scrim. The drop is taken up the moment the projection begins to dim and the lights in back are brought up.

THE SETTINGS—Figures 1 and 2—Two distinctly different settings are shown, one in the left half of the front view and ground plot and another in the right half; the painting and effect remaining the same in both. The left hand setting consists of an arch, C, cut from wall board and braced with 1 x 2 inch battens, set in the cyc, D. A leg drop, E, in form of a large arch, masks the setting. The set piece, B, made of wall board and 1 x 3 inch wood spacers to form a flower box and vases, is filled with flowers and greens. Do leg drop in medium blue, the broad band on the edge of the arch in white with decorative stencil designs in silver and turquoise. Cyc, D, turquoise or medium blue. Arch, C, vases and flower box, B, get white ground with decorative stuff in silver and turquoise. Picture frame, A, silver and blue. Lanterns, F, are suspended from batten well in front of the leg.

The right hand idea is a drape setting, the only exception being the decorative panel, H, which is a paper-covered frame. The candlestick, I, is cut from wall board and fitted with electric light socket and flame bulb. Polychrome or antique bronze finish will be found ideal for a combination of this sort. The details, figure 2, show construction and various forms of flower boxes and vases. For the base use a piece of 2 x 12 inch plank of desired length. Cut the box front and back from wall board, see P, and nail to sides of 1 x 4 inch wood strips. Nail a 1 x 4 inch wood block to the base, see R, slip the end of the box, P, over the base block and fasten with nails through the sides of the box into the ends of the block.

The top views, T, show how the front facing can be shaped by bending over wooden blocks or segments fastened to the front of the box. In U and V are shown additional shapes and decorative ideas for flower boxes. All that is necessary in order to change the appearance of the boxes is to tack a new facing of a different shape onto the front of the boxes and redecorate.

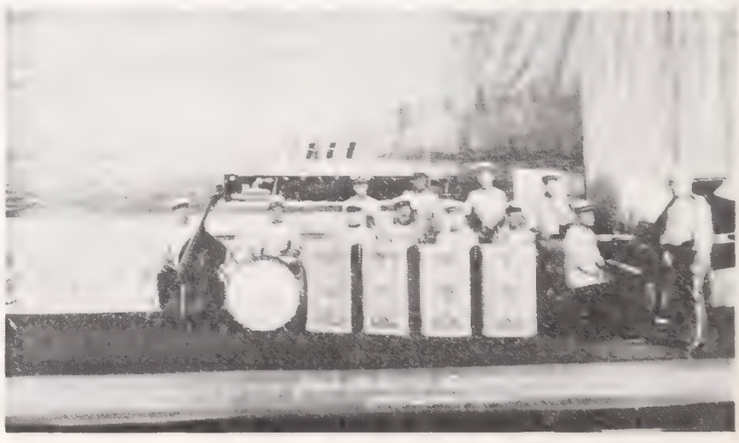
The painting, A, is done on lightweight muslin stretched on a frame. The fire glow on the logs and light reflected from the fire on the figures are painted in transparent colors. dyes; the balance of the painting is opaque. A bunch of six or eight white, amber and red bulbs fitted with winker buttons, is placed directly back of the fireplace. The rapid, irregular on and off flashes of light "break through" the transparent portions of the painting and suggest the flickering light of burning logs.

In the interior set, colored bulbs are concealed behind the logs in the fireplace. The drape setting is especially suited to organ-scrim presentation.

Band Takes Trips Every Week

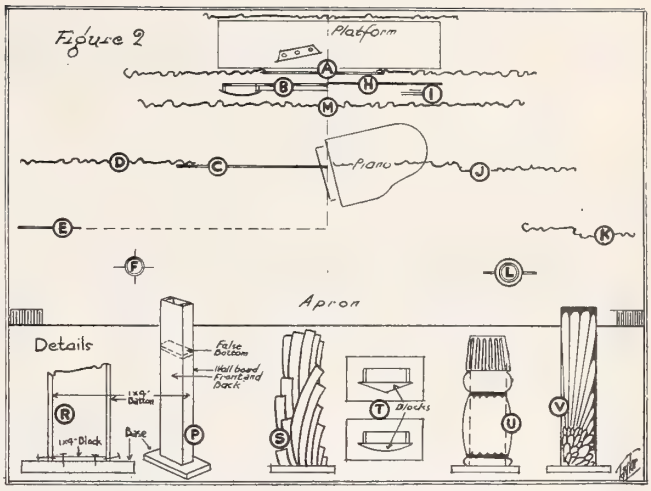
IT is announced that the forthcoming presentation of "Jesse James" is but the forerunner of a raft outlaw films. Let's dramatize the night club headwaiter, the theatre ticket agencies and the Pullman porters and get some real highwaymen. Jesse James would be a piker along Broadway these days.

In starting our stage band presentation idea for this house I decided to take my band on a musical trip around the world, visiting a different country each week.



and PIT

and putting on a show that has the class



Our first presentation was on board ship, the idea for the setting was given me by your Mr. Taylor (photo is enclosed). We use a different master of ceremonies each week and appropriate acts are booked in according to the country we are in. An elaborate stage novelty is used for the finale each week. The lighting is given careful consideration and the settings are always in keeping with the theme.

The second week we went to Ireland, as the feature picture was "The Life of Riley." We closed that act with a storm and rain effect. An Irish comedian was master of ceremonies. Next week we go to Scotland, with the feature "Annie Laurie." This idea can carry us along for weeks without worrying about new ideas. The orchestra is dressed according to the country and the acts are in keeping. Presentation runs about 30 minutes and no slow moments are allowed. It is a distinct departure from straight vaudeville for this city and the idea is catching hold in great shape.—M. Rosenthal, Manager, Majestic Theatre.

N. Y. Capitol Hits Them Hard

COMPLETELY rebuilding the Capitol stage, Major Bowes has apparently provided for every contingency and has provided an equipment that will permit the presentation of any style of presentation.

The orchestra pit has been brought forward to beyond the former stage line, the apron of the old stage still marking the limit of the new stage. The pit has the elevator floor, with a special elevator for the piano in the center. Unlike the other houses, the organ console is not in the pit, but is now located in the left hand stage box.

The stage proper is divided into sectional platforms which may be elevated as a unit or raised to different levels as need may require.

For his opening program the overture included excerpts from four operas. The prelude is played with the orchestra at the highest level, but the flooring is dropped as the Toreador Song from Carmen is reached. This is sung from behind a scrim, with the singing chorus supporting the soloist. The second number is "Ridi Pagliacci" sung by a soloist on the right of the stage, who gives place to a soprano and tenor on the left who sing a duet from "Cavalleria Rusticanna." The finale is the ballet from Faust, done on full stage and with the entire ensemble.

The news reel comes second and this is followed by a western scenic. For this the accompaniment is played by a small group of musicians in the upper right hand box for the opening, with a mixed chorus in western costume in the corresponding box on the left for the closing scenes, each being spotted.

This is immediately followed by the presentation, "Oddities" with a stage jazz band, "The Capitolians," led by Paul Specht, and with Pat Rooney acting as Master of Ceremonies.

The curtain opens on the orchestra, with Rooney leading the first number. The men are seated on a platform about two feet high, white with a row of colored circles on the front, the music desks being treated to match. About half the stage depth is occupied.

After the first selection Rooney introduces Specht, who takes the baton, and goes into a dance, the platform being elevated about ten feet. Marion Bent and Pat Rooney III, follow, and the Chester Hale girls repeat his last dance in ensemble.

For Burt Rome and Henry Dunn, singers, the band is brought down to stage level and the platform is moved forward to bring the players closer to the singers. A grotesque Apache dance follows, and this, in turn is followed by a number by the band.

The curtain is dropped and the Keller Sisters and Lynch, with their piano and pianist, are elevated from the pit into a spot from the rear.

Full stage is used for the concluding number, the band platform now being moved apart to permit the introduction of the first section of a stairway, in a decorative scheme to match the band platform. Half a dozen girls, seated in hanging rings, are gradually lowered from the flies while two other sections of the staircase are elevated from behind the first to form a complete stairway almost to the flies. Down this the ballet, in three sections, red, white and blue dressed in turn, troop, while the various colored circles are illuminated from behind and the singing chorus, which has come into the pit, unperceived stands with the girls' heads just above the rail as they sing the number being played. This last number is suggestive of some of the old Hippodrome hits and is a brilliant finale to a presentation that is at once intimate and spectacular.

Mr. Rosenthal kicks in with his live wire idea to make your business better. Now, then—
YOU COME IN, TOO!

Just Some Reminders

Keep your lights in good shape, replace defunct bulbs promptly, and avoid the impression of shoddiness they gave.

Draperies and ornaments should be kept free from dust. In draperies it clouds the colorings and makes them look worn long before they actually are so. Floor coverings the same. A good vacuum cleaner, intelligently used, is an asset in building business from the women of your neighborhood. They notice quickly any discrepancies of your housekeeping. In wet weather it is a good plan to protect floors as much as possible, and also prevent any danger of accident from slippery floors, by the use of rubber mats where there is much passing. It is a touch which the woman notes. It makes her think well of your attention to details.

F. H. Richardson's

Bluebook School

Question No. 617—Just what care should be given the motion picture projector gears, and what is, in your opinion, the best lubricant for them?

Question No. 616—Tell us just what attention and care ought to be given the intermittent movement, aside from its lubrication.

Better

Hammering Home the truth

"Mac" Pulls a Good One

P. A. McGUIRE, whom you all know has charge of the "Tell 'Em How Good It Is" department of the International Projector Corporation, pulled a new one and a good one while commenting upon the paper read by the editor before the S. M. E. E. at its last meeting. He made the point that nothing really is consumed until it takes its part in the screen presentation.

"In Hollywood, Rochester, or at the National Carbon Works in Cleveland, carbons, lenses and productions are assembled. In New York and Chicago projectors are assembled. All these things are assembled or manufactured in various localities, but their actual paid-for consumption only really occurs when they take their legitimate part in the screen presentation. Each theatre is merely a little factory manufacturing something the buying public 'costumes' when it is presented on the screen," said "Mac."

That is a new and queer way of putting it, but after all, McGuire was correct. The carbon merely as a carbon, means absolutely nothing at all. It only plays its part in the industry when it supplies light for projection. The lens is an entirely useless assemblage of metal and glass until it is put to use, placing the finished product of the industry upon the screen of the theatre for "consumption" by the public. The viewpoint is interesting and original.

Sentry Boost Fully Justified

A PROJECTIONIST in the Windy City says: "Dear Mr. Richardson: I read the department regularly and have done so for many years. Receive a lot of benefit from it. In fact, one cannot read it without benefit I think.

"Once in a while you pull a boner, though, and when you recommended the Sentry Safety Control you did just that, because if the fire hazard became a has-been, then Mr. Manager will want to put any old (or young) boob in the projection room, and where will we be at then?

"Here in Chicago we are thoroughly organized, and could prevent an influx of school boys, but that is not true everywhere and I think you are wrong when you recommend such a thing."

Not so, brother! In the first place it would be a pretty poor thing in the way of a profession, or even a trade, which had to depend upon fire hazard to insure the employment of competent men. If I thought motion picture projection was in that class I'd not bother with it very long.

As a matter of fact, it is the attitude assumed by the men themselves which has been responsible for the idea admittedly in the past fixed in the mind of the average theatre manager that projection was something any school kid could attend to perfectly well, except for the danger of fire. It is yourselves and no one else who have built up the idea that projection is merely and wholly a matter of "operating a machine." Is that not exactly true? Deny it, if you can.

I think, however, that idea is, in spite of you, gradually loosing ground, even with the most stubborn-minded theatre manager. Events and years of preachment by this department and other agencies, including some unions and may union men, has at last impressed the maagers' minds with the fact that projection really is important, and is really considerably more than machine operation. Ten years ago what might be termed the average theatre manager was very willing to accept almost anything, including school boys, in his projection room, provided the wage be low enough. Today, while naturally he still fights for a low price, he is not nearly so willing to accept incompetency. Also, it is true that a growing number of exhibitors not only demand high grade competency, but also, they are willing to pay reasonably for it.

I have recommended the Sentry Safety Control because it is a simple, thoroughly automatic device which very greatly reduces the liability of film fire. In fact, to all intents and purposes, it prevents film fires in the projection room altogether, insofar as has to do with the projectors.

This, Chicago, is a matter where you place the safety—the very lives of audiences—of women and children—as against what you believe to be your own selfish interests, and with that I cannot and do not agree. In my opinion, however, you are in error in supposing the Sentry will affect the projectionist appreciably, if at all, in the way you suggest. In my opinion, while this might have been more or less true ten years or more ago, it has no foundation in fact today, or at least not enough foundation to do any worrying about.

Projection is slowly coming into its own and it is no longer necessary to scare managers with fire hazard. Bend your energies to eliminating the "machine operating" idea, and help us educate the exhibitor to the fact that expertness is just as essential in the projection room as it is in the studio or at the camera, and you need then have no fear of excellent devices such as the Sentry.

Bluebook and "B. B. School" Used

WE have been advised that with one or two exceptions all the projectionist "schools" subsidiary to locals, of which there seems to be a few in operation, are using the Bluebook questions or Fifth Edition index or the Bluebook School questions for their "course."

I venture the assertion that they cannot do better. The Bluebook School has the advantage that the answer is not printed for some little while after the question. Any local can, with distinct advantage to itself as a union, and to its membership as individuals, select say one or two questions from the Bluebook School each month—more if thought advisable—inviting the members to prepare answers, the same to be submitted at the next meeting, for discussion during an hour set apart for that purpose.

This will stimulate interest in study, work no hardship and will be checked up automatically when the correct answer is finally published.

PROJECTION

that "Better Projection Pays"

Big Time Exhibitor Agrees

ERIC T. CLARKE, managing director of the Eastman Theatre, is one of the big, outstanding showmen of the motion picture industry. He is right in the very front rank with the best of them all, and here is what he says about projection. He had just finished talking to the S. M. P. E. convention about the make-up of the show. He then says (see page 398, October 8 issue of *Moving Picture World*): "Having now our film, what comes next in importance? Here I unreservedly place projection. Careful and adequate projection must be assured before it is worth bothering with orchestral accompaniments or stage effects, and by projection I mean to include all the lighting embellishments, patterns, etc., besides a cleanly projected picture. "At the Eastman Theatre, we have made, I am proud to claim? Considerable progress in this art."

The foregoing quotation is from a paper read at the fall meeting of the S. M. P. E. by Managing Director Clarke, who also said that his supervisor of projection, Lewis M. Townsend, and himself would undertake to prepare a paper for the next meeting of the S. M. P. E. (I hope so, anyhow) on projection.

Now, gentlemen, go ahead and laugh at Mr. Clarke if you feel like it. When I declared projection to be in the nature of an art, you laughed at me! At least a lot of you did. When I said that projection included all the lighting which affected the picture upon the screen as the audience sees it—affects what the audience sees upon the screen—you disbelieved; some of you even sneered. All right! Go ahead and sneer at Mr. Clarke—if you have the nerve to do it! Remember, however, it is not to your credit that an exhibitor or managing director, however big and capable, should be able to see and recognize something of the height and breadth of your profession before you yourselves do. And I don't mean maybe either!

Want to Clean Up Screen

MESSRS. BOOM & DuRAND, proprietors Lyric Theatre, Ellendale, N. Dak., cannot get their screen cleared up. They use 25 to 30 amperes D. C. "according to the closeness of the carbons," which are hand fed. Projectors are both equipped with Cinephor Series 11 projection lenses, which have a 2 7/16 inch free diameter. Projection lens working distance is 4 9/16 inches. Projection distance 105 feet, with a 14' 2" picture. Using meniscus biconvex condenser of 6.5 and 7.5 inch focal length.

In the first place it is possible the screen may be cleared up by increasing the Y distance—distance condenser to aperture—by pulling the lamphouse back. It also is possible that the condition might, in part at least, be due to faulty crater floor caused by using a carbon too large for the amperage. I asked Griffith for his opinion about this, and that was his suggestion. I did not myself know such result would be caused by a too large carbon. It could also be caused by a wrong carbon setting, though I think not to the extent which seems to trouble Ellendale, though a combination of wrong set and faulty crater floor might well do it.

However, the amperage is too low to get good results with that type of light source. Results would be improved by a cinephor condenser, PA-20 and SA-10. That latter also is Griffith's suggestion, but in my opinion he is correct.

However, I would suggest to Messrs. Boom & DuRand the advisability of installing reflector type arcs. It would cost quite a bit, yes, but I am very certain the investment would be returned to them through the box office in a relative short while. The screen illumination would be very much better and the arcs automatically fed. Griffith agrees with me in this recommendation.

Phillips Asks Us Why

HAROLD L. PHILLIPS, Menominee, Mich., wants to know just why there is a greater light intensity at the arcs of a low reflector type arc using about 15 amperes smaller carbons (sizes 3/8 and 3/16) than at an arc using 50 amperes and fy volts.

In the first place I'm not at all sure that there is "greater light intensity at the arc," though there is at the screen—which is a very different matter.

The secret is in the extremely efficient collection of the total available light by the reflector as compared to the condenser. A condenser picks up only the light within a circle about 4.25 inches in diameter, with the light source from 3 to 4.4 inches away. The reflector picks up all the light in a circle something like 7 inches in diameter, with the light source 3.5 to 4.5 (according to type of mirror) away from the mirror's center.

Then, too, the plano convex condenser has four surfaces, each of which, if perfectly clean, will cause a loss of from 1.50 to 40 per cent., according to what angle the light strikes it. The 1.50 loss is at no angle at all. The 40 per cent. loss occurs at 80 degrees angle. At 90 degrees the loss is 100 per cent.—no light would enter the lens at all. If the condenser surfaces are dirty—a not unknown condition, by the way—the loss is much greater.

The non-condenser type lamp has none of this loss at all. The loss inherent in the condenser type is small, because the angles at which the light meets and leaves it are slight.

Then, too, a motion picture projector optical train can and will handle the light from a small-diameter light source more easily and efficiently than it will that from a large-diameter light source. The answer to your question, as I think you mean to ask it, is the relative efficiency of the handling of the light by the reflector arc optical train.

Bluebook Index Correction

On Page iii in the index of the second volume of the Bluebook you will find "Condenser, Cinephor" listed as on page 324. It should be 924. Kindly make pencil correction in your book.

Incidentally if any of you have noted any errors, kindly advise me at once so that they may be corrected, as we shall have to print more books very soon, the first run having become nearly exhausted.

Credit

(*Continued from page* 575)

tion side of his theatre's activities, he is turning away real dollars from his box office.

Humans are keenly responsive to tactfully governed friendliness and no theatre that is not "friendly" is a real success.

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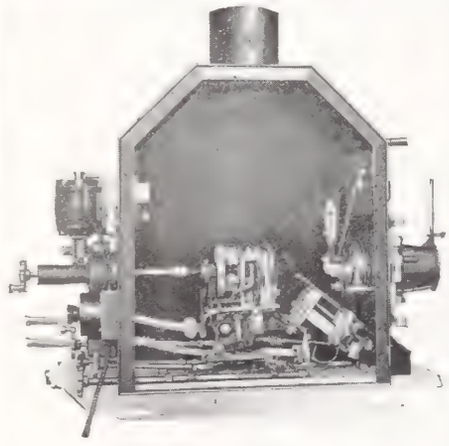

THE H. C. HIGH INTENSITY LAMP
Can Improve Your Projection
WRITE FOR BOOKLET
HALL & CONNOLLY, INC.
129 Grand Street New York

Good sense in picking out pictures is really only a small part of managing the successful theatre. Clever appeals in advertising are important, but they are only another essential part of the effort to get the patron in. A wise picture choice, backed up by a snappy advertising campaign, will get the folks out if there has not already been too much inattention to the fact that the public is human, constantly, essentially human, prone to turn to new amusements, preferring entertainment that involves the least physical effort.

Even granting a fine picture choice and a splendid advertising pull, the theatre has assured itself of only one ticket sale per prospect.

That is why it is very necessary to be a student of human nature and to turn to advantage every trait that will build a good will foundation in the community upon which the reiterated appeal of a continual change of programs can have some chance to draw. Not every picture can be the best, nor every advertising idea the whole pull. There must be, on the part of the prospective patron a favorable mental attitude toward the theatre, a disposition to accept the appeal, to go again.

Only through playing upon the friendliness of the community can it be so evolved into a spirit of willingness to choose your theatre in preference to others or to other forms of entertainment that you can sell more tickets than at present to the same persons.

That is the secret of real theatre profit—selling more tickets to the same people. If these same people can be made almost self-selling, the greater effort can then be put to work building new business which, in its turn, can be made practically self-selling. Therefore, art by all means. Clever brain, deft hand, to get out campaigns, put across ideas, attract new trade. Business acumen certainly, for organization, executive skill, sound administration of the theatre. But to hold patronage, to hold good will, the student of human nature who does not consider people simply as so many quarters for today's till. Make no effort to cater to human tendencies, and the humans will make no effort to overcome natural inertia, natural preference for sitting in an easy chair at home listening to piano, radio, or just visiting with callers.

But do a little extra thinking that will work out in an extra amount of catering to human inclinations, traits, weaknesses, and you can depend on the engendered good will many a time when the "regulars" are the only ones a picture gets.

Sell With Music

(*Continued from page* 576)

in which the Arab horsemen appear. It is by Montague Ring, and is from African inspiration.

PATENTS
William N. Moore, Patent Attorney
Loan and Trust Building, Washington, D. C.
The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

During the spectacular desert sand storm, Zamechik's "Storm Music" is played. And at the end, to hit a note of noble sacrifice, Schubert's "Omnipotence" is played by the organ.

All the melodies are well bound together by transitional notes, supplied by Dr. Wiliam Axt.

To back up the excellence of picture and musical scores, Chester Smith has developed with many rehearsals, a fine orchestra and the synchronization of the music with the movements on the screen is apparent. Several months ago, in telling about the music used in presenting Annie Laurie, the Bowes-Axt-Mendoza methods of syncronization were described here.

To sum up the excessively simple methods employed by Major Bowes' in presenting "The Garden of Allah" one might say that he has used music, effects and a quiet and efficient theatre staff as all the presentation devices which are necessary for a perfect show.

Get Them Out

(*Continued from page* 577)

to hold down the terror and make the audience literally march to safety.

If just as much attention is paid to being able to get them out as is given to getting them in, you are on the highroad to a long and successful theatre administration.

Roxy Theatre Makes Use of Choral Stairways

The choral stairways on either side of the stage of the Roxy Theatre which have been commented on widely because of their architectural beauty, are being utilized for the first time by S. L. Rothafel, "Roxy,' in his presentation. The chorus and ballet will be seen descending the spiral staircase in a picturesque number set to Luigini's "Voice of the Chimes."

MILWAUKEE, WIS.—Walter-Grand Holding Company has plans by Kirchoff & Rose, 210 Sycamore street, for 12-story theatre, 143 by 161 feet, to be located at Wisconsin and West Water street. Estimated cost, $1,275,000.

SHEBOYGAN, WIS.—Universal Chain Theatrical Enterprises, Inc., L. J. Schlaffer, president and general manager, 730 Fifth avenue, New York, has plans by United Studios, Inc., Ralph L. Beaudry, supervising architect, 28 West Lake street, Chicago, for one-story brick theatre. Estimated cost, $300,000.

COLLINGSWOOD, N. J.—D. Supowitz, 929 Chestnut street, Philadelphia, Pa., is preparing plans for alterations and one-story addition to theatre at Haddon and Fern avenues.

CORNING, N. Y.—C. H. Tobens plans alterations to Princess Theatre on Railroad street.

PHILADELPHIA, PA.—Keystone Amusement Company, care M. Wax, 1524 South street, plans alterations and one-story addition to moving picture and vaudeville theatre at 711-23 South Broad street.

MUSCLE SHOALS, ALA.—Tony Sudekum, president, Crescent Amusement Company, Nashville, Tenn., has plans by Marr & Holman, Stahlman Building, Nashville, Tenn., for theatre. Estimated cost, $100,000.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Co nma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
Better Way (Ince-Revier-Strong)	Melodrama		5,548
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569

Dollars That Help 7,619 Exhibitors

LAST year 6,492—now over 7,619 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.

	Kind of Picture	Review	Feet
Blood Ship (Bosworth)	Virile Sea melo	July 23..	6,843
Alias the Lone Wolf (Lytell)	Crook drama	Oct. 1..	6,843

Waldorf

Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,565
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,498
Great Sensation (W. Fairbanks)	Melodrama	4,470
Handsome Brute (W. Fairbanks)	Police drama	4,770

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)		2,000
International Twelve		
Novelty Twelve		1,000
Famous Paintings	De Luxe dramas	2,000
Real Charleston	Lesson novelty	April 24.. 2,000
The Angelus	Drama de luxe	May 15.. 2,000
Wooden Shoes	"International"	May 8.. ....

EDUCATIONAL FILM CORP.

		1927	
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—1	rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Tail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl
Bruce Scenics	Two issues	July 23..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Capers of a Camera	Hodge-Podge	July 30..	1 rl
Sure Cure	Mermaid comedy	July 30..	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30..	1 rl
Hush Spots (St. John)	Comedy	Aug. 6..	2 rls.
His Better Half	Lloyd Hamilton com.	Aug. 6..	2 rls.
Monty of the Mounted	Lupino Lane com.	Aug. 6..	2 rls.
Hold Fast (Bowes)	Cameo comedy	Aug. 13..	2 rls.
Art for Heart's Sake	Sullivan cartoon	Aug. 13..	1 rl.
Travel-Hog	Sullivan cartoon	Aug. 20..	1 rl.
Bubbles in Geography	Hodge-Podge	Aug. 20..	1 rl.
Plumb Dumb (Hanaford)	Comedy	Aug. 20..	2 rls.
Non-Stop Fright	Sullivan cartoon	Aug. 27..	1 rl.
Outdoor Sketches	Bruce Art scenic	Aug. 27..	1 rl.
At Ease	Lloyd Hamilton com.	Aug. 27..	2 rls.
Holly-Nuts	Curiosities	Aug. 27..	1 rl.
Up In Arms (D. Devore)	Stunt comedy	Aug. 27..	2 rls.
Jack From All Trades	Sullivan cartoon	Sept. 10..	1 rl.
Outdoor Sketches	Bruce scenic	Sept. 10..	1 rl.
Wise Goose	Felix the Cat	Sept. 24..	1 rl.
She's a Boy	Big Boy	Sept. 24..	2 rls.
Off Again (Jack Lloyd)	Cameo comedy	Sept. 24..	1 rl.
Stunt Man (Harry Semon)	Comedy	Sept. 24..	2 rls.
Back Home	Magazine novelty	Oct. 1..	1 rl
Kitties (Dorothy Devore)	Comedy	Oct. 1..	2 rls
Seeing Stars (G. Davis)	Mermaid comedy	Oct. 1..	2 rls
Some Scout	Lupino Lane comedy	Oct. 8..	2 rls
Eats for Two (Phil Dunham)	Slapstick comedy	Oct. 8..	2 rls
Flim Flams	Felix Cat	Oct. 8..	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790
Broadway Madness (De La Motte)	Drama	Oct. 8..	6,945
The Nest (Pauline Frederick)	Mother love dr.	Oct. 15..	7,293

F B O

Features		1926	
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476
Great Mail Robbery	Marine-mail melo.	July 2..	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9..	6,680
Not For Publication	Political drama	July 23..	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30..	6,257
Mojave Kid (Bob Steele)	Action western	Aug. 6..	4,912
Shanghaied (Ralph Ince)	Sea melodrama	Aug. 20..	5,998
Judgment of the Hills (Frankie Darro)	War-Kentucky-dr.	Aug. 20..	5,700
Clancy's Kosher Wedding (G. Sidney)	Farc cvmedy	Sept. 10..	5,700
Coward (Warner Baxter)	Society & Northwest	Sept. 10..	5,093
Boy Rider (Buzz Barton)	Western	Oct. 8..	4,858

Short Subjects

Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16..	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16..	2 rls
Campus Romeos	Fat Men	July 23..	2 rls
A Permanent Rave	"Beauty Parlor"	Aug. 6..	2 rls.
How High is Up?	Fat Men	Aug. 6..	2 rls.
Fleshy Devils	Fat men comedy	Oct. 1..	2 rls
Boys Will be Girls	Beauty Parlor	Oct. 1..	2 rls
Mickey's Pals	Mickey McGuire series	Oct. 8..	2 rls

FIRST DIVISION DISTRIBUTORS

Death Valley (Star cast)	Desert drama	Aug. 20..	6 rls.
Ragtime (Bowers-De la Motte-Ellis)	"Jazz" com.-dr.	Sept. 3..	6,700
Ladies at Ease (Garon-Short)	Comedy drama	Oct. 15..	6,293

FIRST NATIONAL

		1926	
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,690
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,843

	Kind of Picture	Review	Feet
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,115
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25..	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2..	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9..	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16..	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23..	6,400
White Pants Willie (Hines)	Gag comedy	Aug. 6..	6,350
Dance Magic (Lyon-Starke)	B'way melodrama	Aug. 13..	6,585
Patent Leather Kid (Barthelmess)	World War special	Aug. 20..	11,412
Stolen Bride (Dove-Hughes)	Romantic com.-dr.	Sept. 3..	7,179
Poor Nut (Jack Mulhall)	College comedy	Sept. 10..	6,897
Smile, Brother, Smile (Mackaill)	Beauty parlor com.	Sept. 17..	6,548
Lonesome Ladies (Nilsson-Stone)	Comedy drama	Sept. 24..	5,718
Life of Riley (Sidney-Murray)	Gag comedy	Oct. 1..	6,720
Three's a Crowd (Langdon)	Human int. comedy	Oct. 8..	5,668
Rose of the Golden West (Astor)	California romance	Oct. 8..	6,477
Red Raiders (Ken Maynard)	Swift western	Oct. 15..	7,050
American Beauty (Billie Dove)	Comedy drama	Oct. 22..	6,332

FOX FILM CORP.

Features		1926	
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,494
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,997
Midnight Kiss	Comedy drama	Aug. 7..	5,022
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,749
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20..	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11..	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11..	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18..	4,810
The Secret Studio (Borden)	Comedy drama	June 25..	5,870
Singed (B. Sweet-W. Baxter)	Drama	July 16..	5,790
Paid to Love (O'Brien-Valli)	Romance	Aug. 6..	6,898
Tumbling River (Tom Mix)	Fast western	Aug 27..	4,670
Joy Girl (Olive Borden)	Florida drama	Sept. 24..	5,877
Sunrise (O'Brien-Gaynor)	Drama	Oct. 1.	10 rls
Gay Retreat (McNamara-$Cohen)	War comedy	Oct. 8..	5,524
Loves of Carmen (Del Rio)	Drama	Oct. 1..	8,538
Two Girls Wanted (Gaynor)	Comedy drama	Oct. 15..	6,293
East Side, West Side (G. O'Brien)	"Pug" comedy dr.	Oct. 22..	8,154

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12..	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls
A Man About Town	O. Henry series	July 16..	2 rls
Snow Rambles	Variety	July 16..	1 rl
A Hot Potato	Van Bibber	July 23..	2 rls
Cupid and the Clock	O. Henry series	July 23..	2 rls
Mum's the Word (Phipps)	Comedy	Aug. 20..	2 rls.
Twenty Legs Under the Sea	Comedy	Sept. 24..	2 rls.
Salmon Run	Variety	Sept. 24..	1 rl.
Under Colorado Skies	World we live in	Oct. 8..	1 rl
Kangaroo's Kimona	Animal comedy	Oct. 8..	2 rls

GOTHAM PRODUCTIONS

Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
		1927	
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000
Satin Woman (Mrs. W. Reid)	Drama	Aug. 13..	7 rls.
Girl From Rio (Carmel Myers)	Dashing Romance	Sept. 24..	6,170

LE ROY FILMS

When Old New York Was Younger	Novelty specialette	July 16..	1 rl

METRO-GOLDWYN-MAYER

Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-dr	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,367
Road to Mandalay (Chaney)	Melodrama	July 10..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Ups Are Downs (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750

	Kind of Picture	Review	Feet
		1927	
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6.657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16..	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30..	7,899
Adam and Evil (Cody-Pringle)	Farce	Aug. 13..	6,793
After Midnight (Norma Shearer)	Human interest dr.	Aug. 27..	6,312
Sugar Daddies, An African Adventure, Sting of Stings, Soaring Wings, The Flag, Yale vs. Harvard	Fall release	Aug. 13..	....
Garden of Allah (Rex Ingram prod.)	Hichens novel	Sept. 10..	8,500
Mockery (Chaney)	Russian drama	Sept. 10..	5,967
Student Prince (Novarro)	Stage favorite	Sept. 24..	9,541

PARAMOUNT

		1926	
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,780
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,871
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,879
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6.634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25..	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2..	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9..	4,926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16..	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23..	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23..	5,869
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30..	6,247
Madame Pompadour (Dorothy Gish)	Historical drama	Aug. 6..	7,180
Man Power (Richard Dix)	Byron Morgan story	Aug. 6..	5,617
Barbed Wire (Pola Negri)	War drama	Aug. 13..	6,951
Wings	Aviation special	Aug 20..	....
Soft Cushions (Douglas MacLean)	"Arabian Nights" com.	Aug. 27..	7,000
Underworld (Bancroft-Brook-Brent)	Crook drama	Sept. 3..	7,643
Service for Ladies (Menjou)	Farce	Sept. 3..	6,170
Hula (Clara Bow)	Hawaiian com.-dr.	Sept. 10..	5,862
Swim, Girl, Swim (Daniels)	Athletics comedy	Sept. 17..	6,124
One Woman to Another (Vidor)	Light farce	Sept. 24..	4,022
Woman on Trial (Pola Negri)	Drama	Oct. 1..	5,960
A Gentleman of Paris (Menjou)	Comedy	Oct. 8..	6,017
Jesse James (Thomson)	Western romance	Oct. 22..	8,656
Tell It To Sweeney (Conklin-Bancroft)	Comedy	Oct. 22..	6,006
Short subjects			
Rail Road	Krazy Kat	Oct. 1..	1 rl
Toddles	Novelty	Oct. 8..	1 rl

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review 1927	Feet
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	1 rl
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	1 rl
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon...	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls
Pathe Review 22-23	Magazine	June 4..	1 rl
Digging for Gold	Terry cartoon	June 4..	1 rl
Hunting for Germans	Will Rogers' trip	June 4..	1 rl
Pride of Pikeville (Turpin)	Sennett comedy	June 4..	2 rls
Flying Feet	Sportlight	June 4..	1 rl
Chills and Fever	Sportlight	June 4..	1 rl
Curled in the Excitement	Sennett comedy	June 11..	2 rls
Hard Cider	Terry cartoon	June 11..	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18..	....
Died in the Wool	Terry cartoon	June 18..	1 rl
Fluttering Hearts (Chase)	Comedy	June 18..	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18..	2 rls
Pathe Review 24	Magazine	June 18..	1 rl
Big Reward	Terry cartoon	July 2..	1 rl
Riding High	Terry cartoon	July 2..	1 rl
Pathe Review 27	Magazine	July 2..	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2..	2 rls
One-Man Dog	Terry cartoon	July 2..	1 rl
Love Nest	Terry cartoon	July 23..	1 rl
Frontier of Sport	Sportlight	July 23..	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23..	2 rls
Pathe Review 28	Magazine	July 23..	1 rl
Pathe Reviews 29-30	Magazine	July 30..	1 rl
Subway Sally	Terry cartoon	July 30..	1 rl
With Will Rigers in London	Rogers series	July 30..	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30..	1 rl
The Bully	Terry cartoon	July 30..	1 rl
And Life As It Isn't	Terry cartoon	Aug. 6..	1 rl.
Pathe Reviews 31, 32	Magazine	Aug. 6..	1 rl.
College Kiddo	Sennet comedy	Aug. 6..	2 rls.
Roaming the Emerald Isle	Will Rogers series	Aug. 13..	1 rl.
Smith's Candy Shop	Smith family	Aug. 13..	2 rls.
What Women Did For Me (Chase)	Hal Roach comedy	Aug. 13..	2 rls.
Pathe Review 33	Magazine	Aug. 13..	1 rl.
Hawk of the Hills (Ray-Miller)	Serial	Aug. 20..	....
Scents and Dog Sense	Sportlight	Aug. 20..	1 rl.
Red Hot Sands	Terry cartoon	Aug. 20..	1 rl.
With Love and Hisses	Hal Roach comedy	Aug. 27..	2 rls.
Hook, Line and Sinker	Terry cartoon	Aug. 27..	1 rl.
Pathe Reviews 34, 35	Magazine	Aug. 27..	1 rl.
A Hole in One	Terry cartoon	Sept. 10..	1 rl.
On the Hook	Sportlight	Sept. 10..	1 rl.
Smith's Pony	Smith Family	Sept. 10..	2 rls.
Pathe Review 38	Magazine	Sept. 10..	1 rl.
Sailors Beware	Hal Roach comedy	Sept 24..	2 rls.
Human Fly	Terry cartoon	Sept. 24..	1 rl.
Pathe Review 39	Magazine	Sept. 24..	1 rl.
River of Doubt	Terry cartoon	Oct. 1..	1 rl
A Gold Digger of Weepah	Sennett comedy	Oct. 1..	2 rls
In Again, Out Again	Terry cartoon	Oct. 1..	1 rl
Should a Mason Tell	Henry and Polly	Oct. 8..	2 rls
Pathe Review 40	Magazine	Oct. 8..	1 rl

Features	Kind of Picture	Review 1927	Feet
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4..	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4..	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11..	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11..	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25..	4,740
Little Firebrand (E. Thornton)	Comedy	July 2..	4,615
Two-Gun of Tumbleweed	Western	July 23..	5,670
Rejuvenation of Aunt Mary (Robson)	Comedy	Aug. 6..	5,844
Skeedaddle Gold (Wally Wales)	Western	Aug. 6..	4,562
Phantom Buster (B. Roosevelt)	Western	Aug. 20..	4,497
White Pebbles (Wally Wales)	Western	Aug. 20..	4,483
Interferin' Gent (Buf. Bill, Jr.)	Western	Aug. 27..	4,864
Hidden Aces (Hitchison)	Melodrama	Sept. 3..	4,620
His Dog (J. Schildkraut)	Human int. drama	Sept. 3..	6,788
Border Blackbirds (Maloney)	Punch western	Sept. 10..	5,726
Fighting Eagle (Rod LaRocque)	Adventure-action	Sept. 17..	8,002
A Perfect Gentleman (Monty Banks)	Gag-farce comedy	Sept. 24..	5,626
Soda Water Cowboy (Wally Wales)	Action western	Oct. 1..	4,546
Ride 'Em High (B. Roosevelt)	Action western	Oct. 8..	4,542
Obligin' Buckaroo (Buffalo Bill, Jr.)	Action western	Oct. 8..	4,575
Combat (George Walsh)	Island drama	Oct. 15..	5,100

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,210
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,284
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,667

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,441
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,800
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,273
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,239
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,011
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,668
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,800
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,758
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,900
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,568
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,730
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,190
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,300
King of Kings	Biblical drama	Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9..	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21..	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4..	7,107
Vanity (Leatrice Joy)	Melodrama	June 18..	5,920

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27..	5,250
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,800
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,300
Silent Hero (Bonaparte, dog)	Northwest melodrama	Aug. 20..	5,500
Cruise of the Helion (Star cast)	Sea action drama	Sept. 24..	6,085

RED SEAL

		1926	
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
1926			
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723
1927			
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563
Stranded (Shirley Mason)	Studio melodrama	Sept. 10..	5,414

TIFFANY PRODUCTIONS, INC.

Fools of Fashion (Busch)	Comedy drama	Oct. 9..	6,482
College Days (Marceline Day)	College com-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Society drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Sea drama	Dec. 11..	6,100
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Marsh)	Sophisticated com.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook melodrama	Mar. 24..	6,024
Broken Gate	Emotional drama	Jan. 15..	5,300
Enchanted Island	Romantic drama	June 25..	4,887
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9..	5,754
Beauty Shoppe (Busch)	Society com-dr.	July 16..	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30..	5,182
Tired Business Man	Comedy	....	....
Lightning	Zane Gray drama	....	....
Wild Geese	Human drama	....	....
Girl from Gay Paree (Star Cast)	Farce comedy	Sept. 24..	5,233

UFA FILMS

Tartuffe, the Hypocrite (Jannings)	German prodn.	Sept. 3..	6,053

UNITED ARTISTS

1927			
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120
Topsy and Eva (Duncan Sisters)	Uncle Tom traversty	Aug. 13..	7,456
College (Buster Keaton)	Gag comedy	Sept. 17..	5,916
Magic Flame (Colman-Banky)	Drama	Sept. 24..	8,308

UNIVERSAL

Features			
1926			
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,256
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,63.
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
1927			
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252
Painting the Town (Tryon)	Farce comedy	June 25..	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25..	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23..	5,416
Back to God's Country (Adoree)	Curwood N. W. story	Aug. 6..	5,751
Silk Stockings (La Plante)	Married life com.	Aug. 20..	5,947
Les Miserables (star cast)	Hugo's novel	Aug. 27..	7,713
Les Miserables	Long version	..	11 rls.
A Man's Past (Veidt-Bedford)	Tense drama	Sept. 17..	5,916
Out All Night (Reginald Denny)	Farce	Oct. 1..	6,170

Short Subjects			
1927			
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rl
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	June 11..	2 rls
Snookum's Asleep	Newlyweds	June 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11..	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18..	2 rls
What An Excuse	Excuse Makers	June 18..	2 rls
Barrymore Tommy (Gilman)	Short western	June 18..	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2..	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2..	2 rls
Plumed Rider (Gilman)	Western	July 2..	2 rls
Roaring Gulch (E. Cobb)	Western	July 2..	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16..	1 rl
Buster's Handicap	Buster Brown	July 16..	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16..	1 rl
Jane's Relations	What Happenedt o Jane	July 16..	2 rls
Snookums Cleans Up	Newlyweds	July 16..	2 rls
Pawns and Queens	Short western	July 23..	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30..	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30..	1 rl
Horse Trader (Gilman)	Western	July 30..	2 rls
Trail of the Tiger (Daugherty)	Circus serial	Aug. 6..	....
Oswald Cartoons	Winkler cartoon	Aug. 13..	1 rl.
Keeping in Trim	Keeping Up with Jonses	Aug. 20..	2 rls.
Please Don't	Excuse Makers	Aug. 20..	2 rls.
Scrappin' Fool (Bob Curwood)	Short western	Aug. 20..	2 rls.
Sodas and Shebas	Drug Store Cowboy	Aug. 27..	1 rl.
All Wet	Gumps series	Aug. 27..	2 rls.
Buster Come On	Buster Brown	Aug. 27..	2 rls.
Dancing Fools	Mike and Ike cartoon	Sept. 10..	2 rls.
Fighting Texan (F. Gilman)	Short western	Sept. 10..	2 rls.
Newlyweds' Troubles	Newlyweds series	Sept. 10..	2 rls.
Danger Ahead (Jack Perrin)	N. W. Mounted Police	Sept. 10..	2 rls.
Oh, Teacher	Oswald-rabbit cartoon	Sept. 10..	1 rl.
All for Uncle	Mike and Ike	Sept. 24..	2 rls.
Dazling Co-Ed	Collegians	Sept. 24..	2 rls.
When Greek Meets Greek	Gump comedy	Sept. 24..	2 rls.
South of Northern Lights (Perrin)	Mounted Police	Oct. 1..	2 rls
Hot Stuff (Ben Hall)	Comedy	Oct. 1..	1 rl
Red Warning (Newton House)	Short western	Oct. 1..	2 rls
Picking on George	Let George Do It	Oct. 8..	2 rls
And How	Andy Gump	Oct. 8..	2 rls
Law Rider (Gilman)	Short western	Oct. 8..	2 rls

WARNER BROS.

1926			
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,810
1927			
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,820
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11..	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18..	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25..	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9..	6,767
What Happened to Father (W. Oland)	Character farce-com.	July 9..	5,567
Black Diamond Express (Blue)	Railroad melodrama	July 23..	5,803
Heart of Maryland (D. Costello)	Civil War melo.	July 30..	5,968
Jaws of Steel (Rin-Tin-Tin)	Western melodrama	Oct. 1..	5,569
One Round Hogan (Blue-Jim Jeffries)	Prize fight drama	Oct. 8..	6,357
A Sailor's Sweetheart (Fazenda-Cook)	Sea farce-comedy	Oct. 15..	5,685
Jazz Singer (Jolson-MacAvoy)	Comedy drama	Oct. 22..	8,117

Your Handy Picture Index

Covering ALL photoplays reviewed in Volume 87 (July and August, 1927) of Moving Picture World

This is a useful supplement to your weekly service "Quick Reference Picture Chart" ALPHABETICALLY arranged for your convenience

A

A Reno Divorce. 5,492 ft.—Story and direction Ralph Graves—May McAvoy and Ralph Graves—Warner Bros.—Review, October 29.

Alias The Lone Wolf. 6,843 ft.—Based on the story by Louis Joseph Vance—Bert Lytell and Lois Wilson—Directed by Edward H. Griffith—Columbia Pictures—Review, October 1.

All For Uncle. 2 reels—Universal "Mike and Ike" Cartoon—Review, September 24.

American Beauty, The. 6,333 ft.—Billie Dove—Directed by Richard Wallace—Review, October 22.

And How. 2 reels—Joe Murphy—Universal Andy Gump Comedies—Review, October 8.

B

Back Home. 1 reel—Educational Walter Futter Curiosities Series—Review, October 1.

Border Blackbirds. 5,326 ft.—Leo Maloney—Directed by Leo Maloney—Pathe—Review, September 10.

Boy Rider, The. 4,858 ft.—Buzz Barton—Directed by Louis King—FBO—Review, October 8.

Boys Will Be Boys. 2 reels—Al Cooke and Kit Guart—FBO "Beauty Parlor" Series—Review, October 1.

Broadway After Midnight. 6,199 ft.—Krellberg picture—Priscilla Bonner-Matthew Betz—Directed by Fred Windermere—Review, October 29.

Broadway Madness. 6,945 ft.—Directed by Burton King—Excellent Pictures—Review, October 8.

C

Clancy's Kosher Wedding. 5,700 ft.—George Sidney—Directed by A. E. Gilstrom—FBO—Review, September 10.

College. 5,916 ft.—Buster Keaton—Directed by James W. Horne—United Artists—Review, September 17.

Combat. 5,100 ft.—George Walsh—Directed by Albert Hiat—Pathe—Review, October 15.

Coward, The. 5,093 ft.—Based on the story by Arthur Stringer—Directed by Alfred Raboch—FBO—Review, September 10.

Cruise of the Hellion, The. 6,089 ft.—Directed by Duke Worne—Rayart Imperial Photoplay—Review, September 24.

The Crystal Cup. 6,386 ft.—From story by Gertrude Atherton—Dorothy Mackaill-Jack Mulhall—Directed by John Francis Dillon—First National—Review, October 29.

D

Dancing Fools. 2 reels—Charles King and Charles Dorety—Universal Stern Brothers Comedy—Review, September 10.

Danger Ahead. 2 reels—Jack Perrin—Universal Mounted Police Series—Review, September 10.

Dazzling Co-Ed. 2 reels—George Lewis—Universal "The Collegians" Series—Review, September 24.

Desired Woman, The. 6,408 ft.—Irene Rich—Directed by Michael Curtiz—Warner Brothers—Review, September 3.

Drop Kick, The. 6,802 ft.—Based on "Glitter" by Katherine Brush—Richard Barthelmess—Directed by Millard Webb—First National—Review, October 8.

East Side, West Side. 8,154 ft.—From the novel by Felix Reisenberg—George O'Brien—Directed by Allan Dwan—Fox—Review, October 22.

Eats for Two. 1 reel—Educational Comedy—Review, October 8.

F

The Fair Co-Ed. 6,408 ft.—From Geo. Ade's play—Marion Davies—Directed by Sam Wood—M-G-M—Review, October 29.

Fighting Eagle, The. 8,002 ft.—Adapted from Conan Doyle's novel, "The Adventures of Brigadier Gerard"—Rod La-Rocque—Directed by Donald Crisp—Pathe—Review, September 17.

Fighting Texan, The. 2 reels—Fred Gilman—Universal Western—Review, September 10.

Fleshy Devils. 2 reels—Fatty Alexander, Fatt Karr, and Kewpie Ross—FBO "Fat Men" Series—Review, October 1.

Flim Flams. 1 reel—Educational Felix the Cat Cartoon—Review, October 8.

G

Garden of Allah, The. 8,500 ft.—Based on the novel by Robert Hichens—Directed by Rex Ingram—Alice Terry—Metro-Goldwyn-Mayer—Review, September 10.

Gay Retreat, The. 5,524 ft.—Sammy Cohen and Ted McNamara—Directed by Ben Stoloff—Fox—Review, October 8.

Gentleman of Paris, A. 6,017 ft.—Based on the story "Bellamy the Magnificent," by Roy Horniman—Adolphe Menjou—Directed by Harry D'Abbadie D'Arrast—Paramount Picture—Review, October 8.

Girl From Gay Paree, The. 5,233 ft.—Directed by Phil Stone—Tiffany Production—Review, September 24.

Girl From Rio, The. 6,170 ft.—Carmel Myers — Directed by Tom Terriss—Gotham Production—Review, September 24.

Gold Digger of Weepah, A. 2 reels—Pathe Mack Sennett Comedy—Review, October 1.

H

Hidden Aces. 4,620 ft.—Charles Hutchison—Directed by Howard Mitchell—Pathe—Review, September 3.

High School Hero. 5,498 ft.—Story by William Conselman and David Butler-Sally Phipps and Nick Stuart—David Butler Production—Fox—Review, October 29.

His Dog. Directed by Karl Brown—Based on the story by Albert Payson Terhune—Pathe—Review, September 3.

Hole in One, A. 1 reel—Pathe Aesop Fable Cartoon—Review, September 10.

Home Made. 6,450 ft.—C. C. Burr Production Johnny Hines—Directed by Charles Hines—First National—Review, October 29.

Hot Stuff. 1 reel—Ben Hall—Universal Comedy—Review, October 1.

Hula. 5,862 ft.—From the novel by Armine Von Tempski—Clara Bow—Directed by Victor Fleming — Paramount — Review, September 10.

Human Fly, The. 1 reel—Pathe Paul Terry Cartoon—Review, September 24.

I

In Again Out Again. 1 reel—Pathe Paul Terry Cartoon—Review, October 1.

J

Jack From All Trades. 1 reel—Educational Felix the Cat Cartoon—Review, September 10.

Jaws of Steel. 5,569 ft.—Rin-Tin-Tin—Directed by Ray Enright—Warner Brothers—Review, October 1.

Jazz Singer. 8,117 ft.—Based on the play by Samson Raphaelson—Al Jolson—Directed by Alan Crosland—Warner Brothers—Review, October 22.

Jesse James. 8,656 ft.—Fred Thomson—Directed by Lloyd Ingraham—Paramount—Review, October 22.

Joy Girl, The. 5,877 ft.—Based on the magazine story by May Edington—Olive Borden—Directed by Allan Dwan—Fox Production—Review, September 24.

K

Kangaroo's Kimona, The. 2 reels—Fox Animal Comedy—Review, October 8.

Kilties. 2 reels—Dorothy Devore—Educational Comedy—Review, October 1.

L

Ladies At Ease. 5,800 ft.—Pauline Garon—Directed by Jerome Storm—First Division Pictures—Review, October 15.

Law Rider, The. 2 reels—Fred Gilman—Universal "Texas Ranger" Picture—Review, October 8.

Life of Reilly, The. 6,720 ft.—George Sidney and Charlie Murray—Directed by William Beaudine—First National—Review, October 1.

Lonesome Ladies. 5,718 ft.—Lewis Stone and Anna Q. Nilsson—Directed by Joseph Henabery—First National Pict. Inc.—Review, September 24.

Loves of Carmen, The. 8,538 ft.—Based on the story by Prosper Merimee—Dolores Del Rio and Victor McLaglen—Directed by Raoul Walsh—Fox—Review, October 8.

M

Magic Flame, The. 8,308 ft.—Based on the play "King Harlequin" by Rudolph Lother — Ronald Colman and Vilma Banky — Directed by Henry King—United Artists—Review, September 2.

Man's Past, A. 5,916 ft.—Adapted from play "Diploma" by Emerich Foeldes—Conrad Veidt—Directed by George Melford—Universal-Jewel—Review, September 17.

Mickey's Pals. 2 reels—Mickey Yule—FBO Comedy—Review, October 8.

Mockery. 5,957 ft.—Lon Chaney—Directed by Benjamin Christensen—Metro-Goldwyn-Mayer—Review, September 10.

N

Nest, The. 7,393 ft.—From the play by Paul Geraldy — Pauline Frederick — Directed by William Nigh—Sam Zierler Production—Review, October 15.

Newlyweds Troubles. 2 reels—Universal Newlyweds Comedy Series — Review, September 10.

O

Obligin' Buckaroo, The. 4,575 ft.—Buffalo Bill Jr.—Directed by Richard Thorpe—Pathe—Review, October 8.

Oh Teacher. 1 reel—Universal Oswald the Rabbit Cartoon—Review, September 10.

Off Again. 1 reel—Jack Lloyd—Educational Cameo Comedy—Review, September 24.

One-Round Hogan. 6,357 ft.—Monte Blue—Directed by Howard Bretherton—Warner Brothers—Review, October 8.

One Woman To Another. 4,022 ft.—Adapted from the play by Frances Nordstrom—Florence Vidor—Directed Tuttle—Paramount—Review, September 24.

On the Hook. 1 reel—Pathe Sportlight—Review, September 10.

Out All Night. 6,170 ft.—Reginald Denny—Directed by William A. Seiter—Universal-Jewel Production—Review, October 1.

Outdoor Sketches. 1 reel—Educational Robert C. Bruce Scenic—Review, September 10.

P

Pathe Review 38. 1 reel—Pathe—Review, September 10.

Pathe Review 39. 1 reel—Pathe—Review, September 24.

Pathe Review 40. 1 reel—Pathe—Review, October 8.

Perfect Gentleman. 5,626 ft.—Monty Banks—Directed by Clyde Bruckman—Pathe—Review, September 24.

Picking on George. 2 reels—Sid Saylor—Universal "Let George Do It" Comedy—Review, October 8.

Poor Nut, The. 6,897 ft.—Based on the play by J. C. and E. Nugent—Jack Mulhall and Charlie Murray—Directed by Richard Wallace—First National—Review, September 10.

R

Ragtime. 6,700 ft.—Directed by Scott Pembroke—First Division Pict.—Review September 3.

Rail Road. 1 reel—Paramount Cartoon—Review, October 1.

Red Raiders, The. 7,050 ft.—Ken Maynard—Directed by Albert Rogell—First National—Review, October 15.

Red Warning. 2 reels—Edmund Cobb—Universal Western—Review, October 1.

Ride 'Em High. 4,542 ft.—Buddy Roosevelt Directed by Richard Thorpe—Pathe—Review, October 8.

River of Doubt, The. 1 reel—Pathe Aesops Fable Cartoon—Review, October 1.

Rose of the Golden West. 6,477 ft.—Mary Astor and Gilbert Roland—Directed by George Fitzmaurice—First National Pictures—Review, October 8.

S

Sailors Beware. 2 reels—Stan Laurel—Pathe Hal Roach Comedy—Review, September 24.

Sailor's Sweetheart, A. 5,685 ft.—Louise Fazenda and Clyde Cook—Directed by Lloyd Bacon—Warner Brothers—Review, October 15.

Salmon Run, The. 1 reel—Fox Varieties—Review, September 24.

Seeing Stars. 2 reels—George Davis—Educational Mermaid Comedy—Review, October 1.

Service For Ladies. 6,170 ft.—Adolphe Menjou—Directed by Harry D'Arrast—Paramount—Review, September 3.

She's A Boy. 2 reels—Big Boy—Educational Comedy—Review, September 24.

Should A Mason Tell. 2 reels—Taylor Holmes and Leah Baird—Pathe "Henry and Polly" Comedy Series—Review, October 8.

Silver Valley. 5,450 ft.—A Ben Stoloff Production—Tom Mix-Fox—Review, October 29.

Slightly Used. 6,412 ft.—May McAvoy and Conrad Nagel—Directed by Archie L. Mayo—Warner Brothers—Review, September 24.

Smile Brother Smile. 6,548 ft.—Dorothy Mackaill and Jack Mulhall—Directed by John Francis Dillon—First National—Review, September 17.

Smith's Pony. 2 reels—Pathe Mack Sennett Comedy—Review, September 10.

Soda Water Cowboy. 4,546 ft.—Wally Wales—Directed by Richard Thorpe—Pathe—Review, October 1.

Some Scout. 2 reels—Lupino Lane—Educational Comedy—Review, October 8.

South of the Northern Lights. 2 reels—Jack Perrin—Universal Mounted Police Story—Review, October 1.

Stolen Bride, The. 7,179 ft.—Billie Dove—Directed by Alexander Korda—First National—Review, September 3.

Stranded. 5,414 ft.—Shirley Mason—Directed by Phil Rosen—Sterling Productions—Review, September 10.

Student Prince, The. 9,541 ft.—Based on the operetta by Dorothy Donelly—Ramon Novarro and Norma Shearer—Directed by Ernst Lubitsch—Metro-Goldwyn-Mayer—Review,

Stunt Man, The. 2 reels—Larry Semon—Educational Comedy—Review, September 24.

Sunrise. 10 reels—Based on the story by Herman Suderman—George O'Brien and Janet Gaynor—Directed by Fred W. Murnau—Fox—Review, October 1.

Swim, Girl, Swim. 6,124 ft.—Bebe Daniels—Directed by Clarence Badger—Paramount—Review, September 17.

T

Tartuffe, The Hypocrite. 6,053 ft.—Adapted form Moliere's play—Emil Jannings—Directed by F. W. Murnau—Ufa—Review, September 3.

Tell It To Sweeney. 6,006 ft.—Chester Conklin and George Bancroft—Directed by Gregory LaCava—Paramount—Review, October 22.

Three's A Crowd. 5,668 ft.—Harry Langdon—Directed by Harry Langdon—First National—Review, October 8.

Toddles. 1 reel—Paramount Comedy—Review, October 8.

Twenty Legs Under the Sea. 2 reels—Richard Walling—Fox Imperial Comedy—Review, September 24.

Two Arabian Night. 8,250 ft.—From story by Donald McGibney—Wm. Boyd-Mary Astor—Directed by Lewis Milestone—United Artists—Review, October 29.

Two Girls Wanted. 6,293 ft.—Based on the play by Gladys Unger—Janet Gaynor—Directed by Alfred E. Green—Fox—Review, October 15.

U

Under Colorado Skies. 1 reel—Fox Varities—Review, October 8.

Underworld. Directed by Josef Von Sternberg—Paramount—Review, September 3.

W

When Greek Meets Greek. 2 reels—Joe Murphy—Universal Andy Gump Comedy—Review, September 24.

Wise Guise. 1 reel—Educational Felix the Cat Cartoon—Review, September 24.

Woman On Trial, The. 5,960 ft.—Based on the play by Ernest Vajda—Directed by Mauritz Stiller—Pola Negri—Paramount—Review, October 1.

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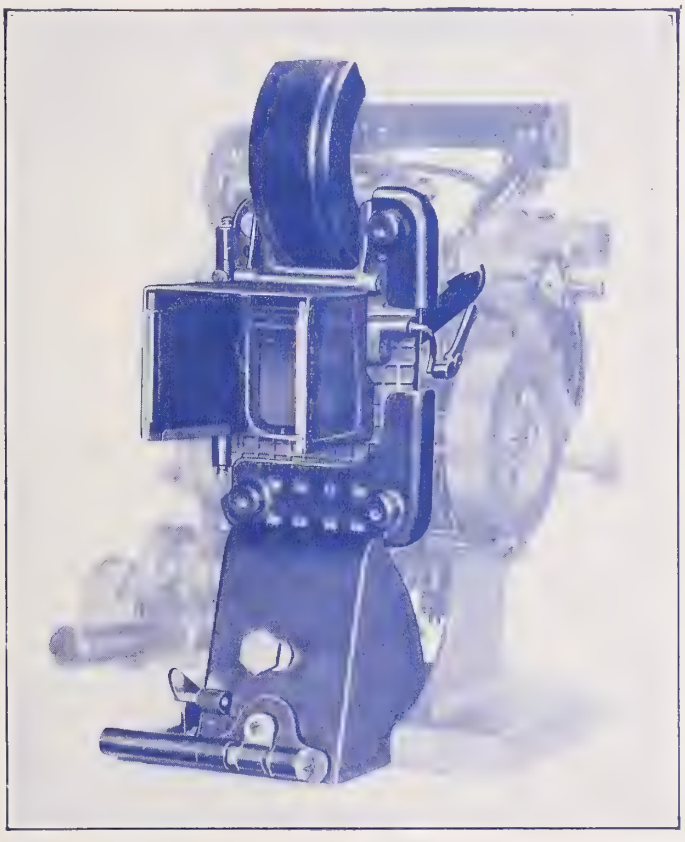

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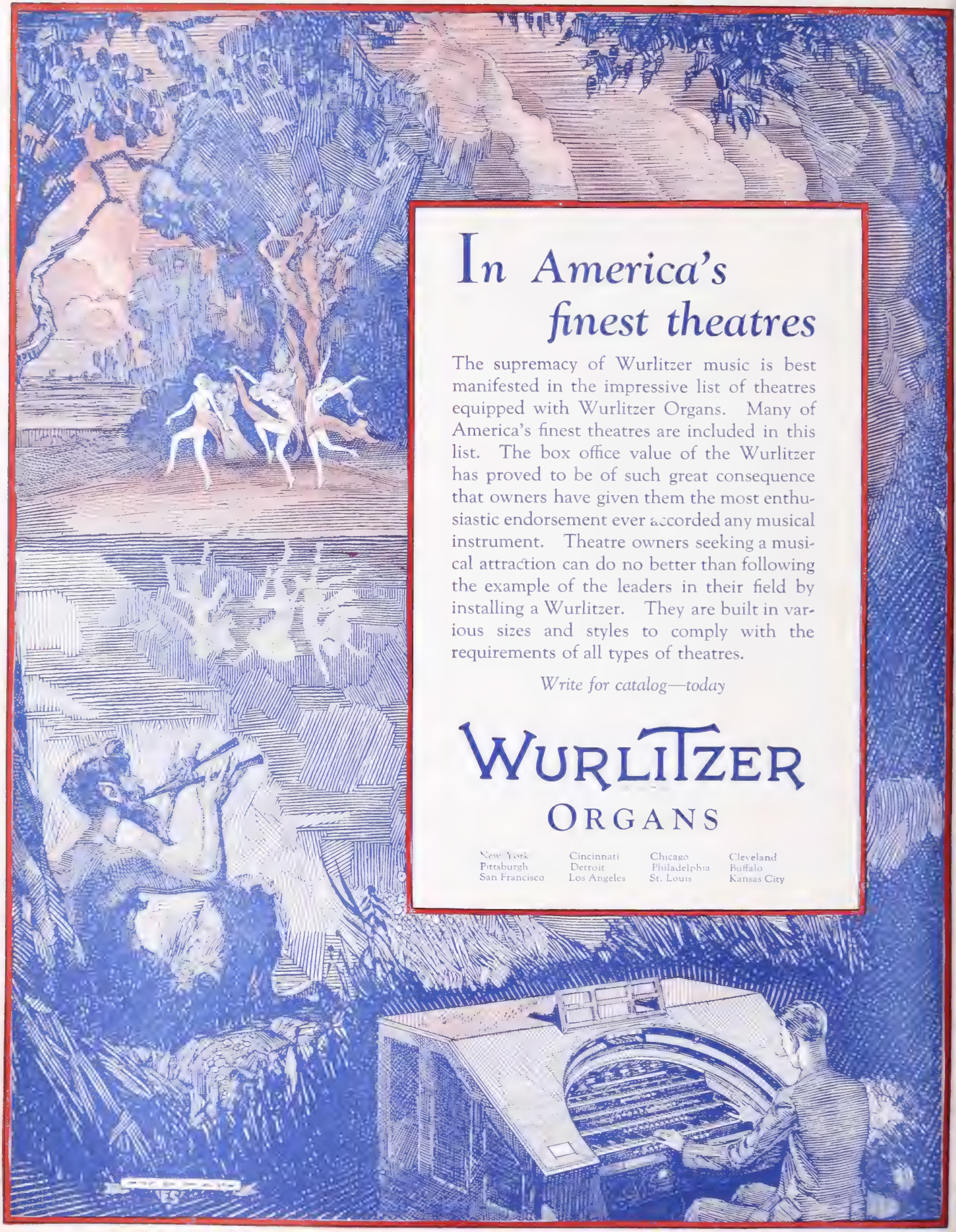

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